

INTERTEXTUALITY AS A MAIN CHARACTERISTIC OF ADVERTISING DISCOURSE

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ABSTRACT

Advertising discourse plays a crucial role in shaping consumer perceptions and promoting products or services. Within this realm, intertextuality serves as a powerful linguistic tool employed by advertisers to establish connections with existing texts, cultural references, and shared knowledge. This article aims to explore the various characteristics of intertextuality in advertising discourse, highlighting its significance in conveying meaning, creating associations, and enhancing the effectiveness of advertisements. Intertextuality, a concept derived from linguistics and semiotics, refers to the interconnection and referencing of texts within a particular discourse. It involves the incorporation of elements from previous texts or cultural references to convey meaning and evoke a response from the audience. In advertising, intertextuality allows advertisers to tap into shared knowledge and cultural symbols to enhance the impact of their messages.

Keywords: discourse, advertising message, intertextuality, semiotics, precedent text.

АННОТАЦИЯ

Рекламный дискурс играет центральную роль в формировании потребительского восприятия и продвижении продуктов или услуг. В этой сфере интертекстуальность служит мощным лингвистическим инструментом, используемым рекламодателями для установления связей с существующими текстами, культурными отсылками и общими знаниями. Целью данной статьи является исследование различных характеристик интертекстуальности в рекламном дискурсе, подчеркивание ее значения в передаче смысла, создании ассоциаций и

повышении эффективности рекламы. Интертекстуальность, концепция, заимствованная из лингвистики и семиотики, относится к взаимосвязи и отсылкам текстов в рамках конкретного дискурса. Он предполагает включение элементов из предыдущих текстов или культурных отсылок для передачи смысла и вызова реакции аудитории. В рекламе интертекстуальность позволяет рекламодателям использовать общие знания и культурные символы для усиления воздействия своих сообщений.

Ключевые слова: дискурс, рекламное сообщение, интертекстуальность, семиотика, прецедентные тексты.

ANNOTATSIYA

Reklama diskursi iste'molchilarning tasavvurlarini shakllantirish va mahsulot yoki xizmatlarni ilgari surishda hal qiluvchi rolni o'ynaydi. Ushbu maqola reklama nutqidagi intertekstuallikning turli xususiyatlarini o'rganish, assotsiatsiyalar yaratish va reklama samaradorligini oshirishdagi ahamiyatini ko'rsatishga qaratilgan. Intertekstuallik, tilshunoslik va semiotikadan olingan tushuncha bo'lib, ma'lum bir nutq doirasidagi matnlarning o'zaro bog'lanishini anglatadi. Reklama diskursini targ'ib qilishning quyidagi usullari mavjud: intertekst vaqt oralig'ida: reklama matni transformatsion frazeologizatsiyaga uchrashi (leksik yoki leksik-sintaktik). O'zining haqiqiy reklama maqomida mavjud bo'lgan davrda reklama matni oluvchilar ongiga shunchalik kuchli ta'sir ko'rsatadiki, uning ta'sir kuchi juda ko'p odamlarga (yoshi, kasbi, ijtimoiy mavqei, jinsi va xususiyatlaridan qat'i nazar) ta'sir qiladi. Reklama diskursining ta'sir doirasi yanada kengroq bo'lib, bu shubhasiz ushbu tadqiqotning to'liq ahamiyatidan dalolat beradi.

Kalit so'zlar: diskurs, reklama matni, intertekstuallik, semiotika, pretsedent matnlar.

Introduction. Since the end of the twentieth century, advertising has become not only an integral part of human life but also has become a means of powerful influence on public and individual consciousness. According to S.G. Ter-Minasova, "Advertising is a special register of the sphere of business activity, it is allowed to be bright, extraordinary; in advertising, you can use any methods: linguistic, visual - as long as it fulfills its functions, as long as it works" (Ter-Minasova, 2000:624).

Studies of this form of mass communication are conducted in different directions. It seems possible to distinguish two main concepts of advertising: cultural (historical and cultural) and marketing. Within the framework of the marketing approach, advertising is

interpreted as “non-personal information distributed in a certain form about goods, services or ideas and undertakings intended for a group of persons (target audience) and paid for by a certain sponsor”.

In studies from the perspective of cultural studies, advertising is defined as “a branch of mass communication, in line with which informative-figurative, expressive-suggestive works are created and distributed, addressed to groups of people in order to induce them to make the choice and action desired by the advertiser”.

In modern linguistic studies of advertising text, attention is focused on the cognitive approach associated with the “interpretive properties” of media texts. An organic means of realizing these properties is intertextuality as a phenomenon of intertextual relations, which presupposes the openness of the text. In this work, intertextuality is considered in the communicative-functional-cognitive aspect, involving the analysis issues of the pragmatic impact of the text on the recipient, storage, and decoding of information.

Literature review. The problem of intertextuality in modern science is based on the idea of the constant interaction of texts, as a result of which texts “absorb” previous literary and cultural experiences. The task of intertextual analysis is to find a “foreign word” and identify its functional meaning. All cognitive activity of a person is directly related to the interpretation of certain signs, words, works of literature, painting, or cinema. The problems of interpretative activity are dealt with by the science of hermeneutics, which studies the category of intertextuality, the origins of which go back to the works of F. de Saussure, the doctrine of parody by Yu. N. Tynyanov, the study of the origin of narrative plots by A. N. Veselovsky, and the theory of dialogized consciousness by M. M. Bakhtin, which had the greatest influence on the formation of the theory of intertextuality, based on an extensive empirical basis of intertextual interaction since the formation of the literary process.

In 1981, P.Ya. Torop noted that “in matters of studying contacts between texts, there is still no scientific rigor, a scientific model for understanding and analyzing these problems” (P.Ya. Torop, 1981:33). This position has remained relevant to this day: “The linguistic mechanisms of intertextual relations are still unclear” (Резвина О.Г., 2001:45). The fact that the theory of intertextuality is a theory of relations between texts is undeniable; the question of what types of relations should be recognized as intertextual is controversial. Hence the variety of approaches to defining the concepts of “intertextuality” and intertext”.

Thus, I.V. Arnold understands intertextuality as “the inclusion in a text of either entire other texts with a different

subject of speech, or their fragments in the form of marked or unmarked, transformed or unchanged quotes, allusions, and reminiscences” (I.V. Arnold, 1999:85).

I.P. Smirnov defines intertextuality as the ability of a text to fully or partially form its meaning through reference to other texts. (I.P. Smirnov, 1995:78)

The specificity of advertising communication is that the advertising text for the most part carries information that is irrelevant and random for the recipient, so the advertising message is most often offered “as a complement” to information that seems interesting/important to the recipients. Naturally, this creates psychological barriers to the perception of advertising and a negative attitude towards it.

Therefore, a copywriter needs to create conditions for constructive dialogue, neutralize interference, and overcome the indifference of recipients. To achieve this goal, the advertiser includes the created text in the cultural-semiotic space: this is the basis on which advertising information will subsequently be superimposed.

Thus, the study of advertising as an intertextual phenomenon expands the scope of application of the method of intertextual analysis. On the other hand, the relevance of the study is determined by the fact that over the last decade, advertising has become an integral part of the life of our country, which has necessitated a multi-aspect study of this phenomenon.

The term “intertextuality” was introduced in 1967 by the poststructuralist theorist Yu. Kristeva, who, based on the concept of dialogism from the theory of M. M. Bakhtin, defines intertextuality as the property of any text to enter into dialogue with other texts (M. M. Bakhtin: 1993:24). At the same time, the fundamental difference from the ideas of M. M. Bakhtin is the shift of focus from the author to the text itself, which becomes the central object of study in the theory of intertextuality by Yu. Kristeva. Further development in the study of intertextual interaction is brought by the ideas of R. Barth. The author clearly distinguishes between the concepts of work and text and defines any text as an inter-text concerning some other text, but this intertextuality, in his opinion, should not be understood to mean that the text has some kind of origin or “source”. The text is a collection of anonymous, elusive, and at the same time already read quotations, “quotations without quotation marks” (R. Barth, 1989:103).

M. Pfister proposes to consider two projections of intertextuality: - a vertical projection, which orients the text to other texts preceding and contemporary to it (that is, the openness of the text to other semiotic systems); a horizontal projection, which orients the text towards a dialogue with the reader, since it is the reader who communicates their intertextual significance to the quotes introduced into the text. “Therefore, the author must

“reveal” his intention to the recipient of the message through a system of means of intertextual targeting”. Other people's statements should be introduced into the text using special distance signals that separate someone else's speech from one's own, such as quotation marks, links to the source, syntactic constructions of direct and indirect speech, etc. A foreign word “must certainly be felt as foreign, maintaining its “constructive elasticity”, and at the same time organically enter the new text, absorbing new individual meanings” (M.M. Bakhtin, 1999:72). That is, the boundaries of “one’s own” and “another’s,” on the one hand, must be made explicit so that the reader can grasp the heterogeneity of these statements; on the other hand, someone else’s text must be organically incorporated into a new context.

Methodology. Explicit marking occurs when a text fragment is accompanied by xeno-indicators – markers of someone else's speech. This kind of marking is characteristic of all functional varieties of language (journalistic, official business, scientific styles), when quotations are introduced into the text using quotation marks, an indication of the author, and pages of text from which this fragment is taken. However, for artistic speech, since the author tries to obscure the heterogeneity of someone else’s word, its sharp contours, quasi-explicit markers are preferable (the term of S. Holthius), that is links without specifying the pages for the text fragment used (indicating only the source or author), and implicit markers.

Implicit marking occurs when a reference to someone else's word is carried out as a hint, calculated on the intertextual competence of the recipient. Often the author of a work of fiction gravitates to the vileness and implication of intertextuality signals, thereby including the reader in an intellectual game. In this case, the author’s intertextual strategy is manifested through the use of such implicit intertextual markers as a title, epigraph, repetition of rhythm, etc.

From the point of view of G. Denisova, we can talk about three ways of signification and markedness of intertextuality:

- 1) referential method, when explicit or hidden allusions and reminiscences serve as markers of metatextual components;
- 2) expressive-nominative method, when the markers are metaphorical proper names and headings;
- 3) quotation method, when direct, hidden, or transformed quotes, paraphrases, catchphrases, and expressions act as markers. (G. Denisova, 2001:63)

As N.A. Kuzmina notes, “Any element of the prototext, which is conceived by the subject as a marker of the whole, can acquire the status of a quotation; the types of quotes cannot be counted and specified in a list” (N.A. Kuzmina, 2000: 96).

In this regard, we can talk about the existence of phenomena in language, which are mostly perceived by native speakers as something that has already been said by someone. Quotations of this kind act as precedent phenomena, “having a superpersonal nature and depending not only on the individual cognitive system of the subject but also on time” (N.A. Kuzmina, 2000:35). In the case of introducing precedent text into the text, E.A. Bazhenova suggests and notes that “precedent subtext does not need quotation marks or bibliographic references due to the presumption of well-knownness” (E.A. Bazhenova, 2001:96).

The precedent subtext is thus understood by the researcher as a “text in a word”, since it expresses the maximum degree of compression of the original prototext, often compressed to a non-predicative unit, which does not, however, prevent the process from being carried out in the case of using this text ecphoria - revitalization of accumulated experience one detail at a time.

Since, due to the specifics of the material, precedent texts are cited in advertising, it seems necessary to us to dwell on the features of these texts.

The phenomenon of precedent has received diverse coverage in the literature. As is known, the term “precedent text” was proposed by Yu.N. Karaulov, who called precedent texts “1) significant for a particular person in cognitive and emotional terms, 2) having superpersonal character, i.e., well known to the wide circle of a given personality, including her predecessors and contemporaries, and, finally, such 3) appeals, which are renewed repeatedly in the discourse of a given linguistic personality” (Yu.N. Karaulov, 1999:71).

Of course, a person’s knowledge as a whole is of an individual nature, but there is a set of texts, the knowledge of which is supra-individual in nature. Knowledge of precedent texts, as noted by Yu.N. Karaulov and other researchers of precedent, is an indicator of a person’s belonging to a certain era and culture, and ignorance, on the contrary, separates the linguistic personality from the corresponding culture.

Analysis and results. It is worth considering advertising precedent texts in our work. Precedent text can be entered into the advertising text and in transformed form, that is, changed by the advertiser concerning the advertising situation. At the same time, the author of the advertising text must be sure that the transformed precedent text is recognizable and that the recipient will be able to restore its canonical form. Now we try to consider what kind of transformations the source text in advertising undergoes.

When introducing precedent text into the advertising text, there may be semantic transformations while maintaining the

form of the precedent statement. The meaning of the precedent text remains unchanged, only the referential correlation changes. In this group of advertising texts, often used as prototexts the paremiological fund of the language is used: proverbs and sayings, which are statements with an extremely broad referential reference. Since the referent is variable, uncertainty in its choice is eliminated by including left and right propagators of the utterance. These elements, forming a contextual environment, correlate the statement with a very specific referent - the object of advertising. Texts of this kind can be associated with the technique of violation of stylistic distribution. This technique occurs when a precedent text or phraseological unit characterizes an object that does not have such a characteristic. A well-known text begins to correlate with an object that has nothing to do with this text. The novelty factor fixes the recipient's attention on an unexpected piece of text. The technique of disrupting stylistic distribution is effective when it is necessary to draw attention to a text that is not relevant to the recipient (such as advertising texts). Examples of such advertising texts can be the following: «*The Sunny Side of Life*» - «*The Coke Side of Life*», «*Man does not live by bread alone*» - «*Man does not live by toast alone*», «*A picture is worth thousands of words*» - «*One drive is worth a thousand words*».

And finally, advertising text is increasingly quoting itself. This is a completely natural process, since today the corpus of advertising texts is already very impressive and occupies a large volume intertext sector. In addition, among the advertising texts, strong, energy-intensive advertising works have been identified, as capable of imparting an additional energy charge to the metatext quoting them. Moreover, we can say that productive structural models are based on which modern advertising texts are created. The undisputed leader that has generated the largest number of advertising metatexts is the slogan of the drink Sprite advert: “*Image is nothing, thirst is everything. Don't let yourself dry out!*”.

Advertisers used the phraseology on which the advertising slogan for Milky Way chocolate was built: “*There is so much milk in the Milky Way, you can almost hear it, moo!*”. It is important to note that by establishing intertextual connections with one or another advertising text, the copywriter runs the risk of transferring negative attitudes of consumers towards the object of advertising prototext for their product. In particular, the press has repeatedly written that there is not as much milk in a Milky Way bar as the authors of the commercial claim. Relating the slogan “Dipsona” with its prototext, the consumer can build the following logical chain: apparently, “Dipson” juice contains as many fresh apples as there is milk in a “Milky Way” chocolate bar. Perhaps that is why this “Dipsona” advertisement did not last long on the screen.

Conclusion. Advertising texts carry out endless movement in the intertext, echoing other texts of the cultural-semiotic space, entering into various connections with them, and accumulating their meanings. Due to the fact that the advertising communicative act appears as a real one, advertising most often resonates with current precedent texts known to the majority of the consumer audience. Precedent text can be entered into the advertising text in both canonical and transformed forms. At the same time, the copywriter must be sure that the recipient can recognize the intertextual reference and adequately assess the intention behind it.

Advertising intertextual markers have become a common technique for constructing headlines in periodicals. Typed in large font, advertising quotes inevitably attract attention, while they are often in no way related to the semantics of the metatext, but can also introduce the implicit meaning of the prototext into a new statement. Texts of advertising discourse already occupy a significant sector of intertext. It is completely natural that among all this mass of advertising texts, strong, energy-intensive works have emerged that can generate advertising metatexts; phrase patterns and productive models for creating advertising messages have emerged. Sometimes advertising texts enter into dialogue, and in this case, the prototext must be a precedent for the recipient.

Intertextuality serves as a powerful tool in advertising discourse, enabling advertisers to establish meaningful connections with their audience through allusion, parody, quotation, and cultural references. By leveraging existing texts and shared knowledge, advertisers can enhance the effectiveness of their messages, create associations with desired qualities, and tap into cultural identity. Understanding the characteristics and semantics of intertextuality in advertising discourse is essential for both advertisers and consumers in decoding and appreciating the persuasive power of advertisements.

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