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ELEMENTS OF INTERTEXTUALITY IN MEDIA NARRATIVES

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Abstract. The article examines the role of intertextuality in media narratives, with a particular focus on key elements such as reminiscence, allusion, paraphrase, collage, and hypertext, which facilitate the creation of multilayered messages capable of integrating media content into broader cultural and social contexts. A significant component of the study is the analysis of citations, regarded as one of the main tools for strengthening narratives by referencing authoritative sources, including classical literary works, political figures, and musical compositions. These references, in turn, lend additional weight and credibility to media messages. This approach underscores the importance of citations for the flexibility of media narratives, enabling them to adapt swiftly to changes in socio-political environments. Furthermore, special attention is given to how other elements of intertextuality, such as allusions and collage, contribute to the formation of new semantic connections that enrich media messages and enhance their versatility. This study highlights the significance of these tools in fostering cultural processes and civic consciousness in the modern information age, emphasizing the high social relevance of the topic in the context of contemporary media practices.

Key words: media, content, intertextuality, narrative, allusion, reminiscence, quote, paraphrase, hypertext.

Introduction. The study of intertextuality in the media is highly relevant today, as, in the modern information age, the media play a central role in shaping public opinion and influencing social and cultural paradigms. Intertextuality, as a key element of media content, not only deepens the understanding of interactions between texts and cultural codes but also enhances the effectiveness of communication processes. Media texts serve not only as instruments for informing the public but also as mechanisms for influencing consciousness, fostering civic engagement, patriotism, and social responsibility. Consequently, media narratives constructed from media texts function as tools for shaping public discourse, capable of influencing collective consciousness and supporting state-building processes. Simultaneously, these narratives shape how audiences engage with social challenges, creating a foundation for understanding national, cultural, and social values. Viewing media texts as multilayered structures that integrate verbal (language, text), audiovisual (sounds, images), and other non-verbal components, it is essential to highlight the critical role of intertextuality. This role involves the strategic use of quotations, reminiscences, allusions, and other forms of intertextual connections, which collectively ensure the depth and complexity of media texts, enhancing their effectiveness in influencing audiences. Thus, intertextuality in media texts is not only a tool for enriching the content, but also a fundamental component of creating high-quality media narratives and requires further scientific study as the basis of modern media communications.

Main part. The purpose of this paper is to examine the role of intertextuality elements in shaping civic consciousness and national identity, as well as to substantiate their use as fundamental tools for creating media narratives in contemporary media texts. This, in turn, aims to enhance the efficiency of media communications and foster the dynamic development of the media landscape. To achieve this objective, several specific tasks need to be addressed: to formulate the foundational principles of intertextuality by elucidating the essence of allusions, reminiscences, quotations, and other forms of intertextual relationships that influence media identity; to identify how intertextual elements con-

tribute to the mobilization of public consciousness and the reinforcement of national values through media texts; to analyze the ways in which intertextual elements are utilized to construct narratives that align with social and political needs.

Materials and methods of research. Addressing the outlined tasks necessitates a structured investigation of intertextual elements using various analytical approaches. These include semiotic analysis, which facilitates the examination of symbolic content in media texts, revealing cultural codes, sign systems, and their influence on audiences; psycholinguistic analysis, which enables the assessment of the emotional, cognitive, and behavioral impacts of intertextual elements; and the analysis of social and political discourse, which aids in identifying the role of intertextuality in shaping social narratives and supporting state-building ideas. However, the most critical method for identifying allusions, reminiscences, quotations, and other forms of intertextual relationships is content analysis. Content analysis provides a means to measure the frequency, typology, and functions of intertextuality, offering valuable insights into how intertextual elements influence audience perception.

In addition, to comprehend the meaning of media texts in general and the role of intertextuality within them, several sources were analyzed, including linguistic studies by A. Bell, T. Dake, M. Montgomery, N. Fairclough, and R. Fowler. Each of these scholars has made a significant contribution to the theoretical foundations and characteristics of media texts, viewing them as compositions that integrate verbal language with other forms of media communication, such as images, sounds, and video.

Among domestic researchers who have examined the structure, interpretation, and interaction of verbal and visual elements in media texts – and, by extension, mediated narratives – the works of M. Butyrina, S. Chemerkin, D. Dergach, D. Syzonov, and L. Shevchenko are noteworthy. These scholars emphasize that meaning in media texts is conveyed not only through linguistic elements but also through the integration of diverse media forms.

The theory of intertextuality has been extensively researched and developed by scholars such as R. Barthes, J. Derrida, M. Foucault, J. Genette, R. Jakobson, N. Piégay-Gros, and all of whom have made significant contributions to understanding how texts interact and generate new meanings through these interactions. In this context, N. Piégay-Gros characterizes intertextuality as a process in which one text overlaps or interacts with another to form an «intertext» – complex combination of multiple texts that converge within a single work (*Piégay-Gros, 2002: 49*). The interaction of different texts leads to the formation of intricate networks of meanings that expand the semantic boundaries of individual media texts, transforming them into multilayered narratives that shape content perception within the framework of existing cultural and social relations established by textual connections. This approach, in our view, warrants further elaboration because, as M. Shapoval notes in his manual «Intertextuality: history, theory», which explores various approaches to intertextuality, «today there is a tendency to ‘narrow’ the scope of intertextuality» (*Shapoval, 2013: 36*). This narrowing, in our opinion, constrains the understanding of intertextuality as a dynamic process of creating multilayered meanings that integrate cultural, historical, and social aspects into large-scale narratives. Such narratives, in turn, contribute to societal consolidation, the strengthening of national identity, and the comprehension of socio-political transformations.

Results and discussion. For a deeper analysis of intertextuality in media texts, it is essential to examine not only the mechanisms of interaction between texts but also the influence of associative connections, particularly those established through references to literary, historical, or cultural sources. In such cases, specific phrases, motifs, or images evoke associations with other texts or cultural contexts. This process facilitates the integration of media content (textual) into a broader cultural discourse while simultaneously stimulating the creation of new meanings.

Particular attention should be devoted to analyzing the key elements of intertextuality that most effectively influence audience perceptions within narrative content. These elements contribute to the

formation of ideas that shape social values and drive societal change. The primary elements of intertextuality include:

- allegory – conveys abstract ideas, moral principles, or philosophical concepts through specific images, plots, or situations. This approach facilitates the presentation of complex ideas by drawing on national history, mythology, or folklore, thereby fostering audience cohesion around shared values;
- allusion – enriches the media text with new meanings that may not be immediately apparent, encouraging intellectual engagement with the audience. Through subtle references, allusions provide additional opportunities for critical thinking by introducing alternative perspectives;
- autotextuality (author's style) – establishes interconnections between texts by the same author, creating a unified “textual field” or a form of metanarrative structure;
- collage – merges fragments of texts, images, stylistic elements, or other forms of media content from diverse sources or contexts into a single work. This technique fosters dialogue between cultures and eras, enhancing the understanding of both current and historical events. As a result, it stimulates recognition, association, and interpretation, encouraging public engagement in creating new, responsible interpretations of the presented information.
- hypertext – functions as a semantic «bridge» that facilitates logical transitions between different textual elements or content. It enables the integration of various sources of information, ensuring their holistic perception. Additionally, hypertext contributes to the democratization of information by providing access to a wide range of knowledge and materials.
- humorous turn of phrase – incorporates humor, irony, or satirical remarks to align the text with the cultural expectations of the audience. This approach reduces psychological barriers between the text and its consumer, making complex topics more accessible. In the media space, humorous expressions are particularly valuable for presenting serious issues in an easy-to-digest and engaging manner;
- paraphrase – allows for adapting content to new conditions, expanding its meaning and significance while preserving the main idea. It also creates new connections with other texts and contexts, fostering a sense of familiarity and recognizability, while updating or adapting already known ideas;
- reminiscence – encourages the unconscious or conscious reproduction of specific elements from another text, such as images, motifs, or stylistic features. This activates memories, associations, or interpretations in the mind of the media consumer, helping establish a deeper cultural context for understanding the information being broadcast. It is used to activate the collective memory of the audience, fostering a sense of familiarity by connecting the text to other known cultural or historical contexts (*Genette, 1997: 58*);
- quote – serves to confirm or reinforce an argument, enhancing its credibility by referencing well-known sources or cultural figures. This reinforces certain ideas and helps maintain narrative consistency, particularly within the context of state-building processes.

In view of the above, it should be noted that these elements do not constitute an exhaustive list of intertextual tools that can be used in media narratives. Archi-text, intertext, precedent text, pastiche, and parody are also important in creating state-building narratives. However, in our opinion, they are not a priority, and their use should be considered based on the specific context when analyzing a particular media text, which may be part of a broader social narrative. The absence of excessive detailing of intertextual elements in this paper allows us to avoid complicating the analysis with categories that are not always relevant to every individual case. Nevertheless, all of these elements play an important role in creating the ambiguity of media texts, enriching the process of narrative formation, and providing greater flexibility in their interaction with cultural and social contexts (*Chornovol-Tkachenko, 2006: 82-87*). Their use not only increases the impact of media content on the audience but also expands the boundaries of semantic connections, activating different levels of perception and interpretation.

In our opinion, the most convincing element of intertextuality that can serve as a basis for creating media narratives is quoting. It ensures the credibility of a media message by confirming certain

facts with authorities or sources recognized in society, thus raising the level of the narrative, giving it additional weight, and reducing subjectivity in the perception of information. In the media landscape, quotes from experts, politicians, or other public figures serve as a kind of «credit of trust» ensuring a balance between information manipulation and truth. According to the concept of an «authoritative source» this is a key point for the formation of a media narrative and its perception by the audience (*Tuchman, 1978: 64*). Furthermore, quotes in media content serve as an important tool of cultural capital. Their inclusion increases the persuasiveness, depth, and relevance of the media message, giving it reasoned authority, which enhances the impression of professionalism and knowledge of cultural codes and contributes to effective influence on the audience, especially in the context of information saturation and competition for attention. Therefore, quoting becomes not only a tool for reinforcing statements but also a strategic element in the formation of a media narrative that meets the requirements of the modern media space (*Kalenich, 2022: 105*).

Having analyzed domestic media content, we can identify several examples of quotational intertextuality, the use of which, in our opinion, is an effective means of building a narrative that resonates with contemporary social issues and shapes national consciousness. For example, Ukrainian media often use quotes from classic works of Ukrainian literature, which take on new meaning in the modern context. Phrases from Taras Shevchenko's poetry, such as «*If you fight, you will overcome*» and «*Learn from others, and do not shy away from your own*» are often quoted in the context of national revival, the struggle for independence, sovereignty, and freedom. These quotes become the foundation for modern narratives that speak of the heroism and resilience of Ukrainians in the face of war and social change.

In addition to quotes from famous poets, writers, and scientists, quotes from politicians play an important role in media narratives, especially in the context of military aggression, as they acquire new semantic meanings and serve as a tool for shaping the narrative. Political quotes can be used to reinforce media content that focuses on national identity, thanks to their ability to mobilize public consciousness and strengthen the nation's morale. For example, Valeriy Zaluzhny's quote, «*No matter how hard it is for us, we will definitely not be ashamed*» said during the war, has become a landmark for Ukrainians, as it not only reflects internal resilience but also emphasizes the moral steadfastness of the nation in the face of aggression (*Chas.News, 2024*). The use of this quote in media narratives creates an image of an unbreakable nation that, despite all the trials, will not betray its values and principles. The words «*there will be no shame*» highlight the importance of moral victory even in the most difficult conditions. The use of this quote in media messages can not only contribute to the creation of the myth of a heroic people fighting for their land and asserting their national and cultural dignity but also form a powerful image of a nation on the international stage that is fighting not only for territorial integrity but also for its moral and spiritual values. Thus, the use of such quotes helps to mobilize public opinion, support the morale of the population and contribute to the formation of a stable narrative that strengthens the unity of the nation in times of crisis.

Another manifestation of quotational intertextuality is music, which also plays an important role in shaping media narratives, as phrases from songs can be transformed into powerful socio-cultural signs that express emotions, ideas, and collective experiences. By adding additional meanings and depth to the lyrics and actively interacting with social processes and events, music acts not only as an aesthetic element but also as a national symbol. This allows us to form emotionally charged narratives that resonate with the deep cultural and social experiences of the audience. A prime example is the song «*Oh, There Is a Red Viburnum in the Meadow*» performed by A. Khlyvniuk and popularized by artists from different countries and in various languages. This song has not only gained popularity in the media in the context of Ukrainian national revival and the preservation of cultural identity, but has also become a symbol of Ukrainian resilience. Its lyrics are actively used in narratives that emphasize national pride, the struggle for independence, and solidarity in the face of external aggression. The

anthem of the UPA fighters has thus become part of media policy aimed at strengthening national unity and maintaining societal morale. Thus, music quotes are important components of media narratives, as they provide opportunities to transform personal and collective experiences into universal socio-cultural messages that actively interact with political and social realities. The ability of music to unite the public around significant narratives serves as a kind of cultural code, evoking associations with national ideals, historical events, and emotional states aimed at maintaining national identity, morale, and social unity.

All of the above highlights the significant role of quotational intertextuality in shaping media narratives and emphasizes the importance of its use. This element not only reflects the socio-political situation but also contributes to the consolidation of the nation in its ongoing struggle against the aggressor. The use of quotes in various formats, which resonate with national values and moral principles, can support public opinion and strengthen internal unity and solidarity – an essential factor in the current context of military conflict and social challenges.

Discussion. An important aspect of intertextuality theory is the use of language registers, which, in particular, the use of different stylistic means in socio-cultural and professional contexts, can significantly affect the effectiveness of communication, the formation of public opinion and identity, as well as how media messages are perceived. Language registers, reflecting varying levels of formality, emotional charge, and purposefulness in communication, are especially important in the media context, where the content of a message often depends on its adaptation to a specific audience and situation. These registers are powerful tools for building intertextual connections that activate associative patterns in the minds of the audience, contributing to a deeper understanding and emotional response to messages. Additionally, various stylistic elements often used in the media to emphasize certain ideas or emotions can carry cultural and social significance that varies depending on the context, thus affecting narrative formation. Through such use, the audience can be engaged in deeper social and cultural realities, increasing their identification with particular social groups or national ideals. It is important to recognize that the incorrect or excessive use of these tools can lead to manipulation of consciousness, distortion of facts, or the creation of disinformation narratives, which remains a serious issue in today's media landscape.

Conclusions. To summarize, the identification of key elements of intertextuality, such as reminiscence, citation, paraphrase, and hypertext, among others, helps us understand their role in multi-layered narratives that meet the demands of the modern media landscape and actively interact with social, cultural, and political realities. Quotations are particularly significant in the context of media narratives, as they refer to authoritative sources, such as works by classical literary figures or political leaders.

At the same time, intertextuality is not limited to the use of quotations. Other elements, such as allegory, humor, collage, and allusion, also play important roles in helping to integrate media content into broader cultural discourse and stimulating the formation of new semantic connections in the minds of the audience. This allows the media not only to reinforce existing ideas but also to influence social processes, shaping new social and cultural paradigms.

Thus, intertextuality serves as a vital tool in shaping media narratives, ensuring their flexibility and ability to respond to changing socio-political contexts. It creates multilayered messages that meet the demands of the information age and contribute to the development of culture and civic consciousness.

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