

# Intertextuality in Television Commercials: A Multi-Model Analysis

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**Abstract**—In recent years, the concept of intertextuality has become one of the important areas in modern linguistic studies. The current study tackles the concept of intertextuality in one of the prominent genres in all contemporary societies. It attempts to investigate intertextuality in advertising context from discursive point of view taking into account the fact that intertextuality depends on the relationship between texts and their context. The study applies multi-modal discourse analysis to some television commercials. It includes analysis of both textual and visual modes drawing on multi-modal discourse analysis. The main problem in such a contemporary study is investigating how the text is deployed within the visual image to convey meaning, which in turn affects the process of communication. The study aims at showing how certain texts are related to other texts to make meaningful wholes; illustrating the techniques of intertextuality used by advertisers and why they use them; investigating the different international elements used in TV advertisements linguistically and visually. 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 previous texts inside their new texts directly or indirectly, and text analysis alone could not fully identify the subject matter of the advertisement. The study concludes that, in all multimodal texts, as in advertisements, all the specific modes such as linguistic and visual can have their respective intertextuality since they coexist together there is always a chance of intertextuality between two different modes. TV advertisements have double messages: The visual and the textual ones. These messages have cross-cultural implications.

**Index Terms**—Allusion, Citation, Intertextuality, Media intertextuality, Parody, Television commercials.

## I. INTRODUCTION

Intertextuality refers to the idea 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 model 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 which motivates the readers to think about things related to the product.

## II. THE NOTION OF INTERTEXTUALITY

Intertextuality as a notion basically concerns the idea that the interpretation of one text depends on the knowledge of other texts. Kristeva (1980, p. 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, p. 180) state that intertextuality concerns “the ways in which the production and reception of a given text depends on the participants knowledge of other texts.”

For Jenny (1982, p. 42), intertextuality is a process by which prior structures are explicitly or implicitly included within the current structure.

Fairclough (1989, p. 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, (Baker and Ellece, 2011, p. 64).

Hatim and Mason (1990, p. 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 previous text may be seen in terms of its contribution to a code which reveals the present text.

The notion of intertextuality offers a prime focus on text relations with previous texts whether these texts are spoken or written. Thibault (1994, p. 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.”

Bloome et al. (2005, p. 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, and architecture, among others. Intertextuality is something that teacher-student, doctors-patients, and parents-kids take for granted, so much that they may not even realize that they are doing so.

### III. MEDIA INTERTEXTUALITY

Jensen (2002, p. 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, p. 200) explains that in multimedia texts such as advertisements, intertextuality refers to the features that characterize an advertisement with previously existing texts. Advertisements drew their reality from the world. To make sense of an advertisement, one needs to be familiar with others in the same series. From a 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, pp. 634–637) explores that mass media inserts cultural images of the 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 a tool for exploring the semiotic processes that underlie the way in which the media negotiate the complex relationships of identity that characterize modern subjects.

Jingxia and Pingting (2014, p. 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 such as linguistic, visual, and aural can have their respective intertextualities, since they coexist 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.

### IV. TELEVISION COMMERCIALS

Everybody who watches television will come across some TV spots because commercial channels need to broadcast

advertisements 24 h 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 targets 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, p. 110) argues that there are other factors which have an important role in the creation of an emotional atmosphere in TV advertising such as colors, lightening, focus, camera angle, and background, which are often absorbed unconsciously by the viewers. In addition to the use of symbols, for example, bright colors as used in advertisements for detergent, symbolize purity, and cleanliness, whereas brown or muddy colors are often used to create a cozy or nostalgic mood as Kress calls it “symbolic suggestive processes” that establish meaning through these symbols.

Gumberz (2002, pp. 224-230) mentions that TV has double messages: The visual and the textual ones. 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 for what is normative in news presentations. The television steady stream of talk is often a counterpoint to social visits, household activities, and dinner time conversation. TV advertising is a social focal point.

A large number of television channels at all levels: International, national, regional, and local lead to the increase in the quantity and range of programs 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 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.

### V. THE MODEL ADOPTED IN THIS STUDY

The model adopted in the current study is an eclectic one. It represents two different levels. The first one is a discursive level of analysis, whereas the second is a semiotic one. The discursive level is concerned with analyzing intertextuality using the textual analysis adopted by Laurent Jenny in his article “Strategy of Forms” (1982). The semiotic level is concerned with analyzing images of TV commercials using the visual analysis adopted by Kress and Van Leeuwen in their book “Reading Images” (2006).

#### *A. Jenny (1982)*

In his article (Strategy of Forms), Jenny tries to find broad visions about the notion of intertextuality which makes 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 work has the meaning it does only because certain things have previously been written” (Jenny, 1982, p. 36).

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.

Jenny clarifies that there are some ways in which texts 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 refer to previous texts.

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

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

#### VI. EXPLICIT INTERTEXTUALITY

Explicit intertextuality refers to the obviously shown reference relationship between a given text and other texts such as citation and parody. Venuti (2009, p. 157–158) states that intertextuality is a linguistic device that the writers use in writing depending on others' ideas of previous text to be identified and to enable information to be verified. It includes citation (quotation) and parody.

##### *A. Citation (Quotation)*

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

##### *B. 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 whereas 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, p. 17-18)

Thus, parody means the ability of producers to parody styles and gestures which indicates an intertextual level of previous work to help to produce intertextual expression.

#### VII. 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, and genres. Flowerdew (2013, p. 5) mentions that implicit intertextuality is common in newspaper headlines and various types of advertisements. Implicit intertextuality can be found in poetry; it is embodied in allusion.

##### *A. Allusion*

Allusion is an 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, that is, readers' familiarity with what is mentioned about history, literature or religion and understanding of their meanings.

Culler (2001, p. 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, the interpretation is incomprehensible without them.

##### *B. Kress and Van Leeuwen's Model (2006)*

Kress and van Leeuwen concentrate on the significance of visual elements in images: The people, places, and things (including abstract things) (Kress and van Leeuwen, 2006, p. 1).

Visual grammar according to them describes the way in which depicted elements people places etc., combine in visual statements into meaningful wholes. They intend to provide descriptions of compositional structures which are used as conventions of Western visual semiotics and to make an analysis of how they are used for the production of meaning by contemporary image-markers.

Visual structures point to particular interpretations of experience and forms of social interaction, to the way meanings are mapped across different semiotic modes, the way some things can, for instance, be said either verbally or visually or both. The ways of expression make a difference (ibid: 2). The expressions of meaning through writing, speech, or image form-will be realized differently.

According to them, there is an interaction between people, places, and things depicted in images of visual communication. There is also an interaction between the producer and the viewer of the image. Images include the following elements:

##### *Participants*

Images include two types of participants:

- Represented participants (people, the places, objects, and products depicted in images).



- Interactive participants (the real people who communicate with each other through images). (The producers and viewers of images).

There are two types of interaction. The first is when the producer and the viewer know each other and are involved in face-to-face interaction; this is direct and immediate interaction. The second is the indirect interaction. This happens when the producer is absent for the viewer, and the viewer is absent for the producer.

To play a very real role in social life, literary, and artistic texts, as much as mass media texts, are produced in the context of real social institutions.

There are elements in common between the context of production and that of reception. The elements are the image itself and a communicative knowledge that helps to understand how the way social interaction and relations are encoded in images.

There is a difference between the knowledge of the producer and that of the viewer. Producers are able to write as well as read, whereas the knowledge of the viewers is passive; viewers are able only to read, "receive the message."

#### *Gaze*

There are two kinds of gaze:

- Demand represented participants in which the represented participants look directly at the viewer's eyes. This type indicates that the participants' gaze or gesture, if present demands something from the viewers. This visual configuration connects the participants with the viewers (ibid: 117).

Represented participants who look at the viewer are usually human (or animal) but not always. The headlights of a car can be drawn as eyes looking at the viewer, for instance. The point is that whether they are human or not, by being represented as looking at the viewer, they are represented as human.

- Offer represented participants which address the viewer indirectly offer something to the viewer. No connection is made. The viewer is the subject of the look and the represented participant is the object of the viewer's dispassionate scrutiny.

The choice between offer and demand is used to suggest different relations with others, to make viewers engage with some and remain detached from others, it can characterize pictorial genres.

Demand picture is preferred in contexts which require a sense of connection between the viewers and the authority figures such as television news reading and the posed magazine photograph, whereas offer is preferred in contexts where there is a sense of disengagement between the represented participants and the viewer's such as feature film and television drama and scientific illustration.

#### *Distance*

The distance refers to the relation between the represented participants and viewers. It refers to how close or far away a

participant is from the viewer which in turn suggests a level of intimacy between them. The closer a participant is the more intimate relationship with the viewer. Participants that are far in a way are less engaged with the viewer "non-intimate."

The distances people keep, then depend on their social relation (the distinction between intimates, friends, acquaintances, and strangers). There is an imaginary relationship between the viewer and the human participants represented in images. For example, we feel familiar with people we see in images such as politicians, film and television stars, ad sport heroes, but this kind of familiarity does not itself determine whether they will be shown in closer or long shot.

Images allow us to imaginarily come as close to public figures as if they were our friends and neighbors or to look at people as strangers.

#### *Angle*

Refers to the position of the photographer where he situates himself, and where the viewer interacts with the participants in an image, there will be a point at which the interaction happens. This point is called the angle of interaction. There are two kinds of angles.

- Horizontal plane: Axis goes from left to right which can indicate a sense of detachment of a participant from the viewer. The image here will have an oblique angle. The photographer has not situated himself or herself in front of the participants but has photographed them from aside. The photographer viewed them from the sidelines. Horizontal angle then is a function of the relationship between the frontal plane of the image producer and the frontal plane of the represented participants. The two can either be parallel, aligned with one another, or form an angle/diverge from one another.

The horizontal angle encodes whether the image producer and the viewer are involved with the represented participants or not. The frontal angle says as it was, "what you seen here is part of our world," something we are involved with. The oblique angle says, "what you see here is not part of our world, it is their world, something we are not involved with."

- Vertical plane: Axis goes from above to below. A high angle, is said, makes the subject look small and insignificant, a low angle makes it look imposing and awesome "low angles give an impression of superiority a high angles tend to diminish the individual, to flatten him normally by reducing him to ground level, that is, a high or above to below angle can indicate a sense of superiority on the part of the viewer, subordinating the participant of the image, whereas the bottom-up angle can indicate a sense of inferiority on the part of the viewer, empowering the participant of the image. When the participants and the viewer are equals, there will be a neutral or level angle of interaction. Angle suggests a certain level of intimacy of it is combined with distance, that is, a level angle with a close distance creates an artificial friendship between the viewer and the participants.

Advertisements products can be photographed in two ways. The first is from a low angle, as having symbolic

power over us, the second may be photographed from a high angle, as being within reach and at the command of the viewer. An important point needs to be mentioned here is the realization of power in language. It is important to remember the difference between face-to-face communication and mediated communication.

### *Modality*

It is a linguistic term which refers to the truth value about the world, that is, whether what we hear, see is true, real, factual, or it is a lie or something outside reality.

Kress and van Leeuwen explain that modality relies on a shared value of “truth” between the producer and the viewer of the image. That is why it serves as part of the interpersonal metafunction.

Analyzing modality requires first identifying the coding orientation of the image and second identifying the modality markers of that orientation.

Modality markers are elements of an image which indicate some aspect of the image realism. Coding-orientations are the ways in which images communicate their message.

There are three scales to indicate the role of color as a marker of naturalistic modality.

1. Color saturation, a scale running from full-color saturation to the absence of color, that is, to black and white.
2. Color differentiation, a scale running from a maximally diversified range of colors to monochrome.
3. Color modulation a scale running from fully modulated color with, for example, the use of many different shades of red, to plain, unmodulated color.

The other key markers of visual modality are contextualization, representation, and illumination. Each of these modality markers runs on a scale from low modality to the highest modality (naturalistic) to the low modality again (hyper-real).

- Contextualization is a scale running from absence of background to the most fully articulated and detailed background.
- Representation is a scale running from maximum abstraction to the maximum representation of pictorial detail.
- Illumination is a scale running from the fullest representation of the play of light and shade to its absence.

There are four coding orientations:

1. Technological coding orientations refer to the effectiveness of the effectiveness when the color is useless for the scientific or technological purpose of the image; it has in this context, low modality.
2. Sensory coding orientations: The color is the source of pleasure and effective meanings; it conveys high modality. It is used in certain contexts such as certain kind of art, advertising, fashion, food, and so on.
3. Abstract coding orientations: It is used in a context in which modality is higher. It is used by sociocultural elites in high art in academic and scientific contexts and so on. The ability to produce or read texts grounded in this coding orientation

is a mark of social distinction of being an educated person or a serious artist.

4. Naturalistic Coding Orientation: It is the dominant one in our society because it is used by all members of the culture regardless their education. In certain context individuals may draw on non-naturalistic coding orientations; they may use the abstract coding orientation when visiting a gallery. They are unreal because they will never have modality. In other contexts, individuals may draw on naturalistic coding orientation when they are just being themselves when watching television or reading a magazine.

### *Composition*

Composition involves the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole. They are related to each other through the information value. That is “the placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various “zones” of the image: Left and right, top and bottom, center, and margin.”

The principle of composition applies to pictures, visuals which combine text and image and any other graphic elements on page or television screen. Any text whose meanings are realized through more than one semiotic code is multimodal.

- Left and right are associated with “given” and “new” information (respectively) and seem to have some association with religious ideas of good (morally sound) and bad (morally wrong). It is also aligned with Western notions of past and present that is the past on the left while the new (either present or future) on the right.
- Top and bottom are associated with the “ideal” and “real.” They are also associated with up and down. In other words that which is “high” “upper” can be related to a positive or advantageous position in socio-economic class or status, which is low and bottom can be related to a negative or disadvantageous position in socio-economic class.
- Center and margin involve the location of items at points spanning the center to the margin of a page. There may be several culturally different understandings of significance in terms of center and margin. Some cultures may place importance on the center whereas some may place importance on the margins.

## VI. DATA COLLECTION

A total of 6 TV commercials are selected (due to space limitations) for the analysis. The selection of these commercials is based on two criteria; the first is that since the study is focusing on advertising in Western culture, so only commercials which are in English are selected. Second since the study is concerned with intertextuality, it only considers commercials that contain elements of intertextuality.

Each of these commercials was retrieved from youtube.com. The data reflect the variation of the objects advertised according to the variation of social aspects of life.

The texts include famous sayings and expressions that point to significant social practices. Each of these advertisements will be discussed, respectively, and within each discussion the textual and the visual analysis will be presented. Through this discussion the study will consider how the images and intertextuality relations work together through the advertisements to bring about meaning in the text as a whole.

## VII. DATA ANALYSIS

This section represents the analysis of the selected data according to the model adopted: Jenny (1982) for analyzing intertextuality using the textual analysis (the discursive level of analysis) and Kress and van Leeuwen (2006) for analyzing images of these commercials using the visual analysis (semiotic level of analysis).

### A. Advertisement 1



***The pen is mightier than the sword  
and some pens are mightier than others***

#### Textual Analysis

Text 1: “the pen is mightier than the sword and some pens are mightier than others”

This advertisement is used for “parker pen.” The first sentence is obviously quoted from a famous proverb “the pen is mightier than the sword.” In this text, we can find one of Jenny’s types of intertextuality. It contains explicit intertextuality which is a quotation from a previous 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).

#### Visual Analysis

In this advertisement, there are two represented participants (The parker pen and the container of the pen). Both the producer and the viewer are absent from each other that is why there is no direct interaction. No connection is made between the represented participants and the viewer. The subjects are shown both highly focused and frequently at a close distance. This closeness suggests a sense of intimacy with the subjects. The angle is horizontal; axis goes from left to right, the image has an oblique angle. The photographer has not situated him/herself in front of the participants but has photographed them from aside. He viewed them from the sidelines.

The modality is high; the image entails the truth value which is being achieved through bright lightning of black

and white (color saturation), illumination and sensory coding orientation. The representational and the interactive elements are related to each other through their placement in the center of the image; the composition indicates that the pen is the central and the nucleus of the information.

### B. Advertisement 2



#### Textual Analysis

Text 2: “make an ice an idea better”

this advertisement is for “Parit Refrigerator.” The text is derived from 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 into “an ice idea” to highlight the world “ice.” Readers/viewers can associate this advertisement with the previous text of the proverb.

#### C. Visual Analysis

In this advertisement, there is one represented participant (a frozen chili). There is no direct interaction between the producer of the image and its viewer. The distance between the represented participant and the viewer is far and unfriendly.

The angle is horizontal the photographer situated himself or herself in front of the image. The viewers, the participants, and the image producer are in equal plane. This is a level angle of interaction.

The modality is low. There is no correspondence between the visual representation of the object in the image and what we normally see. The object depicted in the image is not real; it is not part of our real world. The composition of the image has a centered position.

### D. Advertisement 3





### Textual Analysis

Text 3: "A place of your own"

this advertisement is for a company for homes collection. The advertisement is a quotation from the title of a 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.

### Visual Analysis

In this advertisement, the home, the chairs, the table, and the trees are the represented participants. There is an indirect interaction; both the producer and the viewer of the image are absent to each other. There is no gaze; in addition to, that there is a sense of detachment or disengagement between the represented participants and the viewers. The distance is neutral between the represented participants and the viewers.

The angle is horizontal. The photographer photographed the image on a frontal level. He/she situated him/herself in front of the image. It indicates that what one sees is part of our world. This level angle of interaction creates a sense of equality between the participants, the viewers, and the image producer.

The modality is hyper-real in this image. The image entails a more naturalistic representation that is being achieved through bright lightning, modulation of colors and decontextualization of background. The color plays a key role, it is a source of pleasure and effectiveness, and this refers to sensory coding orientation. The composition of the represented participants is central to indicate the central informational value of the home.

### E. Advertisement 4



### Textual Analysis

Text 4: "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," whereas 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.

### Visual analysis

There are two represented participants in this advertisement (the actor star and the mars chocolate). There is some kind of interaction between the producer of the image and the viewer since the producer is present for the viewer. The gaze is indirect (offer represented participant). The participant looks indirectly to offer something for the viewer. He offers a solution to the viewer that this chocolate will help the viewer to work if he is confused, to rest if he is tired, and to play after he felt better when he had eaten this chocolate. Distance is close between the represented participant and the viewer. This closeness also suggests a sense of intimacy with the subjects.

Since the participant in the image splits into three images, there will be three angles. The two besides are frontal angles whereas the middle image of the participant is oblique.

The modality in the advertisement is high. It is a real thing which is part of our world. This high modality is achieved through the color modulation, illumination of background, and sensory coding orientation. The composition of the objects depicted in the image is centered split into three images for the actor.

### F. Advertisement 5



### Textual Analysis

Text 5: "there is a way, there is toyota"

the text is an advertisement for the Toyota corporation. It is taken from the famous proverb "There is a will, there is a way." It is an explicit form of intertextuality making 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.

### Visual Analysis

In this advertisement, there is one represented participant (the trademark of Toyota Company). Both the producer and the viewer are absent from each other. There is no gaze. In addition, there is a sense of disengagement between the

represented participant and the viewer. The distance is neutral between the object in the image and the viewer.

The angle is horizontal; the image is photographed straightly from a front level. This frontal angle expresses that “what you see is part of our world, something we are involved with.”

The modality is naturalistic through color saturation, contextualization of background, and naturalistic coding orientation. As for the composition of the image, the object is placed in a central position in the image “The nucleus of information.”

### G. Advertisement 6



#### Textual Analysis

Text 6: “Venus”

This text is an advertisement 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 to a character in the past. It refers to past time.

#### Visual Analysis

There are two important represented participants in this advertisement (the shop and the dress of the wedding, and other objects in the image). There is indirect interaction between the producer of the image and the viewer because both of them are absent from each other. The distance is neutral between the participants and the viewer.

The photographer has situated himself or herself in front of the image. The frontal angle indicates that “What you see is part of our world.”

The modality is naturalistic. The objects in the image are part of the reality of our real world. There is much correspondence between the visual representation of the objects in the image and what we normally see. The composition is centered. The central position of the shop in the image indicates its central importance information.

## 8. CONCLUSIONS

Intertextuality concerns the way in which a text refers to a previous text. The previous 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 uses them, what he/she uses them for and for what purposes. There is a sense of the interdependence of texts covered by the notion of intertextuality, that is, the production and reception of a given text depend heavily on 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.

In all multimodal texts, as in advertisements, all the specific modes such as linguistic and visual can have their respective intertextualities, since they coexist together there is always a chance of intertextuality between two different modes.

The analysis focused on two dimensions of communicative advertising event: Text and image. The interdiscursive analysis of advertisements shows how advertisers, through linguistic device (intertextuality) as well as semiotic device (image) incorporate discursive elements of promotion which are drawn on within advertising discourse.

Advertisements draw their reality from the world. To make sense of an advertisement, one needs to be familiar with other texts in the same series. From semiotic point of view, modern visual media texts make use of intertextuality in this way.

TV advertisements have double messages: The visual and the textual ones. These messages have cross-cultural implications.

It must be noted that investigating intertextuality in television advertisements is rather subjective, since recognizing the references depends largely on individual’s personal knowledge of a culture.

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