Intertextuality in Television Commercials

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Abstract

In recent years , the concept of intertextuality has become one of the important areas in the modern studies . The current study tackles the concept of intertextuality in one of the prominent genre in all contemporary societies. It attempts to investigate intertextuality in advertising context from discoursal point of view taking into account the fact that intertextuality depends on the relationship between texts and their context .

The study applies a textual   analysis to some television commercials.

As a matter of debate the use of intertextuality encounters many problems due to the complex nature of the texts of advertisements . The study sheds light on the following problems: whether or not intertextuality can be found in all kinds of texts and situations . Furthermore, viewers/readers may not know how the prior texts are used within new texts and the reason behind using it because of the poor cultural knowledge . All these problems affect the process of communication .

The study aims at showing how texts are related to other texts to make meaningful wholes ; illustrating the techniques of intertextuality used by the advertisers and why the use them ; investigating the different international elements used in TV. Advertisement linguistically .

The study hypothesizes that the meaning of the prior texts is changeable depending on the new context in which the text is used ; viewers/ readers use

and refer to prior texts inside their new texts directly or indirectly ; text analysis alone could not identify the subject of the analysis.

This study falls is presented in four main sections . An introduction which gives a general view of intertextuality and its use in TV. Commercials .The second section deals with some important concepts related to this study .The third section explains the model adopted in this study.The focus will be on the intertextual techniques used in television commercials. The fourth section is the textual analysis of the television commercials . The study is concluded with the discussion of the findings reached at .

1-Introduction

Intertextuality refers to the relationship that texts are interwoven with each other. It describes the ways in which texts make reference to other texts that people have read or seen before. Intertextuality takes the forms of quotations, parodies, retellings, allusions ,etc.

Intertextuality can be found in the linguistic mode of the advertising texts. Intertextual connection in advertising language is significant to make advertising attractive and understood by the consumer. Citation, parody and allusion are three rhetorical devices used in television advertising. The application of intertextuality in advertising can skillfully indicate the quality of the promoted product motivates the readers to think about things related to the product.

2-Some basic concepts

2.1 The Notion of Intertextuality

Warton and Still (1990:1-5) claim that there are two axes concerning the notion of intertextuality. The first one is about the text function which does not work as a 'closed ' system since its author understands it better than the reader because it is his writing achievement. The second axe deals with text from the reader's viewpoint. The reader makes a connection between what he is reading and what he has read before.

Hatim and Mason (1990:131) focus on two points as far as intertextuality is concerned. The first is the importance of the prior text; which means that there is a correlation between the given text and the prior one. The second concentrates on the communicative intent which means that intertextuality seems to investigate that a prior text may be seen in terms of its contribution to a code which reveals the text.

The notion of intertextuality offers a prime focus on text's relations with prior texts whether these texts are spoken or written. Thibault (1994:1751) explains this point by stating that "all texts spoken and written are constructed and have the meanings which text-users assign to them in and through their relations with other texts in some social formation".

Allen (2000:i) refers to Kristeva's notion of intertextuality. He clarifies her point of view by saying that " a text is a permutation of texts, an intertextuality in the space of a given text, in which several utterances taken from other text, intersect and neutralize one another". He adds that texts are "lacking in any kind of independent meaning".

Goddard (2007:69) identifies that intertextuality is a significant relation of meaning established among texts; how a text is relevant in a specific way to another, it does not focus on the intended reference by an author to another text.

Montgomery et al (2007:161) describe intertextuality as emphasizing the idea that "texts are not unique, isolated objects", they are formed out of other various texts whether they are known or not.

2.2 Basic Definitions of Intertextuality

Kristeva (1980:66) affirms that the term 'intertextuality' refers to the idea that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another"

De Beaugrande and Dressler (1981: 180) state that Intertextuality concerns "the ways in which the production and reception of a given text depends upon the participants knowledge of other texts".

Jenny (1982:42)defines intertextuality as a process by which prior structures are explicitly or implicitly included within the current structure .

Fairclough (1989:55) mentions that 'intertextuality' is a term which refers to the ways that texts refer to or incorporate aspects of other texts within them. This can take many forms, for example, parodies, retellings, sampling, direct reference or quotation and allusions. See also (Baker and Ellece, 2011:64)

Malmkjar (2002: 549-550) regards 'intertextuality as the ways in which the use of a certain text depends on knowledge of other texts, for example, a traffic sign saying 'resume speed', only makes sense on the basis of previous sign telling a driver to slow down. The interdependence of texts covered by the notion of intertextuality is responsible for the evaluation of text types which are groups of texts displaying characteristic features and patterns. Parodies, critical reviews, reports and responses to the arguments of others are highly reliant on intertextuality.

Wodak and Weiss (2005:127) make a connection between intertextuality and interdiscursivity. They clarify that texts and discourse are not isolated. Intertextuality refers to how individual texts are always related to past or even present text, for example, large quantities of data from historical phases that refer to each other in a wide range of grammatical forms and genres and comparable texts from different cultures relate to each other. Whereas interdiscursivity means that discourses are also overlaps and interconnected, for example, employment policy relates to social policy.

Bloome et al., (2005:40) view that 'intertextuality' is not only concerned with written texts but it can also include conversational texts, electronic texts and non-verbal texts, for example, (pictures, graphs, architecture) among others. Intertextuality is something that teacher-student, doctors-patients, parents-kids take for granted, so much that they may not even realize that they are doing so.

2.3 Media Intertextuality

Jensen (2002:186-187) affirms that the spread of digital and distributed forms of communication has given the theoretical and empirical concepts of intertextuality renewed importance for studies of media. Intertextual analysis of TV. channels, for instance, allows viewers to select and combine discursive elements into an intertextual configuration. Media can be connected, for instance, in the form of verbal explanations of video sequences in multimedia discourses. In each case the 'hyperlink' may be understood as a form of instrumental intertextuality.

Chandler (2002:200) explains that in multimedia texts such as advertisements, intertextuality refers to the features that characterize an

advert. with previously existed texts. Advertisements drew their reality from the world. In order to make sense of advertisement, one needs to be familiar with another in the same series. From semiotic point of view, modern visual media texts like advertisements make use of intertextuality in this way. According to Chandler, most TV. advertisements make use of intertextuality in the form of consciousness in which the viewer can directly make sense of the reference through previous experiences.

Gruba (2004:634-637) explores that the mass media inserts cultural images of past into 'here and now ' of our discourses. Hybridity associated with modern society and advances in media technologies facilitates greater mediatization across different genres and modalities. Thus intertextuality becomes a highly useful concept for the linguistic study of media discourse in the context of modernity as it provides with a tool for exploring the semiotic processes that underlie the way in which the media negotiate the complex relationships of identity that characterize the modern subjects.

Jingxia and Pingting (2014:100) illustrate that the application of intertextuality in advertising can skillfully imply the quality of the promoted product, stimulate the readers to think about things related to the product. In all multi-modal texts as in advertising, all the specific modes like linguistic, visual and aural can have their respective intertextualities, but since they co-exist together there is always a chance of including intertextualities between two different modes. Citation, parody and allusion, the three rhetorical devices in the traditional sense, are often used to connect advertising texts with other texts.

2.4 Television Commercials

Buss (1994:11) illustrates that everybody who watches television will come across some TV. spots because commercial channels need to broadcast advertisements twenty four hours a day. Television advertising has the advantage over other media, that it approaches its target group through the visual and the aural channels of perception.

There is a creation of an emotional atmosphere by the adverts. that makes people feel good and causes them to identify the message of the advertisement. This is a new trend appearing in modern TV. advertising. It is used for showing people from different ethnic groups . Music and sound also have a positive effect on the mood of the viewers, especially the jingles which are used to associate the music with the images shown on the screen and finally with the product. (ibid: 284)

Kress (1996:110) argues that there are other factors which have an important role in the creation of emotional atmosphere in TV. advertising such as colours, lightening, focus, camera angel , background etc., which are often absorbed unconsciously by the viewers. In addition to the use of symbols, for example, bright colours as used in advertisements. for detergent , symbolize purity and cleanliness, whereas brown or muddy colours are often used to create a cozy or nostalgic mood. As Kress called "symbolic suggestive processes", that establish meaning through these symbols.

Gumberz (2002:224-230) mentions that TV. has double messages: the visual and the textual one. These messages have cross-cultural implications. TV. makes use of quotation or reported speech; this can be seen through the presence of the grammatical and textual elements used about what is normative in news presentations. The television steady stream of talk is often

a counter point to social visits, household activities and dinner time conversation. TV. advertising is a social focal point.

Mazzocco (2005:356) identifies that the exposure to mass media affects the evaluative judgments of media audience members. TV. programmes can be seen as a priming influence that increases the accessibility of the ideas, issues and themes to the extent that they are included in TV. program. Heavy viewers of television use TV. information to construct their estimates of the prevalence of certain behaviours in society.

Bleicher (2007:184) states that television makes special use of its visual language to create its own collective memory of media imagery, which is one of the language functions. TV. shows make use of fragments of narrative to create a piece of memory. Such fragments highlight the significance of specific historical moments of everyday objects popular in the past; such as cars, toys, furniture or clothes.

A large number of television channels at all levels: international, national, regional and local lead to the increase in the quantity and range of programmmes which are required to meet the needs of broadcasting schedules. These reasons testify to the growth and importance of the media and the need for the audiovisual translation in most countries, in addition to the arrival of digital era which has also contributed to the diversification of offerings provided by television.

3-The Model Adopted in this Study

In his article (Strategy Of Forms) Jenny starts to find broad visions about the notion of intertextuality which make him mark an accurate definition of intertextuality.

"Intertextuality calls our attention to the prior text, insisting that the autonomy of texts is a misleading notion and that a work has the meaning it does only because certain things have previously been written." (Jenny, 1982: 36).

For Jenny , works which are related to prior texts have intertextual connection. He suggests that there is a relation between a text and the various languages of a culture. Thus, intertextuality is not only concerned with the study of sources and influences, but it also includes discursive practices and codes whose origins are lost which are make it possible to signify latter texts.

Intertextuality allows Jenny to produce an interesting study of various ways of using structures from prior texts and different ways of transforming these texts according to rhetorical forms. He argues that there are intertextual determenants for each text. These determinents are directed towards a specific work (hypertext) that make some kind of textuality such as prosodic and montage. He adds that when a particular work has an intertextual relation with a genre then the code which is (the generic structure) will be part of the text of the message (the hypertext) (ibid: 42-43).

For Jenny, intertextuality has the following features:

- Intertextuality plays down the interpretive role of the reader.
- It always has a resignification or a semiotic use of a previous formal structure.

- Intertextuality makes the latter structure purpose different from the original structure.
- Intertextuality involves transposition of elements that exist in the current system into various signifying relations.
- Intertextuality reflects human relations and visions of society when it is adapted by non-literary art forms such as music, painting, T.V. shows, and architecture.
- Intertextuality disrupts the formal structure of other work "intertextuality speaks a language whose vocabulary is the sum of all existing texts. They take place a sort of release on the level of parole, a promotion to discourse of power infinitely superior to that of everyday monologic discourse."

Jenny characterizes intertextuality into the following way:

What is characteristic of intertextuality is that it introduces a new way of reading which destroys the linearity of the text. Each intertextual refrence is the occasion for an alternative: either one continues reading, taking it only as a segment like any other, or else one turns to the source text carrying out a sort of intertextual reference like paradigmatic element that has been displaced, deriving from a forgotten structure. But in fact the alternative is only present for the analyst. These two processes really operate simultaneously in intertextual reading and in discourse studying the text with bifurcations that gradually expand in semantic space (Jenny, 1982: 45).

He adds that the main problem concerning intertextuality is how several texts are bind together in one without their structures being destroyed. If the reader wants to find the meaning of a work through intertextuality then it potentially shatters the structure of the work (ibid).

Concerning literary works, Jenny clarifies that using intertextuality would make the literary works perceptible. What makes them a sequence of meaningful elements and perceptible is that the language has an entire phonological, grammatical and semantic system. Through this analogy, intertextuality enables one to recognize the meaning of the text (ibid: 46).

Jenny explains that the reader of a text inserts his/her viewpoints and prior reading experiences that suit his/her purposes when they read the text. That is why there is no single or correct way to read a text.

Intertextuality is concerned with culture ,for example, TV. advertisements can serve to position the readers or viewers who recognize the intertextual relation to a new context. For example by recognizing the TV. Advertisement the viewer of a certain television ads is positional as in being a person of a certain range of cultural knowledge (ibid: 47).

Jenny clarifies that there are some ways in which the text can refer to other texts:

- They can make a verbal reference to another text as in for example using similar phrasing.
- The use of names of characters. For example the use of well-known character names which suggest similarity between the character of the original text and the new one.
- The use of titles that refers to pervious texts.

Jenny adds that the important thing to recognize intertextuality is that the reader become familiar with the source text.

Jenny (1982:51-54) classifies types of intertextuality as follows:

1- EXPLICIT INTERTEXTUALIY

Refers to the obviously shown reference relation between a given text and other texts such as citation and parody . Venuti (2009: 157-158) states that intertextuality is a linguistic device in which the writers use in writing depend on others' ideas of previous text in order to be identified and to enable information to be verified. It includes citation and quotation.

- CITATION (QUOTATION)

It is an explicit reference directed to a specific work without any change . i.,e quoted directly from another work usually texts. The texts maybe large one like passage or small as words , phrases , or sentences . what is important is that it refers to a passage element from another usually well-known works such as historical events ,proverbs, literary works films or songs .

Barthes (1977:160) claims that the text is so significant in any reading .Texts always follow previous ones .He describes the text as :

" woven entirely with citations ,references ,echoes cultural languages antecedent or contemporary. The intertextual in which every text is held ,it itself being the text –between of another text ,is not to be confused with some origin of the text . the citations which go make up a text are anonymous , un traceable , and yet already dead : They are quotations without inverted commas .

Genette (1977:1) mentions that citation is the direct quotation of words , phrases, or sentences from prior texts He adds that citation may also refer the paraphrase from the intertexts , which is frequently marked with quotation marks or special signs . It indicates the relation of one prior text with one or more existing texts .

Miola (1996:48) adds that quotation literally reproduces the interior text. Quotation may be variously marked, for reader recognition, by typographical signals, i.e., by a switch in language, for example, or by the actual identification of the original author or text. Quotation sometimes appears as a text fragments in latter texts that are in themselves complete.

- PARODY

This type means imitation and since imitation is a linguistic phenomenon ,it is used for different purposes such as the purpose of humor ,uniqueness , and vividness . Parody means the composition that mimics the style of another composer ,author, etc., in a humorous or satirical way . In parody certain characteristics of the source text are maintained or accentuated while others are varied .

Parody according to Jameson makes the cultural norms no longer resist and pave the way to what he calls pastiche:

" In this situation, parody finds itself without a vocation :it has lived , and that strange new thing pastiche slowly comes to take its place . Pastiche is like parody , the imitation of a peculiar mask , speech in a dead language : pastiche is thus blank parody ,a statue with blind eyes … the producers of culture have nowhere to turn but to the past the imitation of the dead styles , speeches through all the masks and voices stored up in the imaginary museum of a now global culture. "

(Jameson ,1991:17-18)

Allen (2000:176) clarifies that parody means the ability of producers to parody styles and gestures which indicates an intertextual level of previous work in order to help producing intertextual expression.

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Claes (2011: 153) explains that there are two intertextuality techniques that are often referred to in relation to postmodernism: parody and pastiche. Parody has a deconstructive effect; it transforms the source text with the goal of bringing about a comical effect.

Allen (2000:216) clarifies that parody is "a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry.

2- IMPLICIT INTERTEXTUALITY

This type of intertextuality indicates that a given text implies something that induces semantic associations of other texts such as similar opinions, topic ideas , genres ,etc . Flowerdew (2013: 5) mentions that implicit intertextuality is common in newspapers headlines and various types of advertisements. Implicit intertextuality can be found in poetry.

- ALLUSION

Indirect and brief reference to a particular person or famous historical or literary figure or event ,place real or fabricated ,or artistic works which are concerned with the historical tradition that both the original authors and readers are assumed to share .i.,e readers' familiarity with what is mentioned about history , literature or religion and understanding of their meanings .

Culler (2001:56) points out that in the process of text interpretation ,anyone who tries to interpret a text always implicitly alludes to norms. These norms are various and different from each other according to the situation and the interpretive community .Though they are vague, but the interpretation is incomprehensible without them .

Hebel (cited in Plett 1991: 139) point out that allusion is defined as any implicit, indirect or hidden reference and quotation. It deals with information from other texts although they are not said literally. Allusion is " the evocative manifestation of intertextual relationships or a device for linking texts".

4- intertextuality in TV. Commercials

Textual analysis

Text 1: "A Friend In Need Is A Friend Indeed."

This advertisement is used for a mechanic called "Quick Heartache Reliever". It is quoted from a famous proverb "A friend in need is a friend indeed.". Here in this advertisement we notice that this text contains one of Jenyy's types of intertextuality. It contains an explicit intertextuality which is a direct quotation from a prior text without any change. As a reader if she/he is familiar with the proverb she/he will directly associate this advertisement with the prior text which is the proverb.

Text 2: "The pen is mightier than sword and some pens are mightier than others:

This advertisement is used for "parker pen". The first sentence is obviously quoted from famous proverb "the pen is mightier than the sword." In this text, we can find one of the Jenny's types of intertextuality. It contains an explicit intertextuality which is quoted from a prior text but with some change. In this text we can find one of the syntactic relations which is the addition of the phrase "…and some pens are mightier than others.", which is not found in the original text (the proverb).

Text 3: "Love me tender, love me true"

This is an advertisement for skin care product which is called "Ponds". This advertisement is quoted from a famous classic song entitled "Love me tender". This text is one of the types of explicit intertextuality which is quoted from the previous text with some change. The reader will already relate this advertisement text with the song to create an intertextual connection, but is necessary to be familiar with the original text to make this connection. In this text, there is the addition of the phrase "love me true". The second change is the repetition of the phrase 'love me.'

Text 4: "Listen to the quiet"

If you are tired of the traffic or your neighbour's chatter, try something different the sound of silence in this cozy 2 bedroom, 2 bath cottage set back from the street.   This advertisement is for Real Estate company for selling houses and buildings. The head of the advertisement is quoted from a popular book entitled "Listen to the quiet". By quoting the name of the book which is an intertextual connection, there will be a creation of an intertextual link between the source text 'the name of the book' and the second text 'the head of the advertisement'. Thus, the advertisement text is a type of intertextuality which is an explicit one.

Text 5: "A Place of Your Own"

This advertisement is for a company of homes collection. The advertisement is a quotation of the title of popular book entitled "A Place of your Own" written by Elizabeth James and published in 1981. By this advertisement, the advertiser sets up an intertextual connection between the home of the book 'the source text' and the advertisement. Thus, the advertisement is an explicit type of intertextuality

Text 6: "Jurassic Park"

Do you have the courage to explore the hidden valley or enter the salient glen on the time?. Forgotten wounded site that might have been home to marauding dinsosaurs while only 60 minutes from the city.

The head of the advertisement is quoted from the name of the film "Jurassic Park" whose main story is about a wood that is full with dinsosaurs. The advertisement is for a park "Jurassic park" a visitor center. By citing this familiar film title, the reader/viewer will make an intertextual connection with the original text of the film.

Text 7: "Make an Ice an Idea Better"

This advertisement is for "Parit Refrigerator". The Text is derived form a proverb "make a nice idea better". Here the advertiser divides the word "nice" into two parts. As a result " a nice idea" is changed to "an ice idea" in order to highlight the world "ice". Readers/viewers can associate this advertisement with the prior text of the proverb.

Text 8: "Home Sweet Honda" The text is an advertisement for Honda cars. It is taken from the film "Home Sweet Home". In this advertisement we can notice another explicit type of intertextuality which is called parody. The intertextual link is created by the source text , the saying 'home, sweet home'. In this text we can find one of the syntactic processes which is the substitution of the word 'home'. The word 'Honda' replaces the word 'home' of the original text.

Text 9: "Do you teeth a flavour"

No matter what the flavour, when your kids brush with 'crest', they are doing their teeth a flavour.

The advertisement is used for "Crest toothpaste". The head of the advertisement indicates the English saying "do some body a favour", which is a well-known saying. In this text, the reader can find one of the explicit forms of intertextuality which is parody. If the reader is familiar with the saying, he will associate the text of the advertisement with the original text, the famous saying. In this text, the word 'favour' of the original text is substituted by the word 'flavour' of the advertisement text.

Text 10: "Not all cars are created equal"

This text is an advertisement for "Mitsubishi Motors". It is a reversal version of the famous sentence of American Declaration of Independence "All men are created equal." It is an explicit form of intertextuality: parody. The advertiser makes a connection between the original text and the reversed one "The advertisement text"

Text 11: "there is a way, there is Toyota"

The text is an advertisement for Toyota corporation". It is taken from the famous proverb "There is a will, there is a way". It is an explicit form of intertextuality makeing connection with the previous text of the proverb. People who are familiar with this proverb will create an intertextual connection with it. The word 'a way' replaces the word "a will" of the original text. The second substitution is that of the word 'way' which is replaced by the word 'Toyota' of the advertisement text.

Text 12: "A mars a day keeps you work, rest and paly"

This text is an advertisement for "Mars Chocolate". The structure of this advertisement text is similar to that of "An apple a day keeps the doctor away", while the words 'work' and 'play' may also associate with another familiar proverb "All work no play makes Jack a dull boy." This is an explicit form of intertextuality. It is a parody with two intertextual connections.

Text 13: "Kangaroo Island. You can escape from the rush of life and become a modern day of Cruso"

The text is an advertisement for "kangaroo Island". It is connected to a character "Cruso" Danel Defo's Robison Cruso. The use of Cruso makes the reader create an intertextual link to the previous character 'Crusoe' this is an implicit form of intertextuality which is called 'Allusion'. The text alludes to a particular character.

Text 14: Charles Dickens would feel right at home in this proper English manner house.

This text is an advertisement for 'Real Estate' company for selling houses and buildings. There is an allusion of the figure Charles Dickens who is one of the most popular novelists. The adoption of Charles Dickins creates an intertextual link to the advertisement.

Text 15: Today there are three new Nike lasts with each, we widened the heel base, trimmed the Achilles area and put what a mounts to slight curve in the heel area.

This text is an advertisement for 'Nike shoes'. Achilles is a character in Greek mythology. The use of Achilles makes the reader create an intertextual link to the previous character "Achilles". This is an implicit form of intertextuality 'Allusion'. The text alludes to a particular character.

Text:16 ''Bomb Shelter no more''

This text is an advertisement for 'Real Estate'. It is an allusion from historical event. The housing site in the advertisement was a bombing palace in the cold war era in London. Here the advertiser recalls this event in order to make a contrast between the Old Bomb shelter and the present 'Real Estate'. Here the allusion sets up an intertextual link between the historical event and the "Real Estate" or the past and the present.

Text 17: ''Venus''

This text is an advertisement is for a wedding dress shop. The name of this shop "Venus" alludes from the name of goddess of love and beauty in Roman mythology. It is an implicit form of intertextuality that is "Allusion". It alludes from a character in the past. It refers to the past time.

Text : 18 ''Avon''

This text is an advertisement for cosmetics brand. The name of this brand stems from Shakespeare's works, "The Dream of a mid-Summer night". It is an implicit form of intertextuality, "Allusion".

Conclusion

Intertextuality concerns the way in which a text refers to a prior text. The prior structures are included within the current structure explicitly or implicitly. It can take the forms of quotations, parodies, retellings and allusions.

Intertextuality is concerned not only with how old texts are used in new texts, but also how the user use them, what he/she uses them for and for what purposes.There is a sense of interdependence of texts covered by the

notion of intertextuality. i.e., the production and reception of a given text depends heavily upon the prior text knowledge. The reader of the current text will not relate it with the previous unless he is familiar with the original texts.

Texts which are common to people can be easily understood and recognized by the addresses.Intertextual texts are not away from the use of the syntactic processes of deletion, repetition, addition and substitution.Citation, parody and allusion are three rhetorical devices often used to connect advertising texts with other texts.

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