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“INTERTEXTUALITY IN ADVERTISING DISCOURSE”

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CONTENTS

INTRODUCTION	2
1. INTERTEXTUALITY PROBLEMS IN ENGLISH ADVERTISING DISCOURSE	5
1.1. The theory of intertextuality and its functions	5
1.2. Main features of intertextuality in the English language.....	11
1.3. A typology of intertextual elements and connections.....	14
Conclusions to Chapter I	20
2. LINGUISTIC CHARACTERISTICS AND ORIGIN OF INTERTEXTUALITY IN ADVERTISING DISCOURSE	21
2.1. The concept of advertising discourse.....	21
2.2. Means of intertextuality and their features	24
2.2.1. Citation as a means of creating intertextualization in advertising discourse....	25
2.2.2. The role of allusion in the creation of advertising discourse.....	33
2.3. The role of intertextual inclusions in advertising discourse	46
Conclusions to Chapter II	52
3. FUNCTIONAL POTENTIAL OF INTERTEXTUALITY IN ADVERTISING DISCOURSE	53
3.1. The problem of functional differentiation of intertextual relations.....	53
3.2. General functions of the category of intertextuality in the English advertising discourse.....	62
3.3. Functioning of forms of intertextuality in modern advertising discourse.....	68
Conclusions to Chapter III	73
GENERAL CONCLUSIONS	74
LIST OF REFERENCE MATERIALS	80
LIST OF ILLUSTRATION MATERIALS	88
APPENDIX	92

INTRODUCTION

Intertextuality today is a feature of both artistic and nonfiction text. There is an urgent problem to make the text interesting, to attract and hold the reader's attention, it uses different techniques of intertextuality in the media space. Despite the fact that intertextuality is becoming one of the main features of modern media text, it remains under-researched.

The subject of intertextuality theory is intertextuality as a text-forming category and as a mechanism of intertextual interactions in the light of the problem of sense perception. Intertextuality theory examines the means of creating and consuming texts in an inseparable way with all texts that have been created before and all texts that will ever be created.

The purpose of intertextuality theory is to study the mechanism of intertextual communication at the cognitive and linguistic levels as a consequence, on the one hand, of the conceptual nature of organizing and retaining knowledge of texts and texts, and on the other, of actualizing them in the process of discourse creation. Intertextuality as a universal problem emits a number of different levels of the studied text, approaches to it, such as questions of genealogy (genre level), structural whole as the unity of form and content, folklore motifs of text, interaction and mutual penetration of different topics, problems, ideas, characters, ways, typological convergence, conscious borrowing, etc.

The tendency of modern literary studies to undertake complex research causes a great interest in the study of intertextuality.

Scientists such as J. Kristeva, O.P. Vorobyov, M. Lotman, R. Barthes investigated the concepts of intertext and problems of intertextuality. Such scientists as J. Genette and P. Torop submitted their classification of intertextual elements.

The master thesis is focused on analyzing intertextuality in advertising discourse, classification and analysis of the means of intertextuality in the English language, its theoretical and practical backgrounds and functions in advertising discourse.

There is no comprehensive study of the means of intertextuality, which would include both theoretical and practical aspects of the studying in modern linguistics. Thus, identifying of ways of lexical expressions of a particular question is not the easy task.

The relevance of the study lies in the fact that it considers the questions of functions of the means of intertextuality in advertising discourse in the framework of the actively developing theory of neology and linguistics.

The object of this research is means of intertextuality in modern English advertising discourse.

The subject of this research is the main features and functions of means of intertextuality in the context of advertising discourse in English language.

The aim of our research is to identify and describe the most frequent features of means of intertextuality in advertising discourse.

Based on the aim of our research, there are such *objectives* as:

- to show the place of theory of intertextuality and its functions;
- to describe the main features of intertextuality in the English language;
- to find out different typologies of intertextual elements and connections;
- to analyze the concept of advertising discourse;
- to study means of intertextuality (citation and allusion) and their features in advertising discourse;
- to make an appropriate selection of language units;
- to show the role of intertextual inclusions in advertising discourse;
- to explore the functional potential of intertextuality in advertising discourse.

In this master thesis was used such *methods* of linguistic analysis as method of comparative analysis, method of continuous sampling and bibliographical method.

Our *research based on* the material selected in the magazines, articles, newspapers, video and television, approximately 80 units have been analysed in the paper.

Theoretical value of this study is that it makes a certain contribution to the linguistic theory in the English language at this stage of its development.

Practical value. Materials of thesis can be used in courses of philology and many subjects that related to linguistics. Of course, these materials can be used for future more intensive research.

The research work consists of introduction, three chapters, the conclusion, the bibliography and the appendix.

In the Introduction the explanation of the theme choice, stated the topicality of it, established the main aim, and the practical tasks of the thesis have been provided.

Chapter One contains the theoretical basis and general notions of the work.

Chapter Two contains the analysis of the linguistic characteristics and origin of intertextuality in advertising. In this chapter the analysis of concept has been shown.

Chapter Three contains the analysis of the functional potential of intertextuality in advertising discourse. In this chapter the analysis of concept has been shown.

In conclusion the findings of the study were presented and generalized.

1. INTERTEXTUALITY PROBLEMS IN ENGLISH ADVERTISING DISCOURSE

1.1 The theory of intertextuality and its functions

Intertextuality theory has been formed in the course of the study of intertextual relations in fiction over time. It should be noted that intertextuality is inherent in all verbal genres, secondly, intertextuality takes place not only in texts in a narrow sense (verbal), but also in texts constructed by means of other sign systems. Intertextual connections are established between works of fine arts, architecture, music, cinematography. Problems of comprehension of intertextuality are the most urgent in our time. The various definitions of this term, the large number of literary practices and the artistic worlds only confirm the spread of this phenomenon. Intertextuality creates a new reality and a fundamentally new, different language of culture [1, p. 154].

The term intertextuality is so broad that some scholars predict the danger: any researcher may bestow it with any meaning s/he fancies and this meaning will be correct [1, p. 2]. According to the apt remark of William Irving, most critics regard intertextuality as a stylish way to speak about allusions and influences [2, p. 228]. Yet originally this term used to explain the very ontology of literature rather than allusions as a literary phenomenon. On the one hand, intertextuality is a method of reading one text through the other, on the other hand, it is “a recognition and belief that all texts exist in a network of relations” [2, p. 171]. The researchers tend to focus on intertextuality as a method and disregard it being a philosophical and ideological trend as well as an integral parameter of textuality in general. Thus, the novelty of the research lies in the effort to highlight and generalize most widespread as well as

marginal but perspective approaches towards intertextuality within the translation studies framework as well as to afford their practical interpretation.

“Intertextuality is so widely employed as a method of analyzing explicit references to other texts that it seems to have lost all connections with deconstruction that gave rise to it. Since each sign keeps traces of other signs, each discourse – traces of other discourses, each text – traces of other texts, all text are virtually intertexts. Some intertexts are explicit while others are so implicit that even the author himself may be unaware of them. In the philosophical sense the phenomenon of intertextuality entails:

- 1) the ability of any text to generate senses through the presence or copresence of other texts in it;
- 2) the shift of the authoritative right on true understanding of the text from the author to the reader;
- 3) the recognition of inner instability of the text and correspondingly, the possibility of multiple interpretations” [3, p. 12].

In the twenties, M.M. Bakhtin develops the concept of generating text and links the generation and process of understanding texts with a social and historical factor. He argues that any utterance is rooted in a social context that leaves its mark on it and in the literary text not only the previous ones but also the adjacent discourses sound [4]. The original view of M.M. Bakhtin greatly influenced the problems of hermeneutics in modern humanitarian thought, and his ideas were fundamental to the genesis of the concept of intertextuality. In this regard, it is proposed to dwell in more detail on some of its provisions that are important for this study.

Thus, M.M. Bakhtin in his writings points to the connection of language, consciousness and society in a particular historical period. After several decades, this connection was in the center of attention of researchers of a whole scientific field, cognitive science, and, in particular, cognitive linguistics.

In 1967, in the article “Bakhtin, the Word, Dialogue and Romance”, J. Kristeva turns to the work of M.M. Bakhtin “The problem of content, material and form in verbal creativity”, where the author raised the question of the inevitable dialogue of any writer with modern and prior literature. J. Kristeva, analyzing and supplementing the ideas of a Russian scientist, suggests the term intertextuality.

The theory of J. Kristeva is based on the idea of F. de Saussure about the two-sided essence of a linguistic sign, the idea of dialogism of M.M. Bakhtin is also in the position of post-structuralism, which had become stronger by that time, which denies the existence of objective and unambiguous meaning. Referring to the works of M.M. Bakhtin, J. Kristeva in the sixties states that “any text is built like a mosaic of citations, any text is the absorption and transformation of some other text.” Y. Kristeva identifies three dimensions of the text space, namely: the subject of the letter, the recipient and the texts “non-positive” to them. In her opinion, all three dimensions are in a state of dialogue. Thus, in this theory the boundary between the language of literature, the language as a means of communication and thinking, is completely erased. J. Kristeva notes that “the mental space that is immeasurably wider than the space of the novel as such” falls into the field of view of the dialogical principle [5, p. 454].

The idea of intertextuality in general humanitarian theory lies in the terminological essence of phenomena. We give, in our opinion, very capacious definition of intertextuality formulated by I.V. Arnold: “By intertextuality is understood inclusion in text with another subject of speech, or fragments thereof in the form of marked or unmarked, transformed or unchanged citations, allusions, reminiscences” [1, p. 21]. It's obvious that concept "text", the meaning of which is long went beyond the purely verbal substance. T.E. Litvinenko, who made the connection in the dissertation research humanitarian segmentation theory intertextuality and identification of an independent direction - linguistics of intertext,

emphasizing the importance of modern technology: “The emergence of the concept of intertext has become one from the course of the pan-semiotic turn in second science half of the twentieth century, accompanied by the actualization of the metaphorical concept the world is text. In the light of this metaphor, the text appeared in the form of an interconnected totality of history, culture, forms of personal and social (mutual) actions, as well as an external natural universe, provided for sensation” [6, p. 7].

However, in an independent theory, intertextuality took shape only towards the 60s of 20th cent., literature was to accumulate considerable experience in intertextual interaction in order to create a sufficient empirical basis for its theoretical reflection. It was the twentieth century, as noted by N. Piege-Gro that not only developed the theory of intertextuality, which was difficult in its own direction, and systematized the intertextual practices themselves [7, p. 49].

The term intertext was coined by Julia Kristeva. In the fall of 1966, she sounded at a seminar by Roland Barthes (1915–1980), and then was finalized in 1967 in the article “Bakhtin, word, dialogue and romance”, first published in the journal Critique. The concept of Julia Kristeva develops the Bakhtin concept of polyphony and relies on his work "On the content of the material and forms in artistic creation", which states that the works of art are not dealing with a real one, but with an already evaluated and framed real assessment. "Another's word" M.M. Bakhtin considers it not as a “single utterance”, but as part of a “speech utterance” and writes: “... that it can only be part of a utterance utterance, and a speech utterance cannot be studied” [4, p. 340]. And also: “The word is dialogical in nature, dialogic communication is a genuine sphere of life” [8, p. 205].

In other words, a scientist perceives a speech utterance as an expression in verbal positions of different subjects, a dialogue of the contexts and horizons they represent; Bakhtin, as a religious philosophy, sees in the dialogue a community of subjects-personalities crying out in words: “The idea of an individual and

intersubjective, the sphere of its being is not individual consciousness, but dialogic communication between the minds”. An idea is a living event, played out at the point of dialogue between two or more consciousnesses ” [8, p. 99].

Today, the concept of intertextuality has ceased to be just a fashionable term and is really relevant, including in the terminological apparatus of such humanitarian disciplines associated with the study of language and literature.

R. Barthes about the "death of the author" [2], that is, about what has already been saying and other people already exist in the universe. Interest in this theory and practice of intertextuality does not wane, which is confirmed by the fact that the phenomenon of intertextuality has become an integral feature of various functional styles and genres.

The expressive function of the intertext indicates the degree of self-expression of the author. Allusions can refer to texts of completely different kinds: from classical literature to odious and even grotesque patterns. This whole citation system points to the cultural, artistic, moral and other guidelines of the author of the intertext. Intertext can also be focused on a very specific addressee, able to identify the allusion, its source, evaluate the choice of referring to this particular source and understand the intention behind this intertextual reference. Thus, the appellative function intersects very closely with the phatic, i.e., contact-setting. It turns out something like a recognition system “my-alien”, where “my” is someone who is familiar with certain texts and is able to adequately perceive the message of another “his” who also read these texts. Another intertext function is poetic. The identification of intertextual references is a kind of game, a rebus that the reader can unravel. The complexity of the “puzzles” can vary within a wide range - from the exact quote from a famous movie (for example, from cult Soviet films: “What a nasty thing, this is your fill fish!” From “Irony of Fate or Enjoy Your Bath” or “They'll Tissue You, and you do not

steal "from" Watch out for the car ") to the most complex structural and sometimes even unconscious references to pretexts.

Also, intertext is capable of performing a referential function. This means that sending sends some information about the outside world, activating the information that contains the pretext. This mechanism works by linking various areas and discourses.

The degree of complexity varies again: it may just be a reminder of what a certain author said on a specific occasion, but it can also serve as a reference immediately to the entire layer of information contained in the cognitive base of the reader or the whole nation. The reference function can refer not only to materialized concrete information, but also to the form of its expression, i.e. emotional coloring, style and argumentation.

Finally, intertext performs a metatext function. The reader who has identified a reference to a certain pretext (if such identification has occurred, because it may not be), has two options for further actions: continue reading or refer to the pretext.

In the first case, it will be assumed that the fragment as a whole does not differ from the rest of the text and fits into its structure, without being marked with anything.

In the second case, the reference is perceived by the reader as a biased text requiring explanation. To do this, you need to fix the connection with the text - the source, which will help to interpret the intertextual fragment, resorting to the help of the source text.

Thus, intertext can be both a text-to-text construct and a text-to-text construct. The later texts absorb elements (quotes, fragments, structure) of pretexts, subject these elements to "synchronization and semantic refraction" [9]. Moreover, as a rule, the initial meaning of the pretext remains unaffected. All of the above functions serve the main purpose of the intertext - the construction of meanings.

1.2 Main features of intertextuality in the English language

Intertextuality is one of the “common practices”, Cook claims, “which may contribute in reshaping identities and attitudes” [10, p. 220]. It “derives” “its meaning from shared knowledge between the users and the readers that enable the readers to grasp the convert meaning of the advertisement” [10, p. 220]. Goddard Al-Siyami identifies “it relevant to ... the way one text can points to or base itself on another” [11, p. 69]. Fairclough, on the other hand, identifies intertextuality relevant to the process of “productivity”, in which new texts are generated from transforming prior texts and restructure existing conventions. The new texts share the similarity of content and form with the original sources” [12, p. 122].

In short, intertextuality is “a process of reference to textual and contextual features from which the user arouses the attention and memory of the readers to original sources that are similar in content and form” [12, p. 121].

This study adopts Fairclough’s notion of intertextuality “as a process to produce and perceive an effective communication” [13].

Nowadays it is universally recognized that “any semiotic entity can be treated as a text. Thus, text interaction can be found in any sphere of human activity. In terms of general semiotics interaction of two texts is the interaction of two independent semiotic systems, such texts are signs with an individual denotatum and meaning” [14, p. 2]. “We are interested in the text interaction within one semiotic system – advertising. The nature and rules of intertextual mechanisms provide endless questions and discussions. Not only critics and linguists focus their attention on it, it is also other writers who are absorbed with this popular phenomenon. And there is a question to all of those whether intertextuality is unavoidable in the contemporary world of information, whether there are limits to its influence and if it is going to be the trouble for the whole world of advertising texts leading to the total chaos or it is

destined to make the new era of literature, to become the new driving force in its further development. Obviously, questions are more numerous than there are answers to them” [15].

Intertextuality is used to describe the ways that text’s meaning formed by other texts and also it enables us to understand texts. As we know writers and artists are influenced by some characteristics of texts that the texts are associated together. For example, a writer who has observed a certain film may be influenced by some of the ideas in that film. This influence may become apparent in their writing as they work on a novel, poem or play. Writers can make a text seem more realistic by referring to ideas, people or events that exist in the real world - our world. By making reference to things we can relate to, writers help us to feel a sense of familiarity with the world they are creating for us. In this sense, intertextuality may be deliberate or unintentional. Therefore, sometimes writers may not be aware of the influence that other texts have on their work. In contrast, other writers seek to transform an inspiring idea from another text into a fresh concept that carries additional meanings. Writers and artists frequently borrow or bring back into existence of the semantic status of the text. It is fun to explore the new ways in which they are presented. Studying intertextuality goes beyond just identifying similarities between creative works. It also looks some intertextual shaping techniques that are used to link texts together. These include appropriation, allusion, parody, imagery, and quotation. Hence, intertextuality is best known for its semantic applications and solutions. Therefore, the main motto of many researchers, in addition, made use of it in order to determine how texts can be hung together. However, states that “any text is constructed as a mosaic of any text is the absorption and transformation of another” [5, p. 36].

According to Kristeva, intertextuality reinstates intersubjectivity. Kristeva in her *Revolution in poetic language* has declared that the notion of intertextuality can be interchangeable to intersubjectivity. This is the most creditable dimension that

Kristeva has added to the subject of intertextuality is that she has extended the nature and scope of intertextuality to incredible dimensions. Intertextuality negotiates with the horizons of numerous disciplines. With regard to intersubjectivity in the intertextual framework, Kristeva precisely and successfully has undertaken its study in the discipline of psychoanalysis. In case of psychoanalysis, Kristeva asserts that a psychoanalytic cure leads us into considering the word as body and the body as a word. This interrelationship is best summed up that “Intertextuality” is often used interchangeably to describe the manner in which texts “intersect” with each other; or even the possibility of different texts being analyzed by applying similar techniques. Kristeva endeavored to move the theory of intertextuality beyond the narrow constraints of texts. She widened its scope to include entire signifying systems. For her, every writing as a major form of inter-art or intertext. In this respect, any work of art does not emerge from nothingness, but rather interacts with other texts.

According to Kristeva, intertextuality is mechanism for semantics theory which concerns systematic relationships and process between texts and it refers to the influences of one text up on another text. Further, Allen states that in order to get the interpretation of a text, the reader has to follow a network of textual relations. Consequently, reading becomes a process of moving between texts. However, intertextuality is considered as a network which functions as a bridge to relate each text to the texts surrounding it. It is much depicted in the claim that the text, itself, is the mere dependent source for determining the meanings of words involved. Intertextuality is regarded as a network, functioning as a linguistic link employed to connect each text segment with the texts surrounding, or associated with it [16, p. 106].

1.3 A typology of intertextual elements and connections

Intertextual communications play an important role in establishing communication between various works of art, they revive past memories and connect us with the artistic life of other countries at any stage of its development. The connection of eras and cultures allows a different view of the topic already known to the reader; the process of interpreting intertextual connections makes reading more interesting, saturates the work with additional information and expression, and introduces us into new, not yet studied, spaces.

Existing classifications are based on various criteria, some of which are presented by different authors as the main ones. So, one of the criteria is the volume of reproduced “alien” text: a quote can be considered intertextual insertion of more than one words [17, p. 102], although in some papers the volume factor is not relevant and even the repetition of one word, the so-called allusive citations [18] [19]. An illusion, unlike a quote, can be represented by a single-word unit or a series of single-word units that are not connected by a predicative link in the pretext [20] [21] [22].

Another criterion for distinguishing intertextual elements is the formal identity of the intertext to the pretext. On this basis, quotes are divided into citations and quasicitations [22], quotes and paraphrases [20], quotes and reminiscences [23]. According to I.R. Halperin literacy factor is of the distinguishing criteria for quotation and allusion: a quote is a literal unit from pretext, allusion - the mention of a word or phrase from pretext [24].

When distinguishing between allusions and quotes, many authors also take into account type of information reproduced. A quote is considered to be the reproduction of a certain section of the pretext, whereas an allusion is not a link to some a specific text fragment, but to the situation depicted in the pretext as a whole or some part of it [22] [24].

There are many descriptions and classifications of intertextual links. When considering various typologies, one can notice heterogeneity in the choice of classification criteria, as well as uncertainty in terminology.

Intertextual connections are complex, diverse in nature, manifest at different levels of the text, so it is necessary to continue attempts to create a more complete classification that takes into account all the features of intertextual relations.

According to Fateeva's classification, intertextual elements are subdivided into intertextual ones that form the "text in-text" construction; paratextual; metatextual; hypertextual; architectural.

In the most general sense, intertextual relations are divided into in-text and non-text. Relations between text elements and other texts [25].

I.V. Arnold uses all the above terms as equivalent and notes: "Traces of other texts generate in the mechanism of understanding the text, in addition to the centripetal forces and forces generated by syntagmatic connections, based on the connectedness of the text, also centrifugal forces connecting the words and contents of the text with the whole culture" [26, p. 396].

Intertextuality implementation methods are also divided into symmetric and asymmetric. The first include such types of "another's word" that are interpreted in a positive aspect (modified quotes, exact quotes, playing with header complexes, epigraphs, allusions, antonomias, repetition of rhythmic syntactic models, new interpretations of traditional images and plots, reminiscence, dramatization, etc.). The second ones include the same means, but with the opposite meaning: polemic quotation, variation of plots, images, interpretation of ideas in a satirical aspect [27].

One of the earliest and most common intertext classifications interactions belong to the French literary critic J. Genette. The scientist divided all types of intertextual connections into five groups: intertextuality (co-presence of two or more texts in one text: quote, allusion and plagiarism); paratextuality (relation of the text to

its title, afterword, epigraph); metatextuality (explicit or implicit critical comments on other texts); hypertextuality (stylization or parody of one text of another); architextuality, (genre connection of texts). All these types of connections are mutually permeable and are united by the general concept of "transtextuality", which implies a generalizing class, which includes all explicit and implicit relations of the text with other texts [28].

This classification was supplemented and expanded by N.A. Fateeva [17]. The sixth class is added to the first five classes, which, under the name "other models and cases of intertextuality", combines such phenomena like:

- 1) intertext as a trope or stylistic figure (a link to a pretext is part of a trope or stylistic turnover, most often a comparison that includes proper names);
- 2) intermedial paths and stylistic figures (semiotic transfers are the basis of their imagery);
- 3) borrowing techniques (borrowing techniques for constructing phrases, stanzas, holistic composition, rhythm).

N.A. Fateeva highlights attributed among quotes (with quotes and source) and non-attributed (without quotes and source instructions) [21, pp. 122-125]. This subdivision of intertexts into quotes with attribution and without attribution are based on a combination of two criteria: explicitness and formal identity, since within the attributed quotes, quotes with accurate and inaccurate reproduction of the source are separately selected. Unattributed quotes N.A. Fateeva believes not only unmarked and unexplained, but also transformed intertexts [21, pp. 122-126].

The next criterion is the explicit use of text fragment, or how much intertext is marked graphically and how much the citation source is precisely indicated. Based on this criterion V.P. Moskvina distinguishes quotation, which is given in quotation marks with the obligatory indication the source, and a text application with quotation marks and a link to the source absent [2, p. 64].

K.P. Sidorenko suggests calling transformed, unlabelled, and unexplained quotes hidden [29].

The imitation is recognized by the author, but may remain unrecognized by the reader [23, p. 61]. G.G. Slyshkin believes that the facts of unconscious use previously learned texts relate to speech stereotypes, while consciously used intertexts are citation, quasi-citation, mention and allusion [22].

And, probably, the last of the distinguished classification criteria is frequency of use. So, many authors include frequently used quotes to winged words that have already lost their connection with the source and gradually turn into idioms [20] [29] [30]. According to G.V. Denisova some units like speech stereotypes, which are a sign of socialization of a person and mark its belonging to a certain linguistic and cultural community. In addition, she proposes to include in the number of intertextual elements quotes from the “language of life”, that is, any kind of “alien” words”, which, due to their connection with cultural facts, can be considered as intertexts [23, pp. 73-74]. Similar units in media texts by V.V. Varchenko presented as a generalized citation [18, pp. 36-37].

Thus, there is a certain unity of the selected criteria and a huge variety of the terms themselves and how they are interpreted. The same term can be used both narrowly and broadly, as a species designation. For example, reminiscence is identical to allusion in N.A. Fateeva and the unconscious transformed quote from J. Pascuali. N.S. Olizko suggests separately highlighting the relationship between texts within the framework of the work of an individual writer, the author’s commentary on his own text, and calls such relations hypertextuality, and suggests linking the text with other literary works and life realities as contextual, using the term “intertextuality” as a generalizing term [31]. N.S. Olizko also expands the list of elements involved in the paratextual relationship, highlighting the author’s name, title, subtitle, content, dedication, epigraph, foreword / introduction, table of contents, author’s afterword,

notes and comments. In her opinion, these text elements are independent texts located at different levels in the hierarchy “text - paratext” [31].

V.E. Chernyavskaya considers the possible relationship of the text with intra- and non-textual reality through the concept of “openness”, taking into account what is the subject of intertextual relations:

- 1) meaningful semantic openness of the text in relation to other texts;
- 2) communicative-pragmatic and psychological openness of the text to the addressee (suggesting the presence of intertextual competence in the reader);
- 3) ideological and thematic openness to each other of texts of one author;
- 4) internal substantial openness to each other of meanings and structural parts of the same text;
- 5) typological openness to each other of texts of the same class;
- 6) the openness of a particular type of text to more general functionalistic systems [32].

However, a number of authors (AE Suprun, IV Arnold, GG Slyshkin) use reminiscence as a species term that includes all types of intertextual inclusions. “Text reminiscences (TR) are conscious vs. unconscious, exact vs. converted quotes or another kind of references to more or less well-known previously case-law texts composed of more late text. TPs can be citations (from whole fragments to individual phrases), “winged words”, distinctly coloured words in a certain way, including individual neologisms, character names, names of works, names of their authors, special connotations of words and expressions, direct or indirect reminders of situations” [17, p. 17]. “Reminiscence is defined as the reproduction of a familiar phrase, figurative or rhythmic-syntactic structure from another work ” [26, p. 357].

Apparently, such an interpretation follows from the meaning of the term itself reminiscent (lat.) - ‘remembrance’. Reminiscence is probably not special kind

intertextuality, its function of intertextuality, since all kinds of intertextual inclusions, remind the reader of any other text [26].

The main classifications of intertexts were created on the material of literary texts. It is only natural that typologies of intertexts in fiction, scientific, journalistic and informational texts will be different. Not all of the classification criteria considered intertextual inclusions are relevant for media texts, especially that some of them (such as consciousness, frequency of use) seem to us rather subjective and difficult to study methods scientific analysis.

Conclusions to Chapter 1

The following research explores articles, scientific works and research conducted on the subject of intertextuality. The sources however vary in their definitions of the intertextual notion, its forms and linguistic means of its realization. For instance, some sources define intertextuality as the determination of text meanings through other texts, others offer the notion of the complex relations between a text and other texts, and sometimes intertextuality was considered as a plagiarism. However, this negative assumption didn't affect the final decision which is that intertextuality is extremely important in the total understanding of any literary text.

The chapter 1 highlights seven types of intertextuality which are translation, revision, quotation, sources, conventions and configurations, genres and paralogues. What is more, there were shown three types of intertextual frames and some of the means with the help of which intertextuality can be created.

It can be clearly seen from the research that intertextuality conducts a double focus. On the one hand, it attracts attention to the importance of the text which were used for intertextual creation, but on the other hand intertextuality leads readers to understanding of the prior texts as a contribution to a code which only makes possible the various effects of significance.

Finally, the theoretical research of the intertextuality has shown that intertextuality includes appeal to already created text and the most popular intertextual elements include allusion, quotation, translation and duplication.

2. LINGUISTIC CHARACTERISTICS AND ORIGIN OF INTERTEXTUALITY IN ADVERTISING DISCOURSE

2.1. The concept of advertising discourse

An important aspect in the life of modern society is advertising, which is a special communicative and social and a linguocultural phenomenon. It is advertising that reflects the state the soul of the people, its psychology, mentality, and culture. The linguo-cultural specificity of language is revealed as in conceptual and discursive approaches to its study, and in modern conditions it acquires special significance research of advertising discourse.

Advertising discourse as an area of pragmatically intensive The use of language provides important information about the value system orientations of modern man, as advertising, on the one hand, adapts to the appropriate linguistic and cultural environment, and on the other parties - itself forms this environment. Important in the analysis of advertising discourse the place is taken by the linguocultural approach as it is modern the approach to the interpretation of the text (especially advertising) emphasizes attention to identifying cultural and national connotations, characterological features and features of the mental-lingual complex [33].

Advertising discourse is a type of institutional discourse, which is a community in the back of the status-role relationship. This type of discourse is indicated on the basis of two system-forming features: the goal(s) and the participants in communication [34].

The purpose of the advertising message is to attract the attention of the audience and encourage the recipient to perform certain actions. The main participants in the institutional discourse are representatives of institutions (agents) and people who turn to them (clients), for example, an advertising sender and a consumer.

Communicative cliches within the framework of institutional discourse are a kind of key for understanding the entire system of relations in the corresponding institution [35].

To describe a specific type of institutional discourse it is advisable to consider its following components:

- participants;
- chronotope;
- goals;
- values (including a key concept);
- strategies;
- material (subject);
- varieties and genres;
- precedent (cultural) texts;
- discursive formulas.

The chronotope of advertising discourse is the setting typical of this type of discourse. The dialogue between the recipient and the sender can occur both in the framework of oral and written communication. Various oral events, personal consultations and videos posted on the Internet are suitable for oral advertising discourse. In turn, for a written advertising discourse, a prototype place is outdoor advertising and print advertising. The situation of advertising discourse can be otherwise called context. H. Kaftanjiev defines it as the “physical environment” in which advertising exists, and distinguishes the following types of context: super local - the context of the advertising message itself, local - the context of the advertising medium, and global - the context of world events [36].

The hierarchy of values acts as a support for such a stable system as the worldview of man. According to V.V. Uchenova, value orientations of various population groups and individual individuals regarding their internal content include

archetypes, stereotypes and ideals [37]. Archetypes associated with value preferences adopted by a person from the past. These values contain the preferences of previous generations. Stereotypes are considered preferences of the present. In turn, ideals: connected with the values of the foreseeable future. The given set of value preferences is actively used by advertising to achieve its goals. It is an advertising discourse that is a means of social regulation and impact on various social groups, offering the way of thinking and the lifestyle that are currently valued and reflect the development of culture.

In the advertising message, positioning and optimizing communication strategies are highlighted. This classification is based on the difference in advertising strategies depending on communicative goals and objectives. Positioning communication strategies form a certain perception of the advertised object. In turn, optimizing communication strategies are aimed at optimizing the impact of the advertising message and overcoming adverse communication conditions. At the same time, positioning strategies can be represented by differentiation strategies, value-oriented strategies, and value assignment strategies. Optimizing strategies can be represented by strategies for matching the language and pictures of the world of communicants, strategies to increase the recognition of advertising, strategies to increase attractiveness, mnemonic strategies, argumentative strategies, and strategies for distributing information along the “more / less important” axis [38].

One of the most famous and popular formulas is ACCA, which is more than 100 years old and which is still actively used by experts in the field of marketing and advertising. The author of this formula: is an American specialist in advertising E. Lewis. The ACCA formula also implies that in order to be ready for the necessary target actions, it is necessary to lead the consumer through 4 states, namely: attention, comprehension, conviction, action [39].

Advertising discourse is characterized by a high degree of intertextuality, and therefore relying on precedent phenomena for the discourse in question is one of the system-forming features. In the advertising discourse, as a rule, verbal precedent phenomena are used, which include precedent names and precedent statements. Precedent names and precedent statements function differently and exhibit specific properties in advertising texts. With their use, compilers of advertising texts are given the opportunity to create an original and unique form of advertising and a positive image of the product.

It should be noted that most of the information about the world comes to man through a linguistic channel, therefore man lives more in the world concepts than in the world of objects and things. Some researchers write that “the main measure of the value of an advertising text is its perfect linguistic form, fully revealing the idea and the main design of advertising ” [40].

2.2. Means of intertextuality and their features

Linguistic units that are “involved” in intertextual links at different levels of the text structure — grammatical (morpheme-word-formation, morphological, syntactic), lexical, prosodic (rhythmic-intonation), construction and compound, I.K. Sidorenko named as "intertext" [41]. I.K. Sidorenko distinguishes the following levels of intertext: text-organizational; rhythmic metric; combination of predicative units or predicative units in the presence of prosodic and building characteristics (for example, paremiological units); the word, its morphemic and accent structure, word-formation features [42, pp. 335-340].

2.2.1. Citation as a means of creating intertextualization in advertising discourse

Thus, there is a scatter of opinions about the set of tools for implementing intertextuality in the text. In general, we can conclude that from the whole variety of intertexts, researchers primarily turn to language material, which is most tangible - that is, to intertextuals of the level of individual lexemes and utterances. It is difficult to disagree with the statement of L.N. Lunkova, that the connection and interaction of parody, stylized and other types of derivative texts is possible precisely due to the repetition or reproduction of certain text elements, that is, the use of quotes or allusions [43, p. 29]. The citation is an exact reproduction of a section of any text. Neither allusions nor citations as stylistic techniques are accompanied by references to sources. Although, in some cases, citations may sometimes indicate a source. Citations are a rare stylistic tool in advertising discourse. Since there is no possible transformation, the ability to realize the communicative intention of the producer is limited, which does not contribute to the goal of advertising, namely communicative influence [50]. For example, chanel advertising with famous actress:





Fashion industry also use quotes in advertising:





The purpose of the advertiser is to encourage the buyer to buy. Therefore, it is important that the text of the advertisement was simple and clear to a wide audience of people of different ages, genders, nationalities, etc.

Also important is the ideological influence, in particular the formation of associations that affect the quality of perception and subsequent decision-making.

For example, advertising where an African boy treats cocoa is associated with the country of origin, and therefore with good product quality.

"Cocoa, Sah!"

"NO BETTER FOOD."
Dr. Andrew Wilson, F.R.S.E., & Co.

BY SPECIAL WARRANT TO H.M. THE QUEEN

Fry's
PURE CONCENTRATED
Cocoa

The MEDICAL PRESS, including the "LANCET," "BRITISH MEDICAL JOURNAL," and "MEDICAL ANNUAL," testifies to its
ABSOLUTE PURITY.
300 Gold Medals, &c.

CAUTION - Beware of substitutes which are frequently pushed to secure additional profit. Fry's Pure Concentrated Cocoa is sold only in Tins with Gilt Tops.

Also in the advertising discourse can be used quotes that are not intended to completely repeat the original, in particular, look like the original of a well-known quote will help to remember for potential buyers.



[DS].

In other words, the speaker stylizes the quote to the ideological requirements of advertising and, passing it through the lens of its own relevance, decides for himself whether direct quotation is a functional equivalent of the original. Within the citation of discourse, it adapts to the new discourse environment, but does not dissolve in it, because the ethics of communication, on the one hand, and the confirmation of the authority and relevance of information on the other, require reference to the addressees of the citation discourse [45].

Samples of “someone else's word” introduced into the advertising text are distinguished by variability of volume, variety of structural organization, fluctuations in the degree of information content.

In our work, the formal criterion is the basis for highlighting the structural types of citation. “Non-textual information can be represented by citation-word, citation-phrase, citation-sentence, citation-super phrase unity and, in some cases, citation-paragraph” [46].

There are three types of citations in the ad text - full, abbreviated and segmented citation. A parallel comparative analysis of different advertising concepts examples made it possible to establish the maximum correspondence of the structural types of citation in English-language advertising texts.

The full citation is taken literally, without abbreviations, a segment of the source text, completed in a semantic sense [47]. For example, “*Rome wasn’t built in a day. A GeoCities Site, however, can be built in half an hour*” [TWSJ].

The author of this advertising text intentionally used the famous proverb “Rome wasn’t built in a day” to impress customers after they heard the second part of the text [46].

The semantic completeness of the full citation determines the highest degree of its auto-semanty in comparison with other structural types of the “alien word”.

Reduced citation is “a shortened piece of source text without any damage to the general meaning in accordance with the goals of citation, which receives a logical conclusion due to the surrounding context” [47].

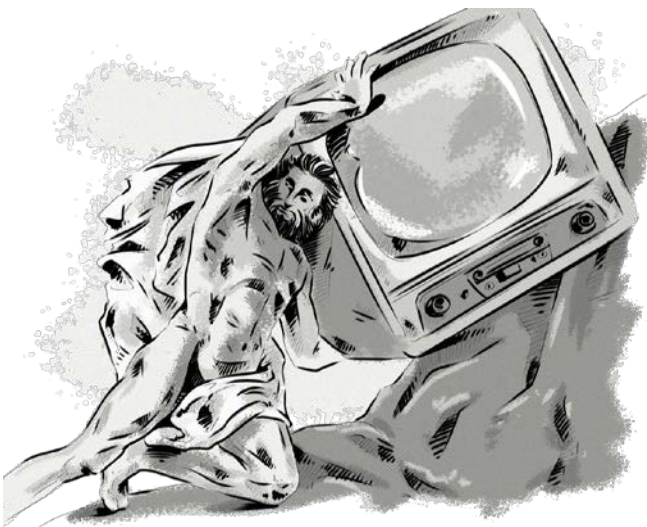
This advertising syllable comes from a famous proverb, “Make a nice idea better”. The author skillfully divides the word “anice” into two parts. As a result, “a nice idea” transforms into “an ice idea”, which in turn favorably emphasizes the word “ice”. A similar approach can attract potential buyers since, the original version of the proverb is always heard. In addition, the positive meaning of this proverb causes even greater interest in the advertised product [46].

The use of this type of citation is based on the method of syntactic merging of citation and author speech without special introducing words. The syntax citation itself is part of the sentence. The assembly of syntactic constructions – author and other people's speech – proceeds according to the scheme of combining parts of a sentence.

The segmented citation “has the form of quotation inserts, inextricably linked in a structural sense, and reproduced at short intervals in accordance with the semantic load assigned to them in the receiving text” [47]. In this text, the author cites the phraseology “Achilles’ heel” [NK], which means a vulnerability. But the text of the advertisement assures the buyer that an improved version of Nike sneakers can protect him [46].



Another example from the company Cleartsode. It depicts Sisyphus with a TV. They write: "Do not do the work of Sisyphus!" on their web-site near this picture. They hint at their help in a difficult matter.



Segmented citation, as well as reduced citation, is a semi-semantic statement due to semantic incompleteness and syntactic dependence on the main text. The degree of integration of these two types of citations with the text is higher in density than in the case of full citation.

Cited segments of source texts get along in their new advertising text system due to citation remarks. Citation remarks carry out structural-semantic linking of citation with the general structural-compositional plan of the advertising text. Occupying the space allotted by the citing author, surrounded by citation, citation remarks act as signals for accessing “alien” texts [46].

For example, a modified quote from a novel about Romeo and Juliet. Where the first part is the original question of Romeo, and the answer is a modified replica of Juliet with a hint of the product - a bath.



Three stable positions of citation remarks in the advertising text relative to the citation text are distinguished: preposition, interposition, and postposition. Anticipating, sharing or summarizing citation, citation remarks explicate its meaningful content. The citation input complex functions as a metatext commentary

on the text of a representative foreign speech. Therefore, the metatext name is quite applicable to the function of the input complex.

Despite the fact that the analysis of the semantics of advertising citation is fraught with some difficulties due to the great thematic heterogeneity of quoted statements and the resulting need to analyze entities related to the deep levels of the text structure, we can distinguish the following most characteristic semantic types of citation based on the function it performs. These include: citation-opinion, citation-example, citation-substitute.

Citation-opinion is represented, as a rule, by a separate proposition, a group of propositions or an inference expressing the result of understanding the phenomena of reality by the speaker. Citation of this type is the basis for a variety of speech-cognitive operations of the author of the advertising text. For example:

“There Are Some Things Money Can’t Buy, For Everything Else There’s MasterCard”. [MC]

Analysis of this advertising text allows us to conclude that the author uses the famous phrase *“There Are Some Things Money Can’t Buy”* and complete it by AD of his product. While this is slightly longer than other slogans, it’s still very catchy and known all over the world. MasterCard is a reputable brand and their credit card is very popular which they are trying to hammer home with this tagline.

Citation-example is a carrier of factual information that serves as a means of explaining or proving the thoughts of the addressee.

“Crest Toothpaste – Look Ma, No Cavities” [CT]

This slogan for Crest toothpaste first came around in the 50’s and it’s definitely one that sticks in people minds. Toothpaste that promotes a healthy smile and of course, no cavities, is important and that is exactly what Crest advertise with this amusing little tagline.

Citation-replacement in most cases is a context-dependent statement, structurally expressed by a reduced or segmented citation.

“Felix – Cats Like Felix, Like Felix” [FE]

All cat owners want the best brand of cat-food for their trusted feline and many turn to Felix for the pure reason that their advertising campaign and slogan is so strong. The adverts usually feature a black and white cat “Felix” caught in a cheeking scenario before digging into the delicious cat food that can only be from this well-known brand.

The editing of the utterance, carried out on the basis of the cohesion of the author and someone else’s speech, allows simultaneously realize two goals. Firstly, replacing a part of a constructed statement with someone else's speech serves as a way of formulating thought without the expenditure of effort on the mental operation of investing the associations that have arisen in a linguistic form corresponding to the purpose of the statement. Secondly, the actualization of the information core of the phrase, achieved with the help of quoting, creates the effect of inclusion in the stream of real-life events [46].

2.2.2. The role of allusion in the creation of advertising discourse

In the advertising texts allusions may refer to political mottos, statements of famous people, historical and modern events, customs and traditions, art masterpieces and phenomena of mass culture, used in everyday life. Allusion in the advertising slogan doesn’t contain any sence load, referring the reader to a particular event. Here the use of allusion speeds up the process of memorizing. Firstly, it is connected with a kind of irony which may not appeal to the customer, secondly, because he or she had

already seen this construction and it remains in memory and will work according to analogy.

The allusion is devoid of literality and explicitness, so it seems something more delicate than the quote; in addition to literary works, it can refer the reader to history, mythology, public opinion, or to common customs [48].

The producer has addressed to the information that already known for the recipient in a modified form, using allusion, forcing the recipient to subconsciously store in the memory the information presented in the advertisement message and to react accordingly, being exposed, namely to purchase the product or service.

This feature also explains the use of allusion in slogans. Allusion in advertising “does not make sense to write in a large advertising message, since such a message is primarily an informational component” [44]. Also, such messages are aimed at another category of potential consumer, in particular professional products, men's goods, etc., that is, goods and services that require a detailed study of functions, properties, characteristics. For example:

“Kodak – Share Moments, Share Life” [KD]

There are moments in life that we want to mention. This product provides such opportunity.

Despite all the new brands that are joining the scene, Kodak still remains a popular camera brand and their slogan is catchy and eye-opening. Kodak has a number of different products available and the tagline inspires people to buy them and record memories with the people in their life.

Allusion is used in the advertising of things and services that can be purchased, rather than based on emotions, in response to the brief information provided within the advertising message containing allusion, etc.

Due to certain limitations of allusive advertising messages, our research is narrowed down to an analysis of the syntactic features of English-language

commercial slogans with a hint of a certain reality or fact. Short advertising messages – slogans, as a rule, do not exceed one or two, but a maximum of three sentences. For example:

Max Factor – *“The Make-Up Of Make-Up Artists”* [MF]

This is a catchy slogan that is broadcast everywhere when Max Factor is being advertised. Customers like to know that they are using the best products. Mentioning the fact that professional makeup artists use the brand makes it very attractive to consumers.

This Chevrolet advertising has got a structural allusion to the Latin expression “veni, vidi, vici”. *“More choice. More style. More you”* [AW].

The similar example is an allusion to the expression *“faster, higher, stronger”* from Bounty.

[AOTW]



The Winged Mercury Company sells running shoes. An ad for the company’s flagship shoe appears on a financial news site. The ad contains an image of the shoe, the headline *“Run Fast, Run Smart, Run Winged Mercury,”* and a hyperlink to learn more about Winged Mercury shoes’ innovative shock absorption. The color scheme, font, and graphics of the ad look like the format of the financial news that appears on the site. However, the slogan “Run Fast, Run Smart, Run Winged Mercury” together

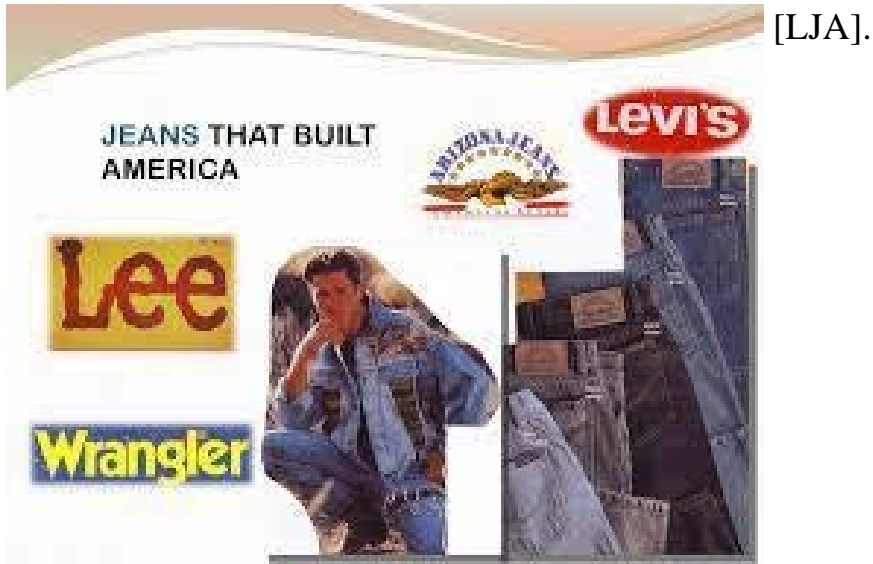
with the message to learn more about Winged Mercury shoes' shock absorption likely convey to consumers the commercial nature of the content. In addition, the subject matter of the ad differs substantially from the financial news on the site. Therefore, a specific disclosure that the content is an ad is probably not necessary, absent extrinsic evidence to the contrary.

As we can see, the information load in such messages is rather limited. The emphasis is on some emotional impact. When researching the advertising message, it is worth remembering that it is a product of the work of a team consisting of specialists in different fields – marketing, psychology, sociology, etc., and therefore advertising does not have random words, types of sentences, their length.

Analyzing the advertising message, we can go from the opposite, exploring the whole and its individual parts, to get to the reasons for using these tools. In advertising, everything is connected, and therefore, having the end result – successful or unsuccessful advertising, that is, effective or ineffective advertising, we can explain the functions that perform or should perform the lingual and extralinguistic means that were applied in each advertising message.

After analyzing the material of the study, we can see that in general simple sentences were used. A large amount of promotional text is created with allusion. This fact is quite easy to explain. Simple sentences are easy to understand, and even easier to remember [44].

Considering the length of a message with one simple sentence, it averages 4-5 words, for example:



[LJA].

In the example of jeans advertising, personalization is used with reference to the country of manufacture. Using this method of advertising the author appeals to the patriotic motives of the local population to sell this product.



[AOTW].

In sandwich advertising, the author of the advertisement, due to his habit of reading on public transport, attracts the interest of the buyer through an unusual picture in the newspaper, which complements the face of the photo reader with an appetizing sandwich.

Considering the filling of such sentences, we can notice that they almost always contain a noun, a verb and / or an adjective of a positive connotation (different

combinations of the above parts of the language are possible). In general, advertising slogans are easy to spread sentences because they still allow you to submit certain information and are easy to understand.

Maybelline – *“Maybe She’s Born With It, Maybe It’s Maybelline”* [MBL]

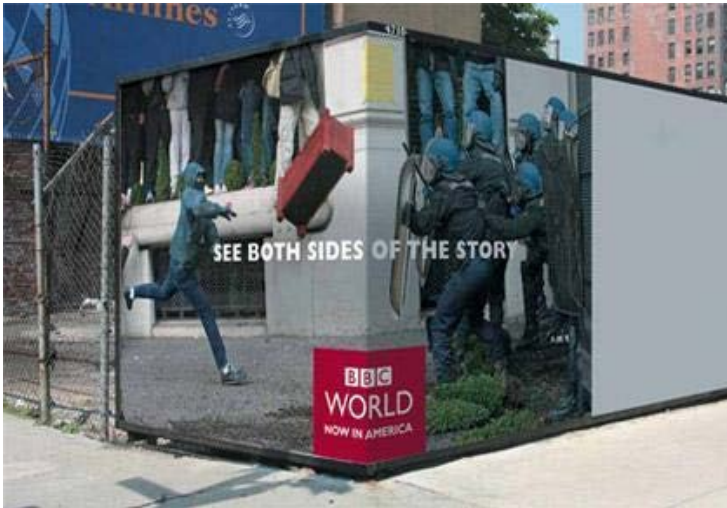
Maybelline is a very popular brand of makeup but it’s also appealing because it’s fairly affordable to everyday people. Their slogan is popular and used in all different methods of advertising from the brand. It’s hammering home the fact of how much makeup can transform a girl’s looks and make her look completely flawless. The use of consonant words promotes memorization.

Imperative sentences are often used in advertising slogans using allusions, which are more opaque than imperative. This approach of advertising producers is quite obvious, since a direct order would negatively affect the response of the recipient, since any pressure is perceived by a person negatively, especially in today's anthropocentric society, where the freedom of the individual is highly valued. In order to avoid direct obvious impact, various exposure techniques are created. Usually, advertising uses the optative in the first part of the advertising message and in the second, depicting the result that can be obtained from the use of the service (product): For example, we are stimulated to act using verbs in the imperative form.



[KK].

In this example, the repetition of the word is used to form a conditional action, as in the expression "no money, no honey."



[AOTW]



[AOTW]

It can be noted that all parts of the sentence appear in allusion advertising. Sentences where only the subject and the adverb are present are rare, more often it will be the adverb (with / without the adverb) and addition and / or circumstance, or the subject with other parts of the sentence. It is worth noting that in advertising discourse, including those containing allusions, the simplest variants of the subject and the adverb are used, the producer avoids complex constructions.

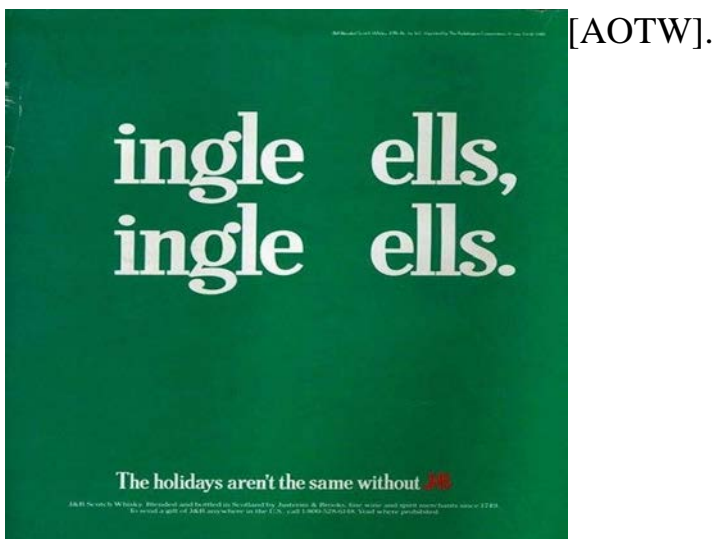
The text of the statement is supplemented by a visual effect, which can be considered the other way around, but it contributes to effective memorization.

It is worth noting that the most commonly cited statements of famous people, phrases from films and literary works.

In this example, we see a quote from a famous horror movie.



In the advertising texts allusions may refer to political mottos, statements of famous people, historical and modern events, customs and traditions, art masterpieces and phenomena of mass culture, used in everyday life. For example, we can see words of the Christmas song “Jingle Bells” in the J&B Scotch Whisky advertisement:



Allusion in the advertising doesn't contain any sense load, referring the reader to a particular event. Here the use of allusion speeds up the process of memorizing. Firstly, it is connected with a kind of irony which may not appeal to the customer,

secondly, because he or she had already seen this construction and it remains in memory and will work according to analogy.

“Give your baby something you never had as a baby: a dryer bottom” [AOTW].

Dr. Pepper – *“What’s the worst that could happen?”*

In these examples, the author of the advertisement addresses the parents, namely their experiences in childhood and now. In particular, if they did not have something, they can give it to their children, and they can calm down because nothing bad will happen. The influence of this advertising is on the border of the conscious and subconscious.

The catchy tagline is very popular and that’s largely due to the clever advertising that goes along with it. Dr. Pepper TV advertisements are very funny, with people finding themselves in a whole bunch of crazy situations all because they drank some of the refreshing, tasty carbonated drink. What’s the worst that can happen is a funny phrase and it has actually led to the sales of Dr.Pepper soaring around many different countries worldwide.

We have considered several slogans, the authors of which used allusion as the main stylistic device and analyze them. The author of this slogan refers to the famous proverb “An apple a day keeps the doctor away”. Thus, the reader gains the positive impression and, consequently, good image of the advertised product:

[M].



Subway – “*Eat Fresh*” [AOTW]

Although Subway is still considered a fast food brand, it’s definitely healthier than others out there and the slogan “Eat Fresh”, somewhat boasts about that fact. Who wouldn’t want to enjoy fresh ingredients for their daily lunch? This tagline has left more and more people turning to Subway because you can literally watch your sandwich get made right in front of you.

Interflora – “*Say It With Flowers*” [AOTW]

The reliability of the flower delivery brand Interflora is apparent all over the world and there is no doubt that flowers are a great way to show you care in a whole bunch of different situations. Many people know the company being advertised when they hear “Say It With Flowers” and it prompts many customers to go and place an order with the brand.

This allusion refers to the painting of the famous artist, Andy Thomas and helps the reader to imagine that with the help of Kodak devices, he or she will be able to create personal photo masterpieces. Moreover, the name of the painting itself contains the aim of this product purchase and opportunities that will be opened up for the consumer.



"America's storyteller" [K].

Disney Land – *"The Happiest Place On Earth"*[DL]

This example emphasizes the existence of a world separate from the problems of everyday life, where everyone can be happiest. The author of the advertisement addresses with a hint of a way out of problems and the possibility of getting happy emotions. Disney Land is the dream destination for most kids around the world and the advertising slogan *"The Happiest Place On Earth"* is very appealing to families. Who wouldn't want to be in the happiest place on earth? Disney has played with many different slogans over the world and this one is still frequently used in their advertising campaigns.

L'Oreal – *"Because You're Worth It"*

L'Oreal produces a number of different makeup, skin-care and hair-care products for women and their slogan shows that they are a high-quality brand. Although they've played with a number of different taglines over the world, because you're worth it is their most popular and that doesn't seem to be changing anytime soon. In this example, the author of the advertisement tries to awaken a sense of self-worth and self-love.

In the advertising text of the fast- food company *"Subway"* new sandwiches are advertised. In American English *"sub"* is a sandwich consisting of long piece of

bread, cut in half and filled with meat, cheese or vegetables. “Willpower” is self-control necessary for performing “a feat”. For example, if you want to lose weight, you need willpower to eat less. The idea of the used socio-cultural allusion is that subod “Subway” are so tasty, that you can’t control yourself.

“The sub is toasted. Your willpower is toast” [DW] [49].

Pringles – *“Once You Pop, You Can’t Stop”*

There is no doubt that Pringles are damn addictive and this slogan is definitely showing that fact off. They come in a range of delicious flavors and a famous, tall tub. It’s pretty impossible to have just one or two Pringles, hence the catchy slogan that is used in countries around the world.

The advertiser refers to the famous song of Bobby McFerrin “Don't Worry, Be Happy”. The target group of the advertised product consists of parents, who worry about comfort of their babies. This slogan creates positive impression about the product, assures parents that their child will feel comfortable in this diaper and they have nothing to worry about.

“Don’t worry, be Huggies [DW] [49].

In addition, well-known phrases and names are used. For example: *the Lord of the rings and the Lord of the drinks, merry Christmas and merry Xmas.*



[AOTW]



“Nevertheless, advertisements using allusion may be rather challenging for the audience since the public has to decode the message to get the correct connotations” [49]:

The US Army – “Be All You Can Be” [AOTW]

The US Army has been recruiting people for many years now and their slogan is quite inspiring. It is telling people to push themselves and become the person they are capable of being by signing up and challenging themselves. Whenever “be all you can be” is heard, people instantly think of the army and it makes many consider a career in the Armed Forces. The author of the advertisement appeals to the natural urge of man to self-realization, while distracting from the fear of a military drill.

As a result of the study we can conclude that allusion is a very effective stylistic device widely used by advertisers. As the main aim of any slogan is to inform about the product and attract attention to it, allusion becomes a perfect tool. With the help of allusion, creating particular associations, authors succeed to catch the right spirit and impress the reader in a positive way, and also to inform about the main intended purpose of this or that product. Allusion in slogans helps consumers to use imagination, think of opportunities and induce them to act, that is to purchase goods or use services.

The selection of text allusion as a separate technique is supported in the study of intertextuality V.P. Moskvina. In addition, he sees the need to distinguish between the concepts of text allusion and application as techniques characterized, in his opinion, the lack of attribution. A textual allusion is "a verbal allusion to a work known to the addressee, that is, to a precedent (or original) text," "fragmentary and inaccurate reproduction," "associative reference to a particular work, often monosyllabic," and an application is a complete and accurate reproduction. any text (at least a phrase) ". At the same time, the small volume and lack of reference make the allusion the most difficult type of intertextuality to perceive [20].

2.3. The role of intertextual inclusions in advertising discourse

Based on theoretical information on the theory of intertextuality, it is possible identifies six main classes of intertextual inclusions:

“The first one – “text-in-text” including citations and allusions, with and without attribution.

The second one includes paratextual elements in the form of title, epigraphs, afterword.

The third is the retelling, variations and writing of another's text.

The fourth class is represented by parody.

The fifth is represented by archtextuality, as a genre connection of texts.

The sixth class includes intertextual phenomena not previously described: intertext as a trail, intermedial tropes, borrowing reception, influences in the field of style” [48].

Some of these classes have already been explored, and some (less typical for advertising discourse) will be covered in this section. These are such inclusions as periphrasis, parody and irony.

Periphrasis is a mean of intertextuality that "provides a reference to the source of origin and background knowledge of the recipients, and as a result not only" guesses "the referent", "but also evaluates it in the context of the material" [50]:

The following sentences are the examples of periphrasis in Apple advertisements:

Siri. Your wish is its command” [AIS].



“Welcome to the big screens” [A].



These examples employ periphrasis word without a longer explanation given. For example, the word “Siri” – was a representative for Apple voice assistance.

A content recommendation widget included on different publisher sites displays links to external pages. One site on which these third-party links are placed is Newsby. On the Newsby site, these links are formatted to look like news headlines and are grouped together in a box with headings like “More Content for You,” or “From Around the Web.”

KFC – *“It’s Finger Lickin’ Good!”* [KFC].

In this example, the description of the nonverbal gesture conveys the meaning that all is well. Kentucky Fried Chicken has been around for a long time and so has this popular slogan. When you hear “finger lickin’ good” you instantly think of the delicious chicken sold by the company and I guarantee you’ll want to lick your fingers clean after consuming their products.

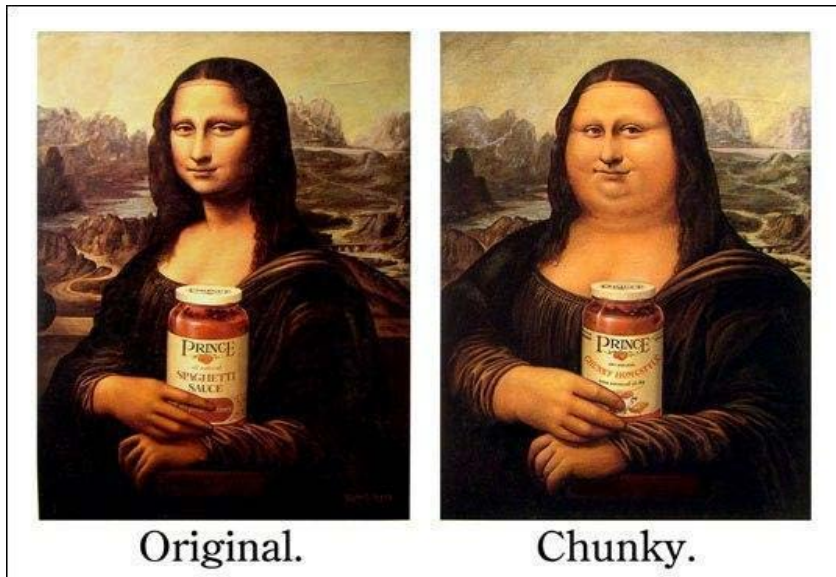
“Lufthansa. There’s no better way to fly” [L].



In this example, the "no" part is used as a means of persuasion, which is aimed at strengthening trust in the service provider.

Parody is the main type of intertextuality in advertising, “with or without a humorous intention” [50]. We have found only one example of such kind of intertextuality.

Prince's tomato sauce advert uses two altered images of da Vinci's "Mona Lisa": on the left, the "real" Mona Lisa; on the right, the woman is distorted to look like someone in a Botero painting, with a different sauce bottle in her hand:



[PTS].



[MD].

In this example, the modified visual image of the known picture, attracts by its difference from the original, to the product. Regardless of the ad text, this approach is effective for memorization.



This example depicts a person with the help of food, at the same time this picture is a famous work of art. Famous and extraordinary work is able to attract more attention. This intertext is aimed at the association between food and chewing gum.



Rice Krispies – “*Snap! Crackle! Pop!*” [RK].

Rice Krispies are heavily advertised as a children’s brand of cereal and in their advertising campaign, they use three cute characters, aptly names Snap, Crackle, and Pop. This slogan is used in conjunction with the characters because this is the noise

the cereal makes when milk is added and kids seem to love repeating the phrase over and over again!

Consequently, intertextuality provides a vibrant color and novelty of the source code, which makes the newly created advertising messages attractive and memorable. Therefore, intertextuality, by combining different meanings, serves as a means of their cohesion.

Conclusions to Chapter 2

Advertising discourse has steadily been one of the foremost linguistic entities that traditionally focus on the interest of linguistic scholars, but at the same time it has not been established. Thus, in today's mass media there have been significant linguistic stylistic changes due to extralinguistic factors affecting the organization of linguistic means.

The use of intertextual elements is subject to the pragmatics of the corresponding type of media text in which they are used: news texts implement the function of message validity, informational and analytical – evaluative, nonfiction – expressive, advertising – conviction.

Results of the study suggest that the question of the classification of means of realization of the category of intertextuality remains debatable, since the unified criteria for the classification of forms of expression of intertextuality have not yet been determined. Analysis of advertising shows that the means of expression of intertextuality, which is most often distinguished is allusion and citation. As a result of the study we can conclude that allusion is a very effective stylistic device widely used by advertisers. As the main aim of any slogan is to inform about the product and attract attention to it, allusion becomes a perfect tool. With the help of allusion, creating particular associations, authors succeed to catch the right spirit and impress the reader in a positive way, and also to inform about the main intended purpose of this or that product. Allusion in slogans helps consumers to use imagination, think of opportunities and induce them to act, that is to purchase goods or use services.

Some of other classes have already been explored, too. But they are less typical for advertising discourse. It is such means as periphrasis, parody and irony.

3. FUNCTIONAL POTENTIAL OF INTERTEXTUALITY IN ADVERTISING DISCOURSE

3.1. The problem of functional differentiation of intertextual relations

“At the end of the twentieth century, there was an intensification of the information norm, which transformed the function of influence and the informative function, influenced the genre system of the media. In modern media contexts, these two functions tend to play the main role – information and expressiveness. Informing seeks to authenticity, factuality” [51].

The materialization of the influence function balances the roles of the addressee and the addressee. The influence of the redistribution of the status of the addressee and the addressee in the modern mass media has been reflected at the level of the text, prompting a dialog, which has become a constructive, fundamental feature of the medium. An important feature of expressing dialogue in the language of the media is the use of elements of intertextuality.

By intertextuality, we mean “dialogical links where one text contains specific and explicit references to previous texts. Under these conditions, the author intentionally incorporates fragments of "alien" texts into the text, and the addressee interprets the author's intention and perceives the text in its dialogical relation. The revolution of the genre system changed the relatively steady thematic, compositional and stylistic types of texts. Having a set of features made it possible to distinguish news, information analytics, non-fiction texts, advertising” [51, p. 5].

The implementation of the information function is enhanced in the direction of news texts, therefore, is weakened in advertising; the influence feature is most versatile in advertising and poorer in the selection of appropriate broadcast media in the news. In the course of the study of factual material, it is found that depending on

the genre of media text, the pragmatic meaning of intertextual elements changes: news texts implement the function of message validity, information analytic – evaluative, nonfiction – expressive, advertising – conviction [51].

The problem of defining the features of intertextual inclusions involves a number of issues. First, the question of the functions of texts in advertising brings us back to the problem of the interpretation of the concept of “intertextuality”, which is used in various meanings in modern linguistics.

Differentiation of transitional forms is based on the same relations. For example, “hidden or truncated quotes are reminiscent, unmarked reminiscence is perceived as allusion; The diversity of quotation can be reduced to several basic varieties: quotation, reminiscence, and allusion. Appropriately differentiated reminiscences and allusions by the nature of their manifestation: textual, contextual or metatextual” [34, p. 29].

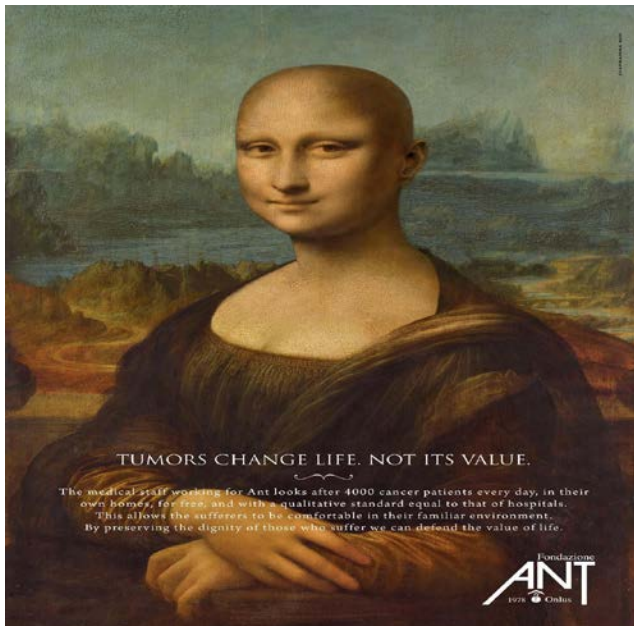
The problem of differentiation of “intertextual inclusions” is not new in linguistics. In its understanding, several main directions are defined. In the most general sense, it is, first of all, whether “recognition of an "alien word" is obligatory for understanding the text; what happens when the viewer is unable to notice the intertext? Secondly, the question arises of the need for an adequate interpretation of intertexts, and therefore of the distinction between intertextuality and pseudo intertextuality” [51, p. 5].

The breadth of understanding of intertextuality is reflected in the extension of the list of its formal features. According to N. Petrova’s research, we can highlight two formal features and we can present the examples of intertextuality advertising.

The first one is “verbal and non-verbal texts that are involved in the creation of meaning and are consistent with the concept of subjective precedent” [52, p. 36].

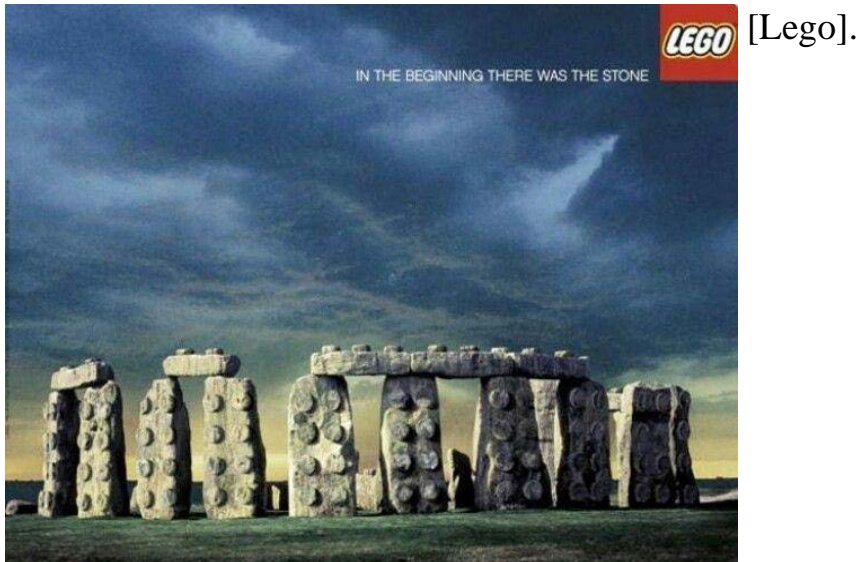
This advertisement shows non-verbal texts. Such non-verbal sign systems in advertising can be represented by painting. As the example, we have found the ads

from “Ads of the World”. Although the advertisement contains text *“tumors change life. Not its value. The medical staff working for Ant looks after 4000 cancer patients every day, in their own homes, for free, and with a qualitative standard equal to that of hospitals. This allows the sufferers to be comfortable in their familiar environment. By preserving the dignity of those who suffer we can defend the value of life”* [AOTW], but its intertextuality is expressed by a reference to the Leonardo da Vinci’s painting “Mona Lisa”: The use of well-known and famous images, in particular art, history will be close to many people, regardless of age or gender. The modified picture, however, is very well known, its changing attracts even more attention than the original.



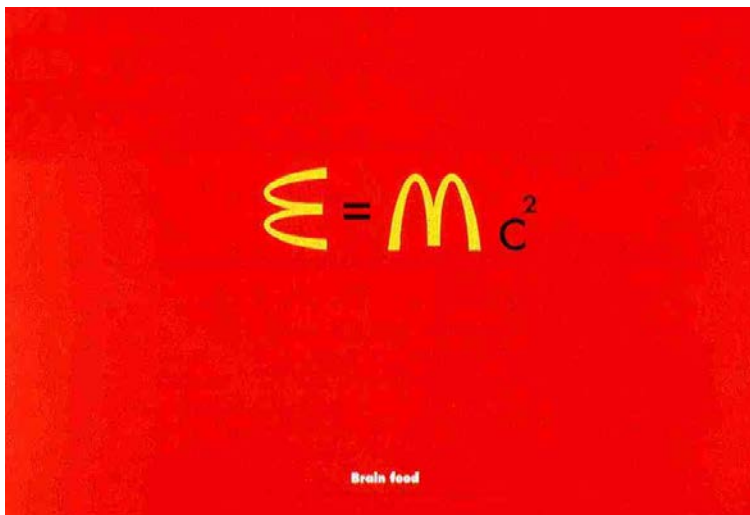
[AOTW].

Non-verbal signs systems in advertising can be represented not only by paintings, but by architecture, too. As the example, we can present the “Lego” ads. This advert shows the Stonehenge in the form of baby cubes:



[Lego].

Non-verbal advertising can be presented in different ways. But another one that deserves attention appears in the form of physics formula. It is allusion to the physics formula of A. Einstein. This equation means “energy equals mass times the speed of light squared”.



[MD].

Non-verbal well-known images move to the verbal level in the mind of a potential buyer when he talks about the desire to buy in a store or acquaintances.

The second one, such discourses as literary, scientific, business, advertising etc., as well as socio-cultural discourses” [18, p. 36].

Haig Whiskey – “*Don't Be Vague, Ask For A Haig*” [HW].

The very popular brand of Scotch Whiskey, Haig – have a slogan that you will not be forgetting in a hurry. When you are next in the pub and fancy a Whiskey, you would be inclined to specifically order a “Haig” rather than just asking for a Whiskey and that is what the slogan is trying to achieve. The use of imperatives is aimed at attracting attention, and comparison also stimulates the manufacturer to make the right choice.

The following example shows the allusion to “Harry Potter”. We can see one of the main heroes of this film – the famous actor Rupert Grint. This is hidden allusion, because on the picture we can see only few words, but they related with the magic. Such allusion is obtained better effect by the use of “Harry Potter” film :



[AOTW].

Textuality and intertextuality are understood as interoperable phenomena that lead to the destruction of the concept of “text”. It means that such texts can be present in the advertisement, too.

In such a communicative approach to intertextuality, the category of interpreter is important. The interpreter is not just a linguistic personality, but a set of factors that determine, in the new context, the relation to the borrowed text that the researchers

describe as “intertext” [53, p. 40]. A borrowed element of a text that has already been created is expressed and perceived in a realm that can be described as what has already been said.

Jaguar – “*Grace, Space, Pace*” [JG]

Jaguar is well known for being a sleek and sophisticated brand of car – a vehicle many people dream of driving. The three words in the slogan show off just some of the key features of the brand and it is definitely to the point. In this example, the consonant words are intuitively reminiscent of magic words from a fairy tale. Therefore, they are easy to remember.

However, intertextuality is also explored from the perspective of historical literary. Without delving into the history of the issue, it can be observed that each epoch “uses its own created texts in its own way, and develops schemes for using the components of the previously created text in the new one. Each epoch appeals to its own circle of texts, to its corpus of quotations and references, which are relevant and trendy in this era” [3, p. 13].

We have compared two examples of adverts with intertextuality. The first advert is the ad with M. Monroe. She advertises cosmetics. Eva Longoria is on the second picture. She advertises cosmetics, too. This example of advertising, regardless of time, uses the image of famous beautiful women as an example to follow.

WESTMORE brings you...
"CLOSE-UP PERFECT" complexion beauty
 Proved in giant-screen close-ups by movie stars...

Wonderful Tru-Glo all-day make-up always flows smoothly allowing your complexion to feel PROVED! For movie stars in giant-screen close-ups where make-up must be perfect to keep skin looking perfectly smooth, fine, and imperceptible. The moisture helps you in close-up always, you need Tru-Glo to look your loveliest. Made for you and movie stars by the Westmore brothers, world's most famous make-up artists, originators of the Tru-Glo difference on your skin. It's the Tru-Glo difference that makes you look like a movie star. Make your skin "close-up perfect" complexion beauty possible only with Tru-Glo! For all types of skin—in a perfect for-YOU shade. Get Westmore Tru-Glo now!

WESTMORE Tru-Glo liquid make-up \$9.95
 WESTMORE Party Puff creamy powder make-up \$11.95
 WESTMORE Kiss-Tested lipstick \$9.95

EXFBEO
 www.alamy.com

[AOTW].

NO SULFATES
 NO HEAVY WAXES
 JUST ALL-OUT NOURISHMENT

INTRODUCING
EVERCRÈME
 SULFATE-FREE MOISTURE SYSTEM

CELEBRATING 40 YEARS OF
 "Because you're worth it."

L'ORÉAL PARIS

DRY HAIR? WHAT DRY HAIR?
 EverCrème

With a rich blend of oils, the unique EverCrème Moisture System is designed to penetrate deep into the hair shaft to provide intense hydration and nourishment. EverCrème Moisture System is the ultimate hair care system for dry hair. It's the only system that works on all hair types and textures. Get EverCrème Moisture System now. It's the only system that works on all hair types and textures. Get EverCrème Moisture System now.

[AOTW].

If we look at this example from a historical point of view, they are opposite. And, for example, advertising with Marilyn Monroe would be more appropriate in the past. If we compare these two ads in terms of contextuality, they are equivalent. Because in the first and the second example we see quotations of two famous women.

We should say, that the question of the features of the category of intertextuality is inherent in the concept of vertical context: intertextual links create a vertical context of a work, which makes it uneven in meaning.

“Intertextuality is an interesting phenomenon for the researchers of advertising to examine because it appears in many advertisements as an imaginative instrument. Advertisers can make use of the fact that people remember many texts which left a trace when being read and seen. Any text can benefit from people's knowledge of other texts. Therefore, advertisements can refer to original texts and people get the impression that they understand what is being said and that they can look through the intended meaning of the message” [54]. For example:

Zurich – “*Because Change Happens*” [ZH]

Insurance is a boring topic but something that we all need in many areas of life. Whether it be car insurance, home insurance, life insurance or something else – you need to insure the things in your life that matter. This catchy tagline can give people that realization and gentle push they need to go and get some insurance with the well-known Zurich brand.

Nokia – “*Connecting People*” [N]

Before Samsung, Google and Apple was the slightly less advanced brand Nokia and they are still a popular brand in fact. Some of the first mobile phones came from Nokia, hence why they use the slogan “Connecting People”.

Supposedly, one of the reasons of intertextuality is “to make an advertisement interesting and attractive to receivers. If the viewer of an advertisement feels challenged and wants to discover the hidden meaning, the advertisement becomes much more interesting and remarkable. People feel clever if they reveal a connection between the current advertisement and a former one or an original text” [54]:



In this example, the personification of the hamburger tells his origin story in this film aimed at German audiences who think of it as strictly American.

“It may be deduced that another reason of intertextuality in advertising may be its usage as an imaginative instrument. Intertextuality makes people think about the advertisement and imagine the hidden meanings” [55, p. 13].

“Many advertising campaigns refer to world-known forms of popular culture such as films, television series or songs” [54].

This example uses the name of a popular song.

LG – “*Life’s Good*” [LG]

LG is a popular technology brand providing all kinds of different products for people all around the world. LG actually stands for “Life’s Good” and this is its simple but to-the-point slogan.

In these examples, the intertext is presented in the form of ordinary everyday simple short phrases that are easy to remember because they are taken from people's lives.

Each text is an intertext: the other texts are present at different levels in different ways of recognizing formulas. Each text is a new fabric, woven from old quotes. Intertextuality cannot be reduced to the problem of sources and influence; it is

a general field of anonymous formulas, unconscious or automatic quotations, which are submitted without quotation marks [56].

Intertextuality can be detected by relying on certain language markers (methods of implementation by various linguistic and / or non-verbal means) that are present in each text containing intertextual elements. The main markers of the category of intertextuality in any text can be quotations, allusions, or other inclusions. The multifaceted interpretation of the term “intertextuality” is conditioned by the multidimensionality of this concept [56].

3.2. General functions of the category of intertextuality in the English advertising discourse

At the present stage, intertextuality determines “the ability of a text to accumulate information, extracting it from “alien” texts and forming its own meaning by pointing to a source. It is considered as a “characteristic parameter of synergetic innovations, as a mosaic of quotes, a product of accumulation and transformations of previous texts” [57].

The basic functions of the language include: “communicative – to be the most important means of human communication, cognitive, i.e. expression of the activity of consciousness, emotional – to be a means of reflecting feelings and emotions” [57]. The basic functions of the language listed above are the basis for the implementation of derived functions. Derivatives of a communicative function are usually referred to as “phatic (or contact-setting), voluntary (influences), cumulative (storage and transmission of national identity, cultural traditions and the history of the people)” [58, p. 101].

In advertising texts with intertextual inclusions, functions are converted in accordance with the main goals of advertising – to form the recipient’s desire to purchase goods, increase the semantic capacity of the text, thereby saving advertising time and space.

Thus, the functions of intertextuality in advertising are a manifestation of its essence and purpose within the framework of socially oriented communication, i.e. they are its characteristics, without which the phenomenon of intertextuality cannot be understood. Among the functions of intertext are the following: “expressive, argumentative, appellative, referential, entertaining and symbolic” [59]. We used this classification in our research:

The argumentative function lies in the fact that “the compiler of the advertising text, characterizing a product or service, provides weighty arguments that undeniably indicate the high quality of the manufactured products” [56]. The used case texts contain knowledge that is not subject to doubt from the point of view of the author. This example has such function. It is known that the “Armani brand” produces high quality products. Also, this advertisement has intertextual content, we see a reference to "Emporio Armani". In addition, the text "Together we touch the sky" also indicates the confident in our case of perfumes:

“  ” [GA].



The appellative function of intertextual inclusions is “the references to any texts in the text are oriented towards a specific recipient – someone who is able to recognize the link and adequately understand the intention behind it” [1, p. 160]. Quick decoding of intertextual inclusions allows us to smooth out the negative attitude to advertising by the mass audience.

Along with the appellative, the examples below implement a phatic (contact-setting) function aimed at establishing friendly relations between the author and the recipient. The famous company Ferrero Rocher uses symbolic image of “Gods of Olympus” which in the mind of the recipient should be associated with antient times, divine secret and something special. It is suggested that if you buy the products of this company, then you enjoy all these benefits.

“A long time ago in an antient time, the Gods of Olympus would gather every night and to make every night special. They had a divine secret then one day it slipped from the heavens and so it was that we learnt their special secret. Ferrero Rocher share something special” [FR].

The appellative function of intertext is focused on the fact that references to other texts within the same text can be oriented to a specific addressee – one who is able to recognize the intertextual link and ideally evaluate the choice of the link and adequately understand the hidden intent. In some cases, intertextual references actually act as appeals, which are intended to attract the attention of a certain part of the readership.

In fact, in the case of intertextual interactions, the appeal function is sometimes difficult to separate from the phatic (contact establishing): they merge into a single identifiable function of establishing between the author and the addressee of the relationship “own / alien”: “exchange of intertexts in communication and determining the ability of communicators to identify their identities (and possibly cultural) memory or even their ideological and political positions and preferences. This

adjustment to semiotic community through intertext can be done with a high degree of accuracy” [55, p. 100].

Starbucks – “*Coffee That Inspires*” [SB].

There are Starbucks coffee shops in many different countries around the world. They have a number of different amazing coffees and the slogan is simple but appealing.

This function is necessary because advertising does not have total textual autonomy. Advertising distinguishes by a predilection for textual forms taken from the most diverse discursive spheres. It can even be said that it cannot exist without other discourse types, being “parasitic” in the intertextual use of other discourses for its own objectives.

The expressive function of intertextual inclusions is “manifested to the extent that the author of the text through intertextual links reports on his cultural-semiotic orientations and pragmatic attitudes: texts and authors to which references are made can be prestigious and fashionable” [1, p. 161].

Red Bull – “*It Gives You Wings*” [RB]

If you need a touch of energy, the first brand you are likely to think of is Red Bull. While you do not literally get wings, the advertising campaign is very clever and has had so many new consumers notice the energy drinks and what they offer.

It is worth noting that expressive function of intertext is manifested by means of intertextual references, informs about its cultural-semiotic landmarks, and in some cases, about pragmatic attitudes: texts and authors referenced can be prestigious, fashionable, odious, etc. Selection of quotations, character of allusions all this is an important element of the author's (sometimes dissatisfied) self-expression.

“*The spell has been broken. Audi is growing faster than BMW, Mercedes, & Lexus*” [ABS].

Context appeals to the emotional feelings of the recipient and contributes to the understanding that, compared with other brands of cars, Audi is much better. The driver already having experience, can compare. Having negative feelings for the old car, he hopes for something better.

The referential function of intertextual inclusions “is realized when a reference to a precedent text entails the activation of the information contained in the slogan” [1, p. 161]. In this case we are talking about case texts.

Obligatory texts are multidimensional, are masterpieces and have high cognitive value. Due to their aesthetic value, they exist for a long time in the cultural memory of the recipient and are in demand. In this example, the cognitive mechanism of the impact of intertextual inclusions reveals a certain similarity with the mechanism of action of the metaphor. An important role is played by the author’s name, form of expression, style, argumentation and emotion in his perception. Due to this, intertextual inclusions stylistically “elevate” the information contained in the advertisement. Ronaldo is known for a good taste, so advertisers used it correctly in this advertisement. Consumers can see not only a reference to Ronaldo, but also his signature, which seems to attest the quality and taste of KFC products. Such text activates the information contained in the advertising slogan in the mind of the recipient:



[AOTW].

The referential function of transmitting information about the outside world is also inherent in intertext. This is because the reference to other text within the given text potentially tends to activate the information contained in this “external” text (pretext).

In this way, the cognitive mechanism of action of intertextual references sees some similarity with the mechanism of action (such as linking particular conceptual spheres) of operations such as metaphor and analogy. The degree of activation varies widely: from a simple reminder that a particular author has spoken on this topic, to the consideration of everything that is stored in the memory of the concepts of the previous text, its forms of expression, stylistics, argumentation, emotions in its perception etc. Due to this, intertextual references can stylistically “magnify” the text in which they are present, or vice versa, impair its connotation.

“Quality Never Goes Out Of Style” [LJA]

Levis is known for being a high-quality brand of jeans. They use many different models and superstars in their advertising and are very appealing to look at. While they are more on the higher end market, their advertising slogan is trying to express the fact that they are the best quality of jeans you can get.

The symbolic function (or personification function) “acts as the ability of intertextual inclusions to influence the recipient's subconscious by referring to the authority of the cited authors” [1, p. 161].



[AOTW].

The slogan is given in English, which serves as a means of attracting the recipient's attention to the advertised products.

If the term intertextuality was initially employed by poststructuralist theorists and critics in their attempt to disrupt notions of stable meaning and objective interpretation. Thus, we have seen some examples where the intertextual reference may be only in the beholder's eye or remains to be proven as an author's intention. The material presented above shows that the use of quotations and allusions is a very effective means of increasing the semantic density of an advertising message. Intertextuality in the advertising text is multifunctional and implements such functions as expressive, argumentative, appellative, referential, entertaining and symbolic.

3.3. Functioning of forms of intertextuality in modern advertising discourse

The spectrum of functionality of intertextuality is one of the most important issues. Therefore, it is necessary to define clear intertextual functions of each advertising text. Each element of advertising, whether textual, visual or auditory, has a clear intertextual function. However, the effect of these functions may vary according to the interdependencies of these elements. Therefore, this chapter will discuss the general functionality of intertextuality in advertising texts.

In the presence of general functions of the category of intertextuality its specific forms have a specific register of functions. Thus, the analysis of modern research reveals a variety of functions of quotation, the main of which is dialogical. At the same time, in artistic speech, the quote may be a sign of polylogue, polyphony in the full sense of the word. Dialogue is not necessarily a controversy: if the author occupies the same position as the author of the cited prototype, one can speak of an authoritative function of quotation. The dialogue always reveals the attitude of its

participants to the expressed positions, so the dialog function of quotation necessarily implies its modal function, because in any quotation there is a process of transformation of objective information into modal.

Specific manifestations of the modal function include the singularly ironic citation function. This example proves that conscious quotation and allusion are factors in the modification of the semantics of new text through associations associated with the source text, which allows us to talk about the meaningful function of quotation. Citation intertext also performs the function of information about the “image of the author”, his thesaurus, literary tastes or scientific orientation, communicative intent in this text [60].

Nicorette – *“Makes Quitting Suck Less”* [AOTW]

When you think of aids to quit smoking, your mind is likely to first go to Nicorette. This brand offers patches and other products that help people quit smoking. The tagline is a little funny and makes people want to give the brand a try.

The allusion in the text is close to the quotation and plays meaningful factor: in the case of quotation, the author mainly exploits the reconstructive intertextuality, registering the community, and in the case of allusion comes the structural intertextuality, the purpose of which is to organize the borrowed elements so that they become nodes of the structure of the semantic structures new text. Citation like allusion helps to expand the intellectual space of the text.

“There comes a time when execution is more important than theory. Go on. Be a Tiger” [AOTW].

Special separation of press language intertexts is possible to try on the medium as a whole, so intertext can be classified into:

1) citations – intertext that "imply the literal introduction of parts of the text in the structure of the text";

- 2) allusions are means of intertextuality based on keywords that allow the entire text to be restored;
- 3) frame representatives, "based on linguistic and colloquial information", "endowed with a stable associative-contextual relationship with linguistic factors";
- 4) periphrasis is a means of intertextuality that "provides a reference to the source of origin and background knowledge of the recipients, and as a result not only" guesses "the referent", "but also evaluates it in the context of the material";
- 5) senton texts that are "capable of containing in a small amount more information", to send at the same time to several prototype texts [51].

Yellow-pages – “*Let Your Fingers Do The Talking*” [YP]

Before you could simply look up somebodies address or a companies telephone number online, was the Yellow Pages. Everyone had the big yellow book in their house and the slogan is quite comical and also true to the fact that you would have to look up somebodies details by trailing your finger down the heavily packed pages.

The revolution of the genre system changed the relatively steady thematic, compositional and stylistic types of texts. Traditionally, three groups of genres were distinguished: informational, analytical and non-fiction. Nowadays, not just specific genre names but popular definitions of "material" or "text" are popular, by which is understood almost everything that represents the media. A relatively clear functional genre typology of media texts has emerged, with stable features at all levels: format, content, language. Having the right set of features made it possible to isolate news, information analytics, nonfiction texts, advertising.

The implementation of the information function will be enhanced in the direction of news texts, therefore, will weaken in advertising; the most influential feature of the impact will be in advertising and impoverished in the selection of relevant speech media in the news. Intertextual elements will change illocutionary

purpose and will have different perlocutionary effect depending on the type of media text in which they are used [51].

Citation and allusion are the most productive means of intertextuality in advertising texts, as it enables high-quality, reliable information, engages the recipient in intellectual collaboration, does not impose programmed intentions, and helps shape them, though it is the collection of quotations that makes the decisive impression on the material published.

The most powerful arsenal of influential language tools uses advertising tests that are focused on convincing you to use the right product, such as [51].

The New York Times – “*All The News That’s Fit To Print*” [NT]

The New York Times prides themselves on being a classy paper that provides all the important news from America. This tagline is something they’ve had for years and thanks to technology, people all around the world now turn to this brand to get their daily dose of news.

The problem of functional differentiation of intertextual relations is connected with a certain spectrum of concepts. It is the concept of strategy and the presumption of intertextuality. The presumption of intertextuality is the basis for a strategy that defines the inclusion of certain forms of intertextuality in the text and provides them with certain functions [60].

“People connect emotions and opinions with everyday situations, objects, pictures they see and texts they read. Intertextual advertisements make use of this fact and transform the state of affairs known by people for the purpose of the advertising message. People are encouraged to think of the advertisement when they reveal a reference. They try to discover the intended meaning of the advertising message. They make associations with the original text and transfer the meaning of the original discourse and emotions related to it to the newly perceived discourse. After the imaginative process a trace remains in the minds of people. Remembrance of an

interesting advertisement may persuade people to buy promoted goods when being in a store. The advertisements use intertextuality as an imaginative instrument which helps people remember the product” [61].

In our opinion, the most powerful intertextual source is the mix of pictures and texts:



To conclude, the verbal sources of intertextuality is “quotes from films, songs and quotations of famous people. People are aware of cultural sources therefore they discover the hidden meaning easily. Smart people may understand an intertextual reference to quotations” [51].

Summing up the above, we can note that intertextuality offers various forms of intertextual relationships, which are expressed in various linguistic possibilities at different linguistic levels.

It is based on the use of some linguistic element, which should evoke an associative connection with the pretext. The most obvious way to implement intertextuality is to repeat the linguistic element of the previous text. Although the quote suggests a reference to the previous text, it does not exist, but the quote cloud contains allusive properties. It is determined that education is mainly taught in each case. The quotation and allusion represent either the landscape of one spectrum or the migration of clouds.

Conclusions to Chapter 3

The problem of defining the features of intertextual inclusions involves a number of issues. First, the question of the functions of texts in advertising brings us back to the problem of the interpretation of the concept of “intertextuality”, which is used in various meanings in modern linguistics.

In our study, we hold the view that a functional approach is needed in the context of intertextual analysis – the study of each element of advertising in terms of its purpose, role and appropriateness. Each form of intertextuality has its own paradigm of functions that becomes the subject of scientific exploration. Among the functions of intertext, we have analyzed the following: expressive, argumentative, appellative, referential, entertaining and symbolic functions.

The question of the functions of the category of intertextuality is relevant to the concept of vertical context. Defining the vertical context involves analyzing the functioning of advertising in allusions, reminiscences, quotations, and other ways of updating associative knowledge, because it is created through intertextual connections, which makes the work acquire an uneven meaning. The functions of the vertical context are the extension of temporal and spatial horizons, the combination of the instant with the long, the placement of a separate phenomenon in the historical process.

In the presence of general functions of the category of intertextuality its specific forms (quotation, allusion, reminiscence, topos, non-artistic elements) have a specific register of functions. Researchers distinguish such functions of quotation as dialogical, evaluative (modal, axiological), meaningful, memory function, intellectualization function, character-creating, author information function.

GENERAL CONCLUSIONS

Summarizing the results of the study, it is worth mentioning that in this master's thesis the concept of intertextuality in the advertising context is sufficiently detailed, the problem of researching the phenomenon of intertextuality as a component of advertising text is clearly defined. The basic proposition of the theory of intertextuality is formulated as follows: due to its symbolic nature, any text is interrelated with all other texts, and these intertextual links are updated as it is perceived. The main functions of intertextuality are also defined: appeal, poetic, referential, expressive and metatext.

The theoretical chapter of master's thesis highlights seven types of intertextuality which are translation, revision, quotation, sources, conventions and configurations, genres and paralogues. What is more, there were shown three types of intertextual frames and some of the means with the help of which intertextuality can be created.

It can be clearly seen from the research that intertextuality conducts a double focus. On the one hand, it attracts attention to the importance of the text which were used for intertextual creation, but on the other hand intertextuality leads readers to understanding of the prior texts as a contribution to a code which only makes possible the various effects of significance.

Finally, the theoretical research of the intertextuality has shown that intertextuality includes appeal to already created text and the most popular intertextual elements include allusion, quotation, translation and duplication.

In today's mass media there have been significant linguistic stylistic changes due to extralinguistic factors affecting the organization of linguistic means. Strengthening of information norm of mass media, explication of functions of the message and influence, which lead to emergence of dialog, which is manifested in

intertextuality. The use of intertextual elements is subject to the pragmatics of the corresponding type of media text in which they are used: news texts implement the function of message validity, informational and analytical – evaluative, nonfiction – expressive, advertising – conviction.

Results of the study suggest that the question of the classification of means of realization of the category of intertextuality remains debatable, since the unified criteria for the classification of forms of expression of intertextuality have not yet been determined. Analysis of advertising shows that the means of expression of intertextuality, which is most often distinguished is allusion (85 %) and citation (7 %). Some of other classes have already been explored, too. But they are less typical for advertising discourse. It is such means as periphrasis, parody and irony.

The problem of functional differentiation of intertextual relations is connected with a certain spectrum of concepts. Firstly, it is the concept of strategy and the presumption of intertextuality. The presumption of intertextuality is the basis for a strategy that defines the inclusion of certain forms of intertextuality in the text and provides them with certain functions. The author's strategy of intertextuality is also manifested in the labeling of intertextual inclusions.

In our study, we hold the view that a functional approach is needed in the context of intertextual analysis – the study of each element of advertising in terms of its purpose, role and appropriateness. Each form of intertextuality has its own paradigm of functions that becomes the subject of scientific exploration. But there is a certain register of immanent functions of the category of intertextuality: communicative, semantic, memory, and poetic, which are fundamental.

The question of the functions of the category of intertextuality is relevant to the concept of vertical context. Defining the vertical context involves analyzing the functioning of advertising in allusions, reminiscences, quotations, and other ways of updating associative knowledge, because it is created through intertextual

connections, which makes the work acquire an uneven meaning. The functions of the vertical context are the extension of temporal and spatial horizons, the combination of the instant with the long, the placement of a separate phenomenon in the historical process.

In the presence of general functions of the category of intertextuality its specific forms (quotation, allusion, reminiscence, topos, non-artistic elements) have a specific register of functions. Researchers distinguish such functions of quotation as dialogical, evaluative (modal, axiological), meaningful, memory function, intellectualization function, character-creating, author information function.

SUMMARY

Advertising plays a crucial role in consumerist society nowadays as people are manipulated by various means in order to embed in their mind an idea of considering some information and making certain actions with regard to this. Advertising discourse has steadily been one of the foremost linguistic entities that traditionally focus on the interest of linguistic scholars, but at the same time it has not been established. Thus, in today's mass media there have been significant linguistic stylistic changes due to extralinguistic factors affecting the organization of linguistic means.

The use of intertextual elements is subject to the pragmatics of the corresponding type of media text in which they are used: news texts implement the function of message validity, informational and analytical – evaluative, nonfiction – expressive, advertising – conviction.

The relevance of the study lies in the fact that it considers the questions of functions of the means of intertextuality in advertising discourse in the framework of the actively developing theory of neology and linguistics.

The theoretical background of research includes the analysis of classical scientific works as well as modern studies in advertising discourse. Among them one should single out the theoretical and practical explorations: J. Kristeva, O.P. Vorobyov, M. Lotman, R. Barthes that investigated the concepts of intertext and problems of intertextuality; J. Genette and P. Torop that submitted their classification of intertextual elements.

The aim of our research is to identify and describe the most frequent features of means of intertextuality in advertising discourse.

Based on the aim of our research, there are such objectives as:

- to show the place of theory of intertextuality and its functions;
- to describe the main features of intertextuality in the English language;

- to find out different typologies of intertextual elements and connections;
- to analyze the concept of advertising discourse;
- to study means of intertextuality (citation and allusion) and their features in advertising discourse;
- to make an appropriate selection of language units;
- to show the role of intertextual inclusions in advertising discourse;
- to explore the functional potential of intertextuality in advertising discourse.

The object of this research is means of intertextuality in modern English advertising discourse.

The subject of this research is the main features and functions of means of intertextuality in the context of advertising discourse in English language.

The choice of research methodology was determined by the specificity of the analyzed object and subject as well as the purpose of the master's paper, its tasks and study material. In this master thesis was used such methods of linguistic analysis as method of comparative analysis, method of continuous sampling and bibliographical method.

Our research based on the material selected in the magazines, articles, newspapers, video and television, approximately 80 units have been analysed in the paper.

Theoretical value of this study is that it makes a certain contribution to the linguistic theory in the English language at this stage of its development.

Practical value. Materials of thesis can be used in courses of philology and many subjects that related to linguistics. Of course, these materials can be used for future more intensive research.

With the account of the set aim and objectives, the results of the conducted analysis are the following:

Advertising discourse is a specific kind of discourse that is aimed at influencing the recipients with the help of various linguistic and extralinguistic media means. The main object of advertising discourse for linguistic research is advertisement. It is worth mentioning that in this master's thesis the concept of intertextuality in the advertising context is sufficiently detailed, the problem of researching the phenomenon of intertextuality as a component of advertising text is clearly defined. The basic proposition of the theory of intertextuality is formulated as follows: due to its symbolic nature, any text is interrelated with all other texts, and these intertextual links are updated as it is perceived. The main functions of intertextuality are also defined: appeal, poetic, referential, expressive and metatext. The theoretical chapter of master's thesis highlights seven types of intertextuality which are translation, revision, quotation, sources, conventions and configurations, genres and paralogues. What is more, there were shown three types of intertextual frames and some of the means with the help of which intertextuality can be created. The most popular intertextual elements include allusion, quotation, translation and duplication.

The question of the classification of means of realization of the category of intertextuality remains debatable, since the unified criteria for the classification of forms of expression of intertextuality have not yet been determined. Analysis of advertising shows that the means of expression of intertextuality, which is most often distinguished is allusion and citation. Some of other classes have already been explored, too. But they are less typical for advertising discourse. It is such means as periphrasis, parody and irony.

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[ABS] – Audi Breaks the Spell. URL:

<https://www.youtube.com/watch?v=J3IArJTfUy8>

[AIS] – Apple iPhone Siri. URL: <https://www.youtube.com/watch?v=7roHB3ibWhk>

[AOTW] Ads of the World. URL: <https://www.adsoftheworld.com/>

[AW] – ADWEEK. URL: <https://www.adweek.com/>

[CT] “*Crest Toothpaste – Look Ma, No Cavities*”

<https://www.pinterest.ru/pin/251005379203435857/>

[DL] Disney Land – “*The Happiest Place On Earth*”

<https://quickwhittravel.com/2016/11/14/disneyland-happiest-place-on-earth/>

[DW] Don’t worry – Pañales Huggies. URL:

https://www.youtube.com/watch?v=z_xuGQz32kc

[FE] “*Felix – Cats Like Felix, Like Felix*”

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[FR] – Ferrero Rocher. URL:

https://www.youtube.com/watch?time_continue=5&v=zcz_gVaEys&feature=emb_logo

[GA] – Giorgio Armani. URL: <https://www.youtube.com/watch?v=b8nSKroXRRE>

[GS] “*Advertising is the modern substitute for argument; its function is to make the worse appear the better.*” – George Santayana

<https://www.azquotes.com/quote/258758>

[HF] “*Stopping advertising to save money is like stopping your watch to save time.*” – Henry Ford <https://www.briansorce.com/10-marketing-quotes-henry-ford/>

[HW] Haig Whiskey – “*Don’t Be Vague, Ask For A Haig*”
<https://www.alamy.com/stock-photo-whisky-advert-john-haig-co-ltd-dont-be-vague-ask-for-a-haig-1951-114663101.html>

[JG] Jaguar – “*Grace, Space, Pace*” <https://rinoartdistrict.org/do/jaguar-grace-space-pace>

[K] – Kodak. URL: <https://www.youtube.com/watch?v=LjGI0EGv9BQ>

[KD] “*Kodak – Share Moments, Share Life*” <https://andaraweta.wordpress.com/>

[KFC] KFC – “*It’s Finger Lickin’ Good!*”

[KK] – Kit Kat Have A Break, have a KITKAT advert UK 2020. URL:
<https://abancommercials.com/uk-ad/253/kit-kat-have-break-have-kitkat-advert>

[L] – Lufthansa. URL: <https://www.pinterest.com/rchiostri/lufthansa-theres-no-better-way-to-fly/>

[Lego] – Lego. URL:

<https://www.google.ru/url?sa=i&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F500462577322109942%2F&psig=AOvVaw3nLS0xjKky-vQJqdR1qtwJ&ust=1588197561959000&source=images&cd=vfe&ved=0CAIQjRxqFwoTCNjunI-PjOkCFQAAAAAdAAAAABAD>

[LG] LG – “*Life’s Good*” <https://www.lg.com/ru>

[LJA] – Lee Jeans Advert. URL: <https://www.youtube.com/watch?v=K-LAQ3B6oMQ>

[M] – Mars. URL: <https://www.youtube.com/watch?v=iq2z3TZ9Eso>

[MBL] Maybelline – “*Maybe She’s Born With It, Maybe It’s Maybelline*”

<https://www.youtube.com/watch?v=T8xWXuNG1RQ>

[MC] “*There Are Some Things Money Can’t Buy, For Everything Else There’s*

MasterCard” <http://puremediaupdate.blogspot.com/2015/09/there-are-some-things-money-cant-buy.html>

[MD] McDonald’s. URL: https://zg-brand.ru/statiy/top-10/mcdonald_s/

[MF] Max Factor – “*The Make-Up Of Make-Up Artists*”

<https://zuykov.com/ru/trademarks/online-search/trademark/26434/>

[N] Nokia – “*Connecting People*” <https://www.drive2.ru/b/508285534896915153/>

[NK] “Achilles’ heel” [https://brooklynstore.com.ua/basketbolnye-krossovki-nike-](https://brooklynstore.com.ua/basketbolnye-krossovki-nike-kobe-11-elite-low-achilles-heel-8085/)

[kobe-11-elite-low-achilles-heel-8085/](https://brooklynstore.com.ua/basketbolnye-krossovki-nike-kobe-11-elite-low-achilles-heel-8085/)

[NT] The New York Times – “*All The News That’s Fit To Print*”

[https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%D0%B0%D0%B1%D0%BE-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%88%D0%BE%D0%B3%D0%BE-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[%D1%81%D1%88%D0%B0-abf1e81bda09](https://medium.com/@lerkindidenko/%D0%BF%D0%B5%D1%80%D1%88%D0%B0-%D1%88%D0%BF%D0%B0%D0%BB%D1%8C%D1%82%D0%B0-%D0%B0%D0%B1%D0%BE-%D1%81%D0%BC%D0%B5%D1%80%D1%82%D1%8C-%D0%BD%D0%B0%D0%B9%D1%81%D1%82%D0%B0%D1%80%D1%96%D1%88%D0%BE%D0%B3%D0%BE-%D0%B2%D0%B8%D0%B4%D0%B0%D0%BD%D0%BD%D1%8F-%D1%81%D1%88%D0%B0-abf1e81bda09)

[P] – Puffs. URL: <https://twitter.com/Puffs>

[PTS] – Prince’s tomatno sauce: URL:

<https://www.pinterest.com/pin/383298618255447318/>

[RB] Red Bull – “*It Gives You Wiings*” [http://redbull-brand.blogspot.com/p/about-](http://redbull-brand.blogspot.com/p/about-red-bull.html)

[red-bull.html](http://redbull-brand.blogspot.com/p/about-red-bull.html)

[RK] Rice Krispies – “*Snap! Crackle! Pop!*” <https://omgdealfinder.com/omg-deals/kelloggs-rice-krispies-treats-crispy-marshmallow-squares-original-value-pack-0-78-oz-bars-16-count/>

[SB] Starbucks – “*Coffee That Inspires*” <https://finance.yahoo.com/news/starbucks-partners-microsoft-tech-including-084455161.html>

[SHB] “*Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does*” – Stuart Henderson Britt
<https://www.pinterest.com/pin/749919775424591617/>

[SI] “*Advertising is a valuable economic factor because it is the cheapest way of selling goods, particularly if the goods are worthless.*” – Sinclair Lewis
<https://libquotes.com/sinclair-lewis/quote/lbt9t1u>

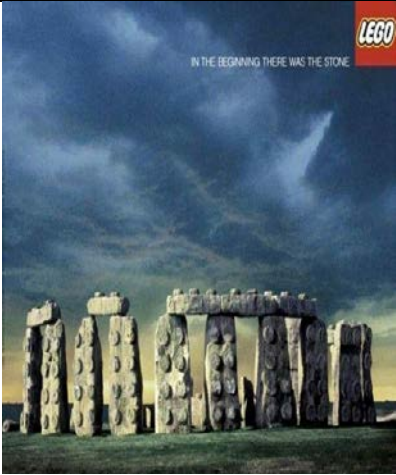
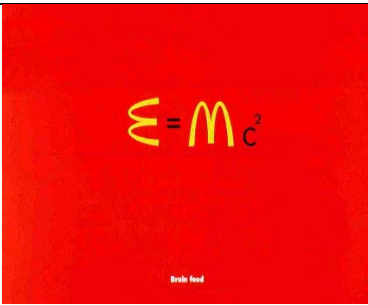
[TWSJ] “*Rome wasn’t built in a day. A GeoCities Site, however, can be built in half an hour*” The World Street Journal. URL:
<https://www.wsj.com/articles/SB912382948809584500>

[WR] “*One ad is worth more to a paper than forty editorials.*” – Will Rogers
<https://quotefancy.com/quote/933556/Will-Rogers-One-Ad-is-worth-more-to-a-paper-than-forty-Editorials>

[YP] Yellow-pages – “*Let Your Fingers Do The Talking*”
<https://www.thewellingtonapp.co.nz/news/media/yellow-pages-time-to-opt-out/>

[ZH] Zurich – “*Because Change Happens*”
<https://www.youtube.com/watch?v=n9BbCAiSla4>

APPENDIX

	<p><i>“A long time ago in an antient time, the Gods of Olympus would gather every night and to make every night special. They had a divine secret then one day it slipped from the heavens and so it was that we learnt their special secret. Ferrero Rocher share something special” [FR].</i></p>	
	 <p>LEGO [Lego].</p> <p>IN THE BEGINNING THERE WAS THE STONE.</p>	
	 <p>[MD].</p> <p>$E = Mc^2$</p> <p>Drish food</p>	

Less is more [DS].



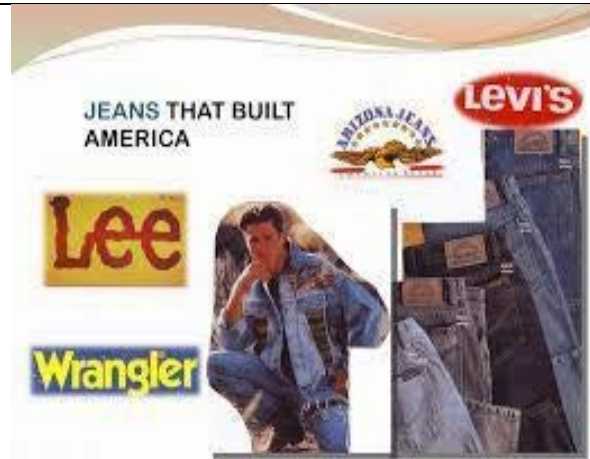
The advertisement features a man and a woman standing against a bright yellow background. They are holding large, plain cardboard boxes that obscure their bodies. The text 'Less is more' is prominently displayed at the top. Below it, a circular badge reads 'IKEA home furnishings sale LAST 3 DAYS!'. At the bottom, there are several price tags: 'Return of the King 3,99', 'Sofa Bergsala 199', and 'Sofa Socker 39'. The IKEA logo is in the bottom right corner.

[AOTW].





A man in a dark jacket is reading a newspaper. He is holding a sandwich to his mouth with his left hand. The newspaper has a headline in Swedish: 'Läkare skrev ut knä till sig själv i flera år'. A red sign on the wall behind him says 'Try our new breakfast sandwich.' The newspaper also has a red headline: 'Prova vår nya Frukostmacka.' and a McDonald's logo.

[LJA].






The advertisement is a collage of jeans-related imagery. At the top left, it says 'JEANS THAT BUILT AMERICA'. Below this are logos for 'Lee', 'Wrangler', and 'Arizona Jeans'. On the right, there is a large 'Levi's' logo. In the center, a man is shown wearing a denim jacket and jeans, sitting on a wooden crate. To the right of the man, there are several pairs of folded jeans.



	 <p>[AOTW].</p>	
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	 <p>[AOTW].</p>	
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	 <p>[AOTW].</p>	
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		[MD].	
	<i>“Between love and madness lies Obsession”</i> [CK].		
	<i>“Homerine. Fiction meets fiction”</i> [AOTW].		
	<i>“As every parent knows sometimes you have to put your foot down”</i> [AOTW].		
	<i>“Paradise has an address”</i> [AOTW].		
	<i>“There comes a time when execution is more important than theory. Go on. Be a Tiger”</i> [AOTW].		<i>Allusion</i>
	<i>“May your hair be so clean it's rated G”</i> [AOTW].		
	<i>“A Mars a day helps you work, rest and play”</i> [M].		
	<i>“America’s storyteller”</i> [K].		
	<i>“The sub is toasted. Your willpower is toast”</i> [DW].		
	<i>“Don’t worry, be Huggies!”</i> [DW].		

	<p>[GA].</p> 	
	<p><i>“I love New York”</i> [AW]</p>	
	<p><i>“Grapes, like children, need love and affection”</i> [VPA].</p>	
	<p><i>“The jeans that built America”</i> [LJA].</p>	
	<p><i>“Coca-Cola – The Coke side of life”</i> [AOTW].</p>	
	<p><i>“A cool sexy heat that sends shivers down your spine. Le Beau Male, the Apollo who makes everyone melt”</i> [PHQ].</p>	
	<p><i>“The lord of the drinks”</i> [AOTW]</p>	
	 <p>[NK].</p>	
	<p><i>“What’s your wild rabbit”</i> [AOTW].</p>	
	<p><i>“Naughty AND nice”</i> [AOTW].</p>	

	<p><i>“Trust the Midas touch”</i> [AOTW].</p>	
	<p><i>“More choice. More style. More you”</i> [AW].</p>	
	<p><i>“Have a break – have a kitkat”</i> [KK].</p>	
	 <p>[AW].</p>	
	<p><i>“We’re looking for the most original use of an Apple since Adam”</i> [A].</p>	
	<p><i>“The spell has been broken. Audi is growing faster than BMW, Mercedes, & Lexus”</i> [ABS].</p>	
	 <p>[AW].</p>	
	<p><i>“Bomb Shelter no More”</i> [BBORE]</p>	
	<p><i>“When coffee met baileys”</i> [B].</p>	

	<i>"We're looking for the most original use of an Apple since Adam" [F].</i>	
	<i>"Nothing comes between me and my Calvins" [CK].</i>	
	<i>"Someone's been on Shakesbeer" [CEB].</i>	
	<i>"Challenge us – and get yourself a bigger slice of the cake" [AOTW].</i>	
	<i>"Grab life by the horns" [AOTW].</i>	
	<i>"Chess? No, thanks, I'd rather be driving" [ABS].</i>	
	<i>"Valuable ring goes missing for a bit" [AOTW].</i>	
	<i>"Fifty shades of white" [AOTW].</i>	
	<i>"The Declaration of Living Free and Stuff... of Doing what we want... Let's meet again on July, 4" [AOTW].</i>	
	<i>"iThink, therefore iMac" [A].</i>	
	<i>"All that glitters is gold. In an Absolut world" [AOTW].</i>	
		[AOTW].
	<i>"Just Reduced it!"</i>	

	<p><i>Owner’s found another home, needs to sell quickly, charming colonial with white-pillared porch, 3 bedrooms, 2 baths, bricks veranda, totally upgraded kitchen and bath” [BBORE].</i></p>	<p><i>Citation</i></p>
	<p><i>“Listen to the Quiet” [BBORE].</i></p>	
<p>R</p>	<p><i>“The Pen is mightier than the sword and some pens are mightier than others” [AOTW].</i></p>	
	<p><i>“Rome wasn’t built in a day. A GeoCities Site, however, can be built in half an hour” [TWSJ].</i></p>	
	<p><i>“It’s no surprise to find that CS Lewis, writer of the Chronicles of Narnia, used to hike in this area. Magical Sleeve Gullion is really “the garden and magic tree which lie to the west of Narnia at the end of blue lake”? We think so” [HP].</i></p>	
	<p><i>“Quality breeds success” [FF].</i></p>	
	 <p>[AOTW].</p>	

[AOTW].

A vintage Westmore makeup advertisement. At the top is a close-up portrait of Marilyn Monroe with her signature blonde curls and red lips. Below the portrait, the text reads "WESTMORE makes you..." followed by "CLOSE-UP PERFECT" complexion beauty. The ad is divided into sections for different products: "True Gelo" liquid make-up, "Party Puffs" heavy powder, and "Kiss-Tested" lipstick. Each section includes a small image of the product and a brief description of its benefits. The background is dark with a grid of small white letters 'a'.

[FF]

A modern advertisement for Civita Art School. It features a young child with a drawn-on black mustache and thin eyebrows, looking upwards with a curious expression. The text "Artists born here." is positioned to the right of the child. In the bottom right corner, the Civita Art School logo is visible, consisting of a stylized building icon and the text "CIVITA ART SCHOOL" and "www.civita.it".

“Making An Ice Idea Better” [AW].

[AOTW].



"A friend in need is a friend indeed" [AOTW].

"Love me tender, love me true" [AOTW].



"The hand that follows intellect can achieve. Michelangelo Buonarroti" [PA].


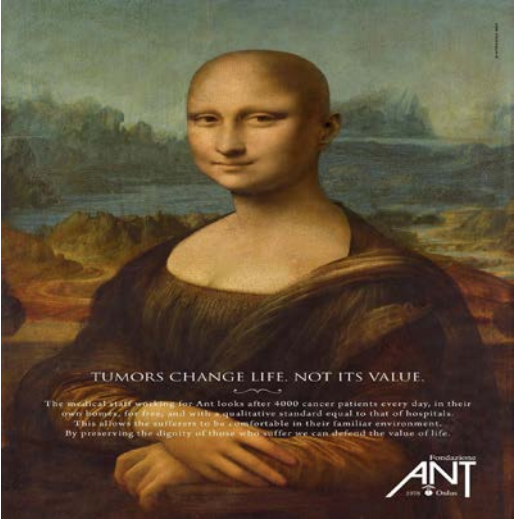
Buy clothes that last longer than trends. Adolfo Dominguez [AOTW].

"Imagination is more important than knowledge. Albert Einstein" [PA].



[AOTW].

	 <p>[AOTW].</p>	
	 <p>[AOTW].</p>	
	<p><i>“Everyone wants to age gracefully and beautifully. What are the best exercises for someone trying to turn back the clock just a little?”</i> [EFGA].</p>	
	<p><i>“The perfect brows start with the perfect frame”</i> [PF].</p>	
	<p><i>“Far from bog [customary, usual] standard hygiene”</i> [AOTW]</p>	
	<p><i>“Give your baby something you never had as a baby: a dryer bottom”</i> [AOTW].</p>	
	<p><i>“Siri. Your wish is its command”</i> [AIS].</p>	<p><i>Periphrasis</i></p>
	<p><i>“Welcome to the big screens”</i> [A].</p>	

	<p><i>“A protein shake in ice cream form” [AZ].</i></p>	
	<p><i>“Lufthansa. There's no better way to fly” [L].</i></p>	
	<div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p>[PTS].</p> </div> </div>	<p>Parody</p>
	<div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p>[AOTW].</p> </div> </div>	
	<p><i>“Stability at all times. Magic body control. Mercedes-Benz Intelligent drive” [MB].</i></p>	<p>Irony</p>
	<p><i>“Now there's better way to protect your loved ones” [AOTW].</i></p>	

