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INTERTEXTUALITY IN MEDIA TEXTS

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Abstract: The article highlights one of the semantic text categories, intertextuality, with the aim of specifying precedent texts and means of their functioning in the media text. Media texts are selected in order to show how intertextuality is formed in different functional-semantic types of speech – narration, description and argumentation. Figures that introduce precedent texts can be considered as markers of intertextuality, which include the media text header complex, epigraph, quotation, allusion and visualized intertextuality.

Keywords: media text, text categories, intertextuality, intertextuality markers, functional-semantic types of speech.

1. Introduction

Traditionally, all the text categories are divided into structural and semantic ones. This study focuses on intertextuality, one of the best-studied semantic categories, which refers to the presence of "the text within the text." My aim is to conduct an intertextual analysis of different media texts, which constitute monological functional-semantic types of speech (FST), i.e., narration, description, and reasoning. This analysis helps to reveal intertextual associative links and the means by which they are introduced. Precedent texts form different inclusions and serve as specific markers of intertextuality. These markers are limited to five types and are presented by the media text header complex, epigraph, citations and allusions, inclusions from the semiotic systems. The last marker is often referred to as visual or visualized intertextuality; it is widely used in printed and digital media in the form of visual jokes, memes, caricatures, and the like.

¹ I would like to express my sincere gratitude to Professor Nataliya Panasenکو, to whom this Special issue is dedicated, for providing me with Slovak examples and for her constant support in writing this article.



By selecting media texts that form three groups of FST of speech, I seek to find out which of the markers prevails in narration, description and reasoning; what precedent texts are most popular; how intertextual links are formed. In order to solve these tasks, I use semantic, textual, contextual, semiotic and some other types of analysis.

2. Media text and its varieties

Media text is a crucial element of media communication, serving as a carrier of various pieces of information, which has specific verbal and nonverbal features and addressees. In their book *Media text in the mirror of linguistics*, which provides a comprehensive analysis of media text, including its definition, typology, and various analytical approaches used to study it, Panasenko and Greguš note that "[s]cholars from all over the world have considered media texts from the point of view of a wide variety of schools and directions: sociolinguistics, functional and media stylistics, theory of discourse, content analysis, cognitive linguistics and rhetorical criticism" (2022: 128).

It is a basic category of media linguistics, a relatively new science that studies the language of the media, taking into account socio-cultural factors and linguistic-media technologies that affect large audiences. Media linguistics is closely related to linguistic and non-linguistic disciplines such as text linguistics and lexicology, pragmatics and media culture, stylistics and media education, gender studies and others.

Kazak (2014) describes universal and culturally specific characteristics of a media text, including such idiosyncratic features as its mass character, openness of the text at the content/semantic, compositional, and sign levels, semiotic integrity, and intertextual openness. Valgina suggests that a media text typology can be based on informational, functional-stylistic, structural-semiotic, or communicative features, and that at their intersection, one and the same text can be assigned to different groups (Валгина 2004: 113).

McQuail (2013) identifies the fundamental characteristics of media texts: they are co-created by readers, gender-stylized, employ various forms of narration (such as first-person narrative and entrusted narrative), can be encoded in a different way, are polysemantic, and are related to other texts, i.e., they can possess intertextuality.

Media texts can be classified based on either linguistic or extralinguistic parameters. Emotional and analytical journalism are two such classifications, each with a specific set of journalistic messages

presenting dialogical and monological FST of speech (Панасенко 2020; Panasenکو 2016). The basic subdivision of monological FST is into narration, description, and reasoning. In the examples presented below, I will demonstrate how intertextuality is reflected in different journalistic messages.

Another approach to the classification of media texts belongs to Kazak (Казак, *s.a.*), who takes into account such features as the effectiveness of communication (communicatively successful/unsuccessful texts), contact (distant/interactive communication), forms of creating and disseminating information (oral/written texts and their variations), formality/informality of communication, and others.

3. Text categories: basic notions

Text categories are a special type of category, which characterizes segments larger than a sentence. Text categories reflect a text's most general and essential features and represent steps in the cognition of its ontological, gnoseological, and structural signs. The description and study of text categories require both taxonomic (classificational) and qualitative approaches (Туряева 1986: 80).

Conventionally, text categories are subdivided into structural and semantic ones. The first group includes coherence, cohesion, integrity, and segmentation, reflecting text structure and types of connections between text segments. The second group is considerably larger and reflects a text's semantic features.

Panasenko and Greguš (2022) provide a detailed analysis of all the categories, accompanied by an extensive list of references. Here I will mention just a few categories that are arguably most important for a media text analysis and illustrate their importance with some recent publications. These include emotivity (Foolen 2022; Mizin et al. 2021; Mizin et al. 2023; Pinich 2017; Panasenکو & Petrovičová 2022; Panasenکو et al. 2023), evaluation (Bigunova 2019; Pieš 2022; Prihodko et al. 2020), informativity / information value (Panasenکو & Greguš 2022), literary space (Panasenکو 2018), literary time and temporality (Кухаренко 2018; Yamaguchi 2016), modality (Panasenکو & Kryachkov 2020; Panasenکو et al. 2020), and intertextuality, which is the object of this study (Москвин 2013; Самохина & Рыжкова 2017; Чернявская 2016). Let us now discuss the category of intertextuality and its basic features.

4. Intertextuality, its understanding, varieties, and markers

Intertextuality is one of the fundamental semantic categories, which has attracted scholars' attention since 1967, when Julia Kristeva introduced the term in her article dedicated to the jubilee of Bakhtin, explaining that "every text contains explicit or open quotes, since it is not created from scratch, i.e., it incorporates other texts and is a replica in its direction" (Кристева 2000: 432). However, Kristeva, as Kukhareenko argues (Кухаренко 2018: 158), did not limit herself to lexical and syntactic levels; she reached the text level, and the text immediately became incomplete and open. As a representative of poststructuralism, she insisted that the text is an open structure, since traces of other texts are found in any text, and the text itself cannot be deciphered, i.e. it is not self-sufficient. Thus, as mentioned above, the most common understanding of intertextuality is "the text within the text."

Arnold (Арнольд 2014: 392-393) understands intertextuality in a broad semiotic sense, and the text as a message in any, not necessarily verbal code, that serves to transmit and store information and generate new meanings. Taking into account the semiotic interpretation of intertextuality, Shakhovsky specifies its functions, such as suggestive, style-forming, inductive, cognitive, associative-shaped, pragmatic, etc., with the text-forming function being the most important (Шаховский 2015: 60).

Intertextuality can also be found in media texts, where it manifests itself in a specific way because the media are very diverse, and apart from printed texts radio, TV, and the Internet should be taken into account. Printed media, abounding in photographic illustrations, memes, cartoons, graphic works, etc., very often contain so-called visual intertextuality, examples of which are presented below. By discussing this category in media texts, we enter the multilingual textual landscape of mass communication, one of the most intense spheres of speech consumption in terms of sociolinguistics, functional stylistics, discourse theory, content analysis, cognitive linguistics, and rhetorical criticism (Добросклонская 2008: 10). Given the fundamentals of media text composition and content, it can also be considered an open text.

In discussing intertextuality, one is bound to mention its varieties or classes. Genette (1982) offered five classes of intertextuality: intertextuality proper, paratextuality, metatextuality, hypertextuality and architextuality. This typology of intertextual relationships was later applied to journalism and media texts. Each class was accompanied by its functional principle. Briefly, intertextuality proper is the "co-presence" of two or more texts in a text; paratextuality is the relationship of the text to its title, epigraph, epigraph, etc.; metatextuality is a commentary and often critical reference to its pretext;

hypertextuality is ridicule and parody with one text of another; and architextuality is understood as a genre connection of texts (after Головкин 2014 and Genette 1982).

Chernyavskaya (2016: 77-78) offers two models of intertextuality: a broad or radical model and narrower one, i.e. the opposite of literary and linguistic concepts of intertextuality. The analysis of modern studies of intertextuality as a theory of interaction between texts reveals that intertextuality is treated as a universal property of the text in general, or as a specific quality of certain texts (a class of texts).

Another important feature of intertextuality worth mentioning is its markedness. If it is a "text within a text", it should be marked in some way. Chernyavskaya explains that "marking implies the presence of linguistic signals of intertextual dialogue at the phonetic, lexical, syntactic, stylistic and compositional levels" (Чернявская 2016: 94). The concentration of these markers belonging to different linguistic levels in one place leads to foregrounding, which in stylistics of decoding implies such a contextual organisation that keeps the reader's attention focused on important elements of the message, establishes semantically and hierarchically relevant relations between them, enhances the emotional, estimative, and expressive power of the text, contributes to the transmission of implication, irony and different modal shades (Арнольд 2014: 368).

Inclusions of quotations, proverbs and sayings, allusions, etc. violate the homogeneity of the textual fabric, appear as an alien element that breaks the smooth texture, and thus immediately attract the reader's attention. Let us now take a closer look at some of these markers in detail and illustrate them with examples from various media texts.

4.1 Media text header complex

Unlike the title in a literary text, the header of a media text is usually viewed as a complex and is defined as "a structural-semantic unit of elements that not only precede it, but are also meaningfully and conceptually related to the main body of a given text. The elements of the header of the complex are traditionally the following: headline, overhead, thematic name of the page, subheading and internal headings" (Прохорова 2018: 195).

As mentioned above, there is a wide variety of media texts, advertising being one of the most popular ones. Unlike literary titles, headlines in advertising have a number of specific functions. As Owen Fay's points out in his article "20 Types of Headlines Every Marketer Needs to Know" (2022) the

following headlines reflect them: direct headlines, indirect headlines, pain point headlines, announcement headlines, how-to headlines, question headlines, command headlines, reasons headlines, emotional headlines, pun headlines, brand name headlines, "best" headlines, two-part headlines, relational headlines, location-specific headlines, numerical headlines, testimonial headlines, alternative headlines, do this now headlines and clickbait headlines. We see that some of the headlines are associated with text categories (evaluation, emotivity, anthropocentricity, topophone, etc.); they are like beacons that illuminate the most important text fragments and serve as signals for addressee orientation (see Panasenko et al. 2021).

Fay gives a detailed explanation of each type, calls the headline the driving factor in turning a user into a lead and conversion, and talks about the strategic and targeted headlines (Fay 2022). Each of the headlines on his list has a specific function. Prokhorova (Прохорова 2018: 196-198) highlights five main functions of the media text header complex: 1. Graphic highlighting function (design). 2. Informative function, because the elements of the header complex are specific signals of the semantic fullness of the media text. 3. The compressive function, related to the ability of the header complex of the media text to convey the meaning in a compressed form. 4. The emotive function, consisting in the creation of an emotional background, which is possible due to the fact that all the components of the header complex are actively connected with an evaluative-expressive field of influence on the reader. 5. The polyphonic function, which is achieved as the header complex is used in creating the dynamics of the media text and its polyphonic structure. The use of a quote as a headline attracts the reader's attention, and in order to understand and interpret the headline correctly, they must be intertextually competent and possess knowledge that will help them extract and decode the information correctly.

The headline media complex sometimes performs multiple functions, as in Katy Waldman's cultural commentary in *The New Yorker* (26.05.2021. <https://www.newyorker.com/culture/cultural-comment/the-rise-of-therapy-speak>): "The Rise of Therapy-Speak. How a language got off the couch and into the world". These headlines introduce the analysis of the specific type of therapy and perform an informative function. It is the text that combines argumentation with description.

Book or film reviews always attract the reader's attention by directing them to the source of the analysis, e.g., *Inside, Reviewed: Bo Burnham's virtuoso portrait of a mediated mind* – the review of the film *Inside* in *The New Yorker* by Rachel Syme (5 June 2021).

Very often the headline contains an allusion to the world-famous masterpiece, such as "Real-life Alice and her curious adventure with a royal admirer" (source: Malvern Jack, *The Times*, 30/12/2020), which refers readers to Lewis Carroll's book *Alice's Adventures in Wonderland*.

Sylvia Plath published an article in the *New York Times* that she classified as "opinion" (see Fig. 1).



Figure 1. The publication of Sylvia Plath.

Source: <https://www.nytimes.com/1982/04/18/opinion/letter-to-a-demon-by-sylvia-plath.html>

As defined by Wikipedia, "a demon is a malevolent supernatural entity. Historically, belief in demons or stories about demons occur in religion, occultism, literature, fiction, mythology, and folklore, as well as in media such as comic books, video games, films, and television series" (Demon, among others). The author communicates with this being, fights it and finally spits in its eye. Although this is a reference to mythology, in this case the demon can be seen as something bad and evil, an obstacle to be overcome: "*My first victory was accepting this job, the second, coming up and plunging into it before my demon could say no, I wasn't good enough, the third, going to class after a night of no sleep & desperation, the fourth, facing my demon last night with Ted & spitting in its eye*" (ibid.).

4.2 Epigraph

Epigraphs, as quotations placed at the beginning of texts, are among the first words the reader encounters, and because they are atypical, highlighting deliberate authorial and referential choices, they demand both immediate and sustained responses from the reader, who is encouraged to seek to understand the purpose of the epigraph.

Epigraphs are well studied. As Arnold points out, they are a specific type of quotation inclusion. They have multidirectional information links: they explain the title, refer to the context from which they are taken, and to the one that precedes them. Together with the title, they take a strong starting

position, but unlike the title, they are optional, which increases their informativity (Арнольд 2014: 355). Epigraphs can be sourced from classical texts, statements by well-known politicians, works of popular culture, art, fiction, poetry, and the Bible. Every epigraph always has its author or source.

While epigraphs are more common in fiction, especially in classical literature, they can also be found in media texts, depending on the type of journalism. In emotionally charged media texts, such as feuilletons, essays and some articles, epigraphs can clue the reader in to the main idea of the piece.

Here is an example of an epigraph to the article about a white journalist who writes about Mexican migrants.



Stop telling authors what they can write. The only limit is imagination
Kenan Malik

Figure 2. Epigraph to the article. Source: "The Guardian", 09.02.2020.

This article is a good example of analytical journalism displaying the category of evaluation in reasoning. The author looks into the issue of 'cultural appropriation', denouncing those who criticize writers and artists for 'overstepping' the bounds of what is allowed in a particular culture, with the epigraph summarizing the overall theme of the article.

4.3 Citations and allusions

As is known, texts which are repeatedly referred to are called precedents (a term coined by Yury Karaulov). Quotations are always marked in a specific way: italics, quotation marks, different fonts. A quotation must have some valuable information for the people who use it; it must teach them some wisdom, valuable experience, or contain some universal philosophical ideas. In other words, a quotation must be worthy of being quoted by a large number of people and be recognisable to readers.

Literary journalism abounds in quotations. Tyler Malone in his article "Thinking is a sickness of the eyes" about Alberto Caeiro, the imaginary shepherd-poet created by the Portuguese writer Fernando Pessoa, we come across many quotations: lines from John Keats's poetry, references to Oscar Wilde's paradoxes and those of the author himself: "I don't agree with myself, but I absolve myself", quotations from Hamlet's soliloquy "To be or not to be" and many others

(<https://www.poetryfoundation.org/articles/153999/thinking-is-a-sickness-of-the-eyes>). This article is a good example of a literary essay, including reasoning and description, allusions and quotations.

Unlike quotations, allusions are not marked. Allusions as lexico-phraseological stylistic devices are veiled references to a cultural, historical or literary fact or figure, made by the author, who relies on the reader's knowledge of these facts. Decoding it requires certain erudition on the part of the reader. Sometimes the allusion is used in the title of a book or article. The sources of quotations and allusions are practically identical: the Bible and the works of world-famous writers, folklore, myths and legends, extracts from the speeches of political leaders, proverbs and sayings.

Consider an example from a tabloid. In the editorial entitled "Close the Pandora's Box" (see Fig. 3) Editor-in-Chief writes: "*My sme Pandorinu skrinku neotvorili. Už dávno otvorená bola*". – We have not opened the Pandora's box. It has been open for a long time.

***Zatvorte Pandorinu
skrinku!***

Figure 3. The title of the editorial. Source: Atelier 05.2023.

Here is an illustration of a Greek mythology allusion. In some instances, the tabloids' information can be compared to the curses kept inside of Pandora's box.

Another interesting example of allusion can be found in the same magazine in an article by Lucia Škripcová entitled "Crucio!"



Figure 4. The title of the article. Source: Atelier 05.2023.

It is a description and, to a large extent, an advertisement for the computer game "Hogwarts Legacy". "Crucio" as one of the most unforgivable curses is not only the title. It is also used in the game together with "Imperio" and "Avada kedavra", other commands and curses. This article takes the reader into the world of Hogwarts and the time when the first books about Harry Potter were published.

4.4 Visual intertextuality

When discussing intertextuality in media texts, not to be overlooked is "the inclusion of texts from other semiotic systems, i.e. verbal descriptions of works of painting, music and other types of art" (Арнольд 2014: 416).

Chernyavskaya refers to visual or visualized intertextuality as intericonicity, which occurs when a subsequent verbal text is created based on an original, precedent text of a visual nature, such as a painting, cartoon, or poster. In these cases, a new meaningful and semantic unity is built on the interpretation of existing visual images. The resulting textual and – more broadly – sign interaction can be represented as visualized intertextuality (Чернявская 2016: 100).

Visual intertextuality is widespread in the media. As researchers note, any significant event in the life of a country, such as elections, the resignation of the government or the toxicity of some politicians (Petlyuchenko et al. 2021), usually provokes an avalanche of caricatures, grotesque cartoons and so-called visual jokes. Former British Prime Minister Boris Johnson was called a liar by the *New York Times* (see Fig. 5).



Figure 5. An article about Boris Johnson.

Source: <https://www.nytimes.com/2022/07/08/world/europe/boris-johnson-lies-britain-parliament.html>

The cartoon shows him as Pinocchio, a popular fairy tale character whose nose grew when he was lying (see Fig. 6) (a case of a fairy tale allusion).

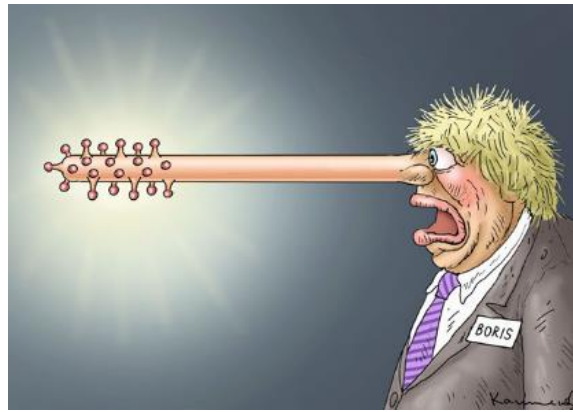


Figure 6. A caricature of Boris Johnson. Source: <https://nazory.pravda.sk/kresba/clanok/547043-kamensky-30-3-2020/>

It is interesting to note that these two figures have different dates of publication, different countries of origin, but the essence is the same: someone is labelled a liar.

When the COVID-19 pandemic broke out, people were initially in a state of shock. Later, optimism prevailed, and visual jokes mushroomed in many countries.

An artist from Morocco, Sanouni Imad, depicts the spread of the coronavirus in Italy as the attack on the Leaning Tower of Pisa (see Fig. 7).

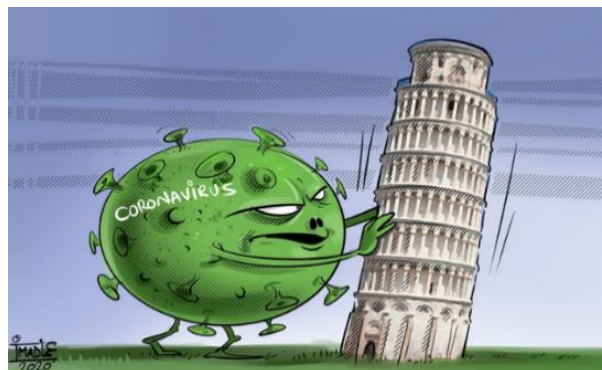


Figure 7. COVID-19 attacks the tower of Pisa.

Source: <https://www.irancartoon.com/site/daily/political/the-coronavirus-in-italy-sanouni-imad-morocco>

The cartoon can be interpreted as representing the defeat of COVID-19, as the Leaning Tower symbolizes the human ability to defy nature; it began to lean during its construction in the 12th century and it still stands in its place, attracting millions of tourists from all over the world (a good example of an allusion to a cultural-historical event).

The Bible is known to be one of the most popular sources of quotations and allusions. In some cases, it can also be seen as a source of visual intertextuality. The same artist, Sanouni Imad, depicts Adam and Eve in the Garden of Eden (see Fig. 8).

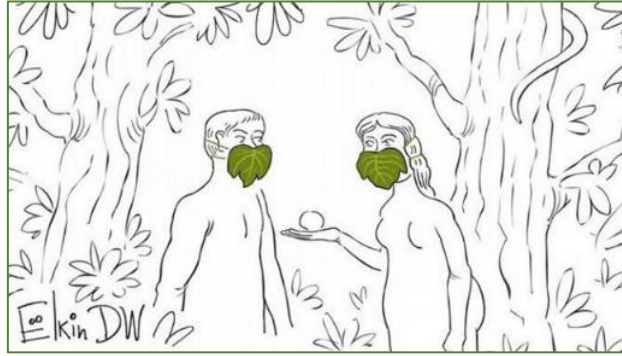


Figure 8. Adam and Eve in heaven.

Source: <https://www.irancartoon.com/site/daily/political/the-coronavirus-in-italy-sanouni-imad-morocco>

If in Genesis 3 Adam and Eve used fig leaves to cover their nakedness, during the pandemic they had to use them as masks to protect themselves and survive (a good example of a biblical allusion).

Sisyphus is a figure from Greek mythology who was famously punished by Hades "to roll an immense boulder up a hill only for it to roll down every time it neared the top repeating this action for eternity" (Sisyphus, *s.a.*). This myth has been reflected in art throughout history, with Sisyphus often depicted struggling with a large stone across the hill or rock. For example, Titian's painting "*Sisyphus*" (Fig. 9) captures this struggle in vivid detail.



Figure 9. *Sisyphus* by Titian (1548–49), Prado Museum, Madrid, Spain

There have been many artistic interpretations of the image of Sisyphus. The one below may have appeared either at the beginning or at the height of the pandemic, which explains why its message is rather pessimistic (see Fig. 10) (a metaphorical allusion to a Greek myth).

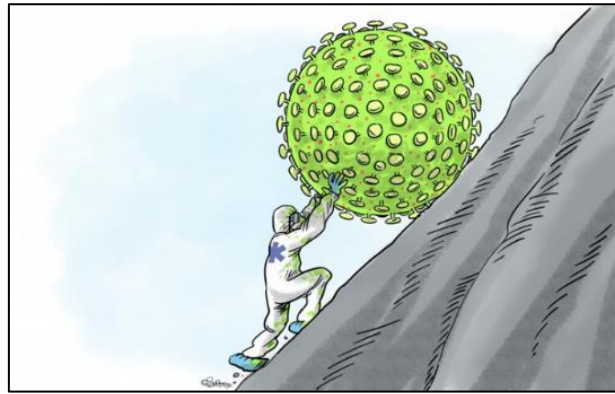


Figure 10. Sisyphus labour. Source: <https://joy-pup.com/ua/joke-ua/sharzhi-i-karikaturi-pro-koronavirus/>

The cartoon published on April 16, 2020 depicts a healthcare professional fighting against the coronavirus. Sisyphian labor is traditionally understood as very hard and futile; similarly, the work of medical workers initially appeared to be of the same character.

The examples above show how many interpretations and meanings visual intertextuality can have. In order to understand the image, one must have a sum of cultural knowledge in order to penetrate deeply into the context of the media text or its visual equivalent.

5. Concluding remarks

The analysis of media texts belonging to various types of journalism – literary, emotive and analytical – shows that intertextuality is represented in them in a specific way. As a semantic text category, intertextuality has markers that include the media text headline complex and epigraph, which occupy strong text positions, quotations and allusions. In media texts, unlike fiction, it is possible to single out visual intertextuality.

The number and location of these markers is related to the type of journalistic messages. The literary essay, which combines first-person narration with description and argument, is traditionally rich in quotations. The editorial, an example of emotional journalism, usually includes a striking headline, which can be treated as an allusion to well-known facts or world-famous sources. In the editorial, the headline can be emotional, or it can be a pun or question headline, with a stylistic or associative function. Book or film reviews (description with reasoning) are rich in quotations and allusions. The epigraph is very rarely used in journalism. It is usually a quotation from a famous politician or journalist.

A specific feature of intertextuality in media texts is visualised intertextuality based on semiotic principles. It is an illustration in the text (photo of the hero), cartoons or mems, which can be treated as an allusion to some historical events, ancient mythology and world culture. In order to decode the message hidden in all types of intertextuality, the reader should have a sum of knowledge that allows for a correct interpretation of the message.


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 A portrait of Dmitry Kryachkov, a middle-aged man with short dark hair and glasses, wearing a grey patterned suit jacket, a light blue shirt, and a dark tie. He is sitting at a wooden desk with his hands clasped in front of him.	<p><i>name:</i> <i>academic title</i> <i>/ rank:</i> <i>department:</i> <i>institution:</i></p> <p><i>e-mail:</i> <i>fields of</i> <i>interest:</i></p>	<p>Dmitry Kryachkov CSc. (Philology) Associate Professor Head of English Language Department No.1 Moscow State Institute of International Relations (MGIMO University) of the Foreign Ministry of the Russian Federation 76, Vernadskogo Ave., Moscow, 119454, Russia</p> <p>d.a.kryachkov@gmail.com</p> <p>Lexicology (phraseology), text linguistics, applied linguistics, political discourse analysis, course and materials design.</p>
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