

**INTERTEXTUAL REFERENCES TO FILMS AND TELEVI-
SION SERIES IN ADVERTISING:
A qualitative content analysis of types of references and their
roles in persuasion**

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| Tiivistelmä – Abstract <p>Mainoksissa käytetään monenlaisia keinoja kuluttajien suostutteluun. Ei ole harvinaista nähdä tai kuulla mainoksissa esimerkiksi elokuvasta tai televisiosarjasta tuttu hahmo tai vuorosana. Elokuviin ja televisiosarjoihin voidaan kuitenkin viitata myös epäsuoremmin keinoin. Lisäksi näitä viittauksia voidaan käyttää erin tavoin kuluttajien suostutteluun. Tämän tutkimuksen tavoitteena oli saada selville, minkä tyyppisiä viittauksia elokuviin ja televisiosarjoihin mainoksista löytyy ja miten niitä käytetään suostutteluun. Viittauksia tarkasteltiin intertekstuaalisuuden ja suostuttelun näkökulmasta.</p> <p>Tutkimuksessa käytettiin laadullista sisällönanalyysia. Aineisto koostui 50 mainosvideosta, jotka kerättiin YouTubea käyttäen. Analyysissa mainokset koodattiin eri kategorioihin sen perusteella, minkä tyyppisiä viittauksia niistä löytyi ja mitä kussakin mainoksessa käytetyistä suostuttelun keinoista nämä viittaukset tukivat. Koodaukseen käytetyt kategoriat perustuivat Bazermanin (2004) intertekstuaalisen viittaamisen tekniikoihin ja Aristoteleen kolmeen retoriseen suostuttelun keinoon sekä aineiston analyysissa esiin nousseisiin tyypeihin.</p> <p>Analyysissa havaittiin 11 erityyppistä viittausta. Yleisimpiä näistä olivat viittaukset hahmoihin tai esineisiin, juoneen ja visuaalisiin elementteihin. Osassa kategorioista viittaus voitiin toteuttaa joko suorasti tai epäsuorasti riippuen siitä, kuinka vähän tai paljon alkuperäistä materiaalia muutettiin mainoksen kontekstiin sopivaksi. Aineistosta löytyi esimerkkejä kaikkien kolmen keinon kohdalla viittauksista, joita käytettiin suostutteluun. Eniten viittaukset olivat osana tukevia argumentteja ja tunteiden herättämistä tarinan ja draaman kautta. Tulokset antavat tietoa siitä, kuinka ja mihin tarkoitukseen mainoksissa käytetään viittauksia elokuviin ja televisiosarjoihin. Lisäksi tämä tutkimus antaa ymmärrystä siitä, kuinka tällaisia viittauksia voidaan analysoida ja kategorisoida multimodaalisesta aineistosta.</p> | |
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1 INTRODUCTION

Advertisers try to persuade consumers in various ways, some less obvious than others. They might, for example, seek to create favorable attitudes towards a brand by associating it with a popular movie or television series instead of insinuating that the brand is superior to another brand (Conradie, 2012: 298). It is not uncommon to see a character or hear a quote from a popular film or television series in an advertisement. They can, however, refer to films and television series in ways that are more implicit than that of an appearance of a character or quoting lines. This association with another piece of media could also come with various persuasive effects. This study sets out to examine the different ways advertisements can refer to films and television series from the point of view of intertextuality, as well as how these references contribute to the overall persuasive means present in the advertisements.

Intertextuality in advertising has been studied, for example, by Hitchon and Jura (1997), Conradie (2012), and Liu and Le (2013). Some studies have also paid attention to films or television shows as sources of intertextuality in advertising, for instance, Hitchon and Jura (1997), Kuppens (2010) and Zantides (2016). The intertextual use of film music in advertising has been studied by Palencia-Lefler (2020). Most of the studies on intertextuality in advertising seem to focus on identifying different sources of intertextuality in advertising or on the different ways advertisements can refer to other works. However, it seems that no studies focus solely on film and television series as sources of intertextuality in advertising and categorize the types of references to these sources and their roles in persuasion. This study could thus offer interesting insight on how these references are utilized, which could also be useful for further research on this topic.

This study takes an intertextual approach as it sets out to observe the relations between texts, in this case between advertisements and films and television series. This study also draws on theories on persuasion in advertising, taking Aristotle's three persuasive appeals as a basis. Advertising videos were chosen for this study because they are particularly interesting to study in terms these references since they "rely on music and moving pictures in ways that magazine ads cannot" (Cook 2001: 14), and thus can borrow various visual and aural elements from films and television series. The data for this study consists of 50 advertising videos collected using YouTube. These advertisements were analyzed using qualitative content analysis, thus coded into categories based on the types of references they contained and the means of persuasion present in the ads to which these references contributed. This method was chosen because the different types of references were not simply counted; rather, these themes required a closer interpretation of the data. Moreover, the coding frame was still modified and finalized based on patterns that emerged from the data during the analysis, as no framework was found that would have been suitable as such for the analysis of references in multimodal material.

This study is divided into six main chapters. The second chapter will introduce the theoretical background for this study, i.e., the concepts of intertextuality and persuasion. The third chapter details the set-up of this study, including aims, data collection and method of analysis. In the fourth chapter, the results of the analysis will be presented. Lastly, the fifth and sixth chapters discuss the results and possible limitations of this study and conclude the study with some remarks on the most prominent results and the future directions for this topic.

2 BACKGROUND – THEORETICAL FRAMEWORK

In this section, the concepts that are needed for the analysis of the references and their roles in persuasion in the advertisements will be presented. First, a brief definition of advertising will be given, as it is the medium analyzed in this study. This is followed by a discussion on intertextuality and how it has been studied in relation to advertising. Lastly, the concept of persuasion and its applications in advertising will be presented.

2.1 Advertising

As this study centers around advertisements, it is appropriate to have a brief discussion on the topic at first. Giving one encompassing definition for the term advertisement can be quite difficult. Many will use the function of persuasion into buying a product as a distinguishable feature when attempting to define it (Cook 2001: 9–10). However, this is not a good way to define it as not all advertisements have this function and instead, attempt to warn, seek support, worry or inform, for example, warning people to eat healthier to avoid health risks (Cook 2001: 10). According to Lee and Johnson (2005: 11), advertising functions to inform, persuade and remind. It informs about new products, their features and where to buy them, it tries to persuade to buy and to change consumers attitudes towards the brand or product, as well as remind them about the existence of the product so they keep buying it instead of other brand's products (Lee and Johnson 2005: 11). The focus of this study is on the persuasive function, as the persuasive means references to films and television series contribute to are explored.

Despite being the most expensive to produce, video advertising is usually viewed as the most effective advertising format for catching the attention of consumers (Kim, Lee and Huh 2012:

382). Television is very advantageous for advertising purposes, as it has extensive coverage and reach, which is why companies can justify spending a lot on a thirty-second spot to air during events, such as the Super Bowl, since the cost is low compared to the number of people it can reach (Clow and Baack 2012: 166–167). It also gives room for more creativity, as visuals and sound can be combined in ways that are not possible with print or radio (Clow and Baack 2012: 166–167). This is why advertisements that are in video form are particularly interesting for this study, as they can borrow both auditory and visual elements from other works in addition to linguistic ones. However, video advertising is not confined to just the television anymore, due to advancements in technology and the availability of internet connections, but is “rapidly expanding and evolving in the digital communication environment, with a wide variety of forms in length, contexts, devices, and screen dimension display” (Kim, Lee and Huh 2012: 382). Television and digital video advertising have a lot in common, such as length, typically between 15 to 60 seconds, and occurrence before, after or during video content, and even the same materials can be used for both (Kim, Lee and Huh 2012: 383).

2.2 Intertextuality

Intertextuality, in its most general sense, refers to the relations that a text or utterance has to other texts (Bazerman 2004: 86). According to Fairclough (1992: 270), it refers to the productive qualities of texts, i.e., how they can make use of prior texts and make use of the conventions present in them when producing new texts. That is, “Texts are not unique, isolated objects but are made out of numerous other texts, some known to the new text producer and some not directly known.” (Montgomery et al. 2013: 166). The term was first coined by Julia Kristeva in the 1960s based on the works of Saussure and Bakhtin (Allen 2011: 11, 14).

Saussure conceptualized the sign as the combination of signifier, the sound or image, e.g., the word ‘tree’, and signified, the concept towards which the sound or image points towards (Allen 2011: 8). Thus, he saw meaning as non-referential, as a sign does not refer to an object somewhere in the world; rather, it is a combination between signified and signifier (Allen 2011: 8). Signs get their meaning because of their position within a linguistic system, and their place in the system is determined in relation to similar sounds and words (Allen 2011: 9). Thus, signs do not have meaning on their own; rather, they get their meaning through relations of similarity or difference with other signs (Allen 2011: 10). From this point of view, the meanings of words do not originate from the speaker, but from choices the speaker makes within a pre-existing

system (Allen 2011: 9). Authors of literary works, then, “do not select just words from a language system, they select plots, generic features, aspects of character, images, ways of narrating, even phrases and sentences from previous texts and the literary tradition” (Allen 2011: 11).

Bakhtin, on the other hand, emphasized the importance of the specific social contexts in which words are used to the construction of meaning, instead of the abstract and generalized system that Saussure conceptualized (Allen 2011: 11). He used the concept of the *dialogic* to describe the multi-voiced qualities of texts, i.e., how multiple ways of talking and points of view taken reproduced and modified in every instance of text producing (Johnstone 2018: 180). Thus, by dialogic, he is not referring to discourse that is structured as a dialogue; rather, he is referring to the “internal dialogism of the word” that is present in all utterances (Bakhtin 1986: 279, as quoted by Hodges 2015: 43). According to Bakhtin, all utterances are marked by a change of speaker and point back to previous and towards future utterances of other speakers, i.e., they are made of pieces of others’ utterances (Fairclough 1992: 270).

Combining these two views, Kristeva views a text’s meaning as “its temporary rearrangement of elements with socially pre-existent meanings”, thus at the same time containing a meaning that is in the text itself and a social and historical meaning (Allen 2011: 36–37). She states that the concept of intertextuality points to “the insertion of history (society) into a text and of this text into history” (Kristeva 1986: 39). That is, texts are built out of texts that came before them and through this process of incorporating and transforming past texts, they also become a part of history and contribute to change on a broader scale (Fairclough 1992: 270).

Kristeva describes the word as an intersection of textual surfaces rather than a point, thus steering away from a there being a fixed meaning to words (Allen 2011: 38). She saw it as a dialogue between the writer, addressee and cultural context. She recognizes two axes of intertextuality: the *horizontal* and the *vertical*. The horizontal axis involves the relation the writer and addressee, and how the words of the writer also belong to the addressee (Allen 2011: 38). This is the kind of relation that Bakhtin described as dialogic (Hodges 2015: 44). Discourse analysts have used this concept of *horizontal intertextuality* to describe the way speakers respond to and build on statements of other speakers, at the same time creating a new statement (Hodges 2015: 44). What Kristeva called the horizontal relationships of intertextuality, is referred to as *manifest intertextuality* by Fairclough (Hodges 2015: 44). This type of intertextuality manifests explicitly in the text, meaning it is usually marked by such features as quotation marks (Fairclough 1992: 271–271). One example of this kind of intertextuality is discourse representation,

where parts of other texts are used and indicated by means of quotation marks or reporting clauses, which is what news articles do, for instance (Fairclough 1992: 273).

The vertical dimension includes the relation between a text and current or past corpus of literature (Allen 2011: 38). Texts are thus orientated towards a larger literary and cultural context, in addition to the one they exist in (Hodges 2015: 45). What this means, is that texts rely on other texts in the same category of texts, for example, when writing a paper for school one uses the conventions that they have picked up from writing papers before that one (Johnstone 2018: 180). This type of intertextuality is referred to as *constitutive intertextuality* (Fairclough 1992: 271). Fairclough (1992), however, uses the term *interdiscursivity* to describe this kind of intertextuality. Interdiscursivity refers to the mixing of discourses and genres in texts, and through this kind of activity, boundaries between discourses can change (Jørgensen and Phillips 2002: 73). Thus, a text can refer to previous texts in more explicit ways as discussed in the above paragraph, but they also make use of existing text types and activities of text producing that are involved with them (Johnstone 2018: 182).

Fairclough (1992: 284) lists different discourse types, e.g., discourses, genres and styles, which writers can make use of in the production of texts. Style can be described in terms of a number of different variables, for example as informal and formal, written and spoken or argumentative or descriptive (Fairclough 1992: 285–286). Fairclough (1992: 286) describes a discourse as “a particular way of constructing a subject matter” that can be described in terms of both the relevant area of knowledge and the way it approaches this matter, e.g., techno-scientific medical discourse. Genre, derived from the Latin word “genus”, meaning “kind” or “type”, in its most general sense refers to a type of text, e.g., thriller or autobiography (Montgomery et al. 2013: 48). Johnstone (2018: 180) defines genre as “sets of expectations about texttypes and knowledgeproducing activities that are used for particular purposes in particular discourse communities”. Grouping texts based on certain shared characteristics into genres in itself evokes the notion of interconnectivity between texts (Montgomery et al. 2013: 166).

Bazerman (2004: 88–89) lists six techniques of intertextual representation, which illustrate the kind of intertextuality and interdiscursivity described above. The first, a direct quote is indicated by some kind of a typographic setting, e.g., quotation marks or italics. The second, an indirect quotation, on the other hand, is filtered through the second writer’s words in order for its meaning to fit the new context better. The third, the mention of people, documents or statements, does not specify the details of meaning, thus either relying on readers’ familiarity with,

general beliefs about or implying what they want about the source reference. The fourth, is a “comment or evaluation on statement, text or otherwise invoked voice” (Bazerman 2004: 88). The last two techniques are more implicit and thus are considered to represent interdiscursivity by Koskela (2013: 395). These include phrasing and terminology associated with particular groups of people or documents, as well as the use of language and forms that represent particular ways of communicating, such as genres and registers (Bazerman 2004: 88–89). The term register refers to certain kinds of language that is associated with certain situations and that is deemed appropriate in that given situation (Montgomery et al. 2013: 88).

TABLE 1. Bazerman's (2004: 88–89) six techniques for intertextual representation.

| |
|--|
| 1. Direct quote. |
| 2. Indirect quote. |
| 3. Mentioning of a person, document, or statements. |
| 4. Comment or evaluation on a statement, text, or otherwise invoked voice. |
| 5. Using recognizable phrasing, terminology associated with specific people or groups of people or particular documents. |
| 6. Using language and forms that seem to echo certain ways of communicating, discussions among other people, types of documents. |

This framework has been used to analyze intertextuality, for example, in advertorials by Deng, Laghari and Gao (2021) and in communication strategy texts by Koskela (2013). This framework is adapted in this study to fit the analysis of intertextual references to films and television series in advertising videos. That is because it includes categories that are quite specific, which aids the recognition of different types of references. Moreover, it includes both implicit and explicit techniques, thus taking into account interdiscursivity in addition to intertextuality, which allows for the observing of different types of references, even those that are not to a specific source.

2.2.1 Intertextuality in advertising

Intertextuality is not limited to literature but is discussed in reference to cinema, music and other cultural and artistic forms (Allen 2011: 169). Intertextuality in advertising occurs when it borrows themes and style or other elements from films, novels and other texts (Berger 2013: 21). Advertising often alludes to other sources in order to transfer cultural connotations from them onto the promoted product (Montgomery et al. 2013: 161–162). Early advertisements

relied on the language of other genres for persuasion, because there was no tradition of other ads to rely on (Cook 2001: 194). The borrowed genres included a scientific report, the advice of an acquaintance and the sales rap (Cook 2001: 194). Since then, the amount of intertextuality in ads has increased as the number ads grown and they have developed their own tradition (Cook 2001: 194).

According to Cook (2001: 193–194), there are two types of intertextuality found in ads: intra-generic and inter-generic. He defines intra-generic intertextuality as referring to the use of the voice of the same genre, for example, when an advertisement refers to a competitor's advertisement in order to attack them, and inter-generic intertextuality as making use of a different genre, for example, when an advertisement refers to a film or a story. According to Panigrahi and Chandra (2013: 258), in a multimodal text, such as advertisements, it is useful to divide the intertextuality into intra-modal and inter-modal. They state that intra-modal intertextuality can be of visual, aural or linguistic kind, depending on what modes are available in the advertisement. Linguistic intertextuality refers to the presentation of words either visually or aurally (Panigrahi and Chandra 2013: 260). Inter-modal intertextuality then occurs when an allusion to a different mode is made, thus only occurring at the level of meaning (Panigrahi and Chandra 2013: 258).

Hitchon and Jura (1997) find various sources of intertextuality in ads. They point out that ads can either refer to archetypal texts or specific texts. A reference to an archetypal text references not a specific source but a concept understandable within a particular culture, e.g., a fairy tale (Hitchon and Jura 1997: 147–148). Hitchon and Jura (1997: 149–153) also recognize four kinds of specific sources ads can refer to: literary texts, films, celebrities and other advertising texts. They point out that ads can borrow visuals or storyline from a film, for example, feature a character who is dressed similarly to a film character or similar objects and settings as in a film. Moreover, certain film scenes that have turned into popular iconic images are used in advertising, such as when stuffed toys in a Toys R Us ad are posing like Leonardo DiCaprio and Kate Winslet in the “I’m flying” scene from the *Titanic* (1997) (Zantides 2016: 71). Advertisements can also borrow music from films. Palencia-Lefler (2020), when studying the use of film music in advertising, found that ads that use music from films may include or recreate visuals from those films or use the music in a different context, either still associating it with the narrative of the film or not. Often ads use an instrumental version in the case of songs with lyrics, since the words could affect the understanding of the message of the ad (Palencia-Lefler 2020: 471).

According to Liu and Le (2013: 14), the use of intertextuality in advertising “encourages readers to ponder and make association with their previous knowledge and arouse their feeling of familiarity facilitating memorization.” The fact that the audience recognizes the reference made can affect the persuasive effects of an ad positively while the failure to recognize them diminish the meaning of the ad to the audience (Hitchon and Jura 1997: 146). In describing the persuasive effect of intertextuality in ads, Hitchon and Jura (1997: 146) note that despite the fact that the audience’s recognition of the intent of selling ads have can also cause a negative reaction towards them, the more an ad resembles a movie or novel, for example, the more vulnerable the audience might be to persuasion.

2.3 Persuasion

The term persuasion has been defined in many different ways over time (Stiff and Mongeau 2016: 4). Stiff and Mongeau (2016: 4) define persuasive communication as “any message that is intended to shape, reinforce, or change the responses of others”. Virtanen and Halmari (2005: 3) define it as “all linguistic behavior that attempts to either change the thinking or behavior of an audience, or to strengthen its beliefs, should the audience already agree”. While quantitative approaches to persuasion often derive from social science, a typical example of qualitative approaches is the rhetoric (O’Shaughnessy and O’Shaughnessy 2004: 45).

The study of rhetoric dates back all the way to classical Greece and Rome and its main interest was the art of persuasion (Montgomery et al. 2013: 353). It was “established as an art of speaking when Plato and Aristotle combined the study of manner with that of matter”, thus, they were concerned with understanding what is effective speech and having knowledge on its subject (Thomas and Webb, 1994: 6). Aristotle (c. 350 B.C.E/1991: 1.2,1356a) defined rhetoric as “the power to observe the persuasiveness of which any particular matter admits”. He defined the function of rhetoric, not as persuasion, but rather, as “the detection of the persuasive aspects of each matter” (Aristotle c. 350 B.C.E/1991: 1.1.,1355b). Aristotle viewed rhetoric as a combination of emotion and reason, both equally relevant (O’Shaughnessy and O’Shaughnessy 2004: 45). He recognized three proofs that make a speech persuasive (Aristotle c. 350 B.C.E/1991: 1.2,1356a). The term he used, *pistis* , is often translated to ‘proof’, however, its meaning extends beyond factual proof and includes such qualities as trust, trustworthiness and credibility, as well as the means of achieving them (Carey 1994: 26). These proofs lie in the

character of the speaker and in the disposition of the audience, in addition to the speech itself (Aristotle c. 350 B.C.E/1991: 1.2,1356a).

These three proofs are called *ethos*, *logos* and *pathos*, respectively, and this classification is still relevant to present approaches to persuasion (O'Shaughnessy and O'Shaughnessy 2004: 45-46). *Ethos* refers to the characteristics of the source of the persuasive message, e.g., their expertise and trustworthiness (O'Shaughnessy and O'Shaughnessy 2004: 45). A source's perceived expertise depends on how knowledgeable on the topic at hand they come across and their trustworthiness depends on how likely the audience perceives them to be to tell the truth (Hovland, Janos and Kelley 1953, cited in Stiff and Mongeau 2016: 139). *Logos* refers to "the message's rationality or to appeals based on rational argument" (O'Shaughnessy and O'Shaughnessy 2004: 46). This kind of persuasion assumes that the audience understands rules of logic and are able apply them to the persuasive message in order to make an assessment on it (Stiff and Mongeau 2016: 165). *Pathos* refers to appeals based on emotions (O'Shaughnessy and O'Shaughnessy 2004: 46). Such appeals could include that of humor, sympathy or fear (Stiff and Mongeau 2016: 186). Aristotle saw argument as the main task, while the other two are "additional effects necessitated by the nature of the audience" (Carey 1994: 26).

Kenneth Burke and Chaïm Perelman are considered to be two central contributors to rhetorical theory in the 20th century (Graff and Winn 2011: 103). They were concerned with a modern theory of rhetoric (Knape 2013: 1). They saw their work as an extension of the classical rhetoric, though, as some of their ideas could not be covered by it, they also supplemented it (Graff and Winn 2011: 104). Burke (1969: 41) described the basic function of rhetoric as "the use of words by human agents to form attitudes or to induce actions in other human agents". According to Perelman (1982: 5), the new rhetoric is a theory of argumentation, concerned with all discourse that attempts to persuade or convince, and unlike ancient rhetoric, it includes discourse addressed to any kind of audience, from a single person to all of humanity (Perelman 1982: 5). It amplifies and extends Aristotle's work in order to study arguments and their conditions of use (Perelman 1982: 4).

At present, rhetoric is used for the study of various issues. For example, it is an interest of study in relation to politics (Knape 2013: 1). It can also be said to be an established approach to research on advertising (McQuarrie and Phillips: 3). Since classical rhetoric, its focus has been the way something is said rather than what is being said, and this is even more the case with contemporary rhetoric (McQuarrie and Phillips: 4). Thus, the focus is on style over content,

which includes the notion that the style chosen for an utterance determines its impact (McQuarrie and Phillips 2008: 4). Therefore, the rhetoric differs from conventional scientific approaches to advertising, in that instead of focusing on models of consumer response to certain stimuli, it focuses on detailing the stimuli and its stylistic elements that evoke different responses (McQuarrie and Phillips 2008: 10).

2.3.1 Persuasion in advertising

There are various ways the three means of persuasion discussed above can be used in advertising. Tellis (2004: 112), in his discussion of persuasion in advertising, defines persuasion as change in attitude, behavior or opinion achieved either through reason or more indirect means, such as the use of endorsers and emotion. He uses the Elaboration Likelihood Model developed by Cacioppo and Petty in 1985 to summarize the different means of persuasion present in advertising. The ancient approaches to rhetoric can be recognized in this model (Knape 2013: 51). According to this model, the way an ad persuades depends on how much ability and motivation consumers have to think about the message of the advertisement, with persuasion occurring either through a central or peripheral route, or passive processing, based on how high or low these two factors are (Tellis 2004: 112–113). These routes include the use of argument, endorsers and emotion, respectively (Tellis 2004: 112–113).

Persuasion through argument appeals to reason and is backed up by evidence (Tellis 2004: 135). A comparative argument compares the brand to a standard, such as another brand or some kind of general standard upheld in an industry (Tellis 2004: 136). Brands can make a one-sided appeal in which they use positive statements about themselves or negative statements about a competitor, or a two-sided appeal in which both pros and cons are stated about the brand in question and possibly the competitor as well (Tellis 2004: 148). A refutational argument first presents an argument against the brand and then refutes it (Tellis 2004: 139). Another approach to arguments, is to ask a rhetorical question, which does not provoke counterarguments but can plant a seed in consumers' minds, also making them do ponder the answer to that question (Tellis 2004: 142). Ads can also use framing to present a rivaling brand in a less favorable context without making any explicit criticisms against it (Tellis 2004: 143). The most commonly used argument, however, is the supportive argument which simply enforces the positive attributes of without any comparison or refutation (Tellis 2004: 144).

Emotion can be evoked through various means, such as the use of characters, series of events, music or humor (Tellis 2004: 148). A story and a drama include character(s) in a series of events, a plot, with a story also including narration (Deighton, Romer and McQueen 1989: 336). Narration interprets or describes the events in which the characters are involved with, for example, a voiceover in a television ad (Tellis 2004: 154). When a drama is successful, the viewer gets lost in the plot and identifies with the feelings of the character (Tellis 2004: 155)

According to Tellis (2004: 157), “The essential element of humor is the incongruity between two elements that the communicator brings together.” For example, the humor can be self-depreciating when there is an incongruity between one’s goals and achievements, parodic when there is incongruity between the original and new context of something, a pun when there is incongruity between two meanings of a word, or resonance when the incongruity is between words and pictures in an ad (Tellis 2004: 157–158). Humor is useful for advertisers, because when successful, the pleasure or happiness viewers obtain from it can be transferred to the advertised product (Berger 2013: 73). Consumers might find advertisements intrusive or irritating, thus they are more likely to pay attention to them if they find them amusing or entertaining (Berger 2013: 73).

The borrowing of music is common in ads (Cook 2001: 133). It is often chosen for the purposes of mood or it can work as a link between the possible lyrics and the contents of the ad (Cook 2001: 133). The most common, however, are the purposes of setting the mood or evoking emotions in the audience (Tellis 2004: 162). Some emotions aroused by certain kinds of music are commonly known, such as a slow, flowing and soft piece being sentimental while triumphant music is loud and fast (Tellis 2004: 163).

Some of the attributes of the source of the message that aid the persuasion of the audience were discussed in the previous section. In advertising, the source can be an endorser who appears in the ad or the advertiser themselves (Tellis 2004: 181). There are three kinds of endorsers that the brand might use, each with specific communicative roles: experts, celebrities and lay endorsers (Tellis 2004: 180–181). Experts are seen as having specialized knowledge in an area, i.e., expertise, celebrities are people that are known by the public and a lay endorser is someone who is either initially unknown or fictitious but might become a celebrity through continuous appearances in a brand’s ads (Tellis 2004: 181). The different types of endorsers, arguments and ways of arousing emotion in the viewer discussed here will be used to analyze and

categorize how the advertisements utilize *ethos*, *logos* and *pathos* through the intertextual references to films and television series.

3 SET-UP OF THE STUDY

3.1 Aims

The aim of this study is to examine and identify the different kinds of references to films and television series found in the advertisements, as well as the ways these references are a part of the attempts to persuade the viewer that are present in the advertisements. In order to achieve this, this study will seek to answer the following questions:

1. What types of references to films and television series are found in the advertisements?
2. Which persuasive means do these references contribute to in the advertisements?

Thus, the focus will not be on the meaning of these references or on evaluating their persuasiveness, rather, the focus is on analyzing and classifying the types of references made and the persuasive functions these references serve. There will be no comparison between references to films and television series; rather, both are included to increase the amount of data available for this study.

3.2 Data selection and collection

Advertisements that are in video form were chosen as data because they can contain references realized through various modes and thus are more likely to include more different types of references. As there was no kind of list of advertisements with references to film and television series found, it was impossible to pick the data completely at random, though the collection

process was still done as systematically as possible. The data was collected by watching advertisements from YouTube in order to find ones that fit the criteria. YouTube is an online platform for sharing videos and it was chosen for this study because a vast number of advertisements from different years are available there, some uploaded by the brands themselves and some by individual users, and are easily accessible through the search function.

The search function on YouTube was used to find relevant results. Broad search terms “commercials” and “advertisements” were used because specific terms such as “advertisements with film references” or “commercials with film references” did not seem to give any relevant results, and searching with certain brands’ names or a product category could have caused the data to be biased. The first 50 results were checked for both search terms since after that number of results they started to become irrelevant to the search terms. As it was impossible to go through all 50 results of one search term at once, the rest of the videos up to the 50th result for each term were opened at once in tabs where they would be secure since having the search page open for a long time or closing the computer could cause the page to refresh and thus change the results or their order of appearance. This process of watching the results and collecting the ads as a whole took place between June and August of 2021.

The majority of the results were videos that compiled multiple advertisements, usually based on some theme, such as “funny”, thus the number of ads watched for each search term is larger than 50. In the case that an ad that fit the criteria was found in such a video, it was searched for separately and then collected. After these searches, the number of advertisements collected was still not very large, so a third search term was added. The term “super bowl commercials” was chosen as an additional search term since the previous searches had showed that many relevant results that include this phrase could be found and it was not as specific as a brand’s name or a product category. The first 50 results for this term were checked as well. In addition, the “recommended” section of videos that were chosen as data through the search terms was checked in case it included similar results that could be collected as well. This section is a column of videos next to the video currently being played that includes videos recommended based on various factors. It usually included a great number of videos that were irrelevant to the data collection but those of the videos that were ads or compilations of ads were checked.

Often, the ads were not uploaded on the brand’s official channel and videos uploaded by individual users could be of bad quality, had something added on by the user to the beginning or end of the video or did not feature information such as the name of the advertisement or the

year it was published. In such cases, the same exact ad or the information needed was collected from another website found through Google, usually some kind of a website that archives ads, such as AdForum (2021). Thus, the selection of the data occurred completely through YouTube, although some of the data had to be collected from another source after being identified through YouTube.

According to YouTube (2021a, 2021b) the search results and recommended videos are both affected by YouTube watch history and search history, the latter also being affected by channels one is subscribed to, which is why the data collection was done without logging in and the watch and browsing history on YouTube as well as internet browser was cleared before the beginning of the data collection to ensure that these factors would not affect the results. In addition, they state that one's country of residence and current time and whether other users who have watched the video have finished watching it until the end or moved on to another video after the beginning can affect the recommended section, so any of these factors could still possibly have affected the results.

The criteria for selecting data included that some kind of a reference to a film or television series was made in the advertisement. The reference did not have to be to a specific work, but could be to certain types films or television series, or films or television series in general. Trailers for films and television series, advertisements for television and film merchandise, and advertisements that were done as a collaboration between the brand and film or television studio in order to advertise an upcoming film or series itself in addition to the product, were excluded. The latter were usually identified by the name of the film or series being shown at the end of the ad together with its release date. Recognizing intertextual references is of course always up to the researcher's interpretation, and it is possible that not all advertisements with references were spotted during the data collection, although if it was not clear whether something was a reference, for example a quote, it was searched on Google to determine the possible source.

As a result of the data collection process, 50 advertisements from years 2003-2021 were collected. 43 of them included references to films and 10 to television series, thus three included references to both. The ratio between film and television series references is not equal, which is not an issue for this study since the aim of the analysis was not to include comparison between the two, as mentioned previously. The advertisements were divided between different product categories as follows:

TABLE 2. Division of the data between different product categories.

| Product category | Number of advertisements |
|---------------------------------------|---------------------------------|
| Alcoholic beverages | 3 |
| Cars | 19 |
| Financial services | 4 |
| Food and non-alcoholic beverages | 11 |
| Other services | 8 |
| Retailer | 2 |
| Skincare | 1 |
| Video Games | 2 |
| Total number of advertisements | 50 |

The categories will not be used in the analysis but are shown to give more contextual insight into the data. It should be taken into account that this division could have been affected by the results that the YouTube searches gave and from which the data was chosen from, and thus might not represent the distribution of references between different product categories on a larger scale.

3.3 Method of analysis

The method of analysis used for this study is qualitative content analysis. Qualitative content analysis can be used to code, categorize and seek broader themes from visual materials, as well as from written materials (Daymon and Holloway 2011: 290). Hsieh and Shannon (2005: 1278) define it as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns”. It does not simply count words, but also observes meanings, themes and patterns present in the texts analyzed (Zhang and Wildemuth 2017: 318). This method is fit for the purpose of this study as themes or patterns, in this case the different types of references and their persuasive functions, needed to be identified from the data. Moreover, the themes present in the advertisements required more than just counting, as in the case of counting the appearances of a word, as they required closer interpretation of the data and also a close examination of the source of the reference in order to even determine exactly which elements were being referred to.

This study took a directed approach to content analysis, the goal of which, according to Hsieh and Shannon (2005: 1281), is to “validate or extend conceptually a theoretical framework or theory”. Thus, existing theory can help to establish a coding scheme for the analysis (Hsieh and Shannon 2005: 1281). The categories by Bazerman (2004), as shown in Table 1, and Aristotle’s the three means of persuasion together with the concepts presented by Tellis’ (2004) worked as a basis for the coding scheme and through the analysis, some of them were extended and modified to fit the analysis of audiovisual material. These were chosen as a basis for the categories, as Bazerman’s framework includes very specific categories and also interdiscursive means, while the concepts presented by Tellis’ (2004) represent concrete ways in which *ethos*, *logos* and *pathos* can be used in advertising. In the analytical process, the steps presented by Zhang and Wildemuth (2017) were followed, as shown in Table 3.

TABLE 3. The process of qualitative analysis of content by Zhang and Wildemuth (2017).

| |
|---|
| 1. Prepare the data. |
| 2. Define the unit of analysis. |
| 3. Develop categories and a coding scheme. |
| 4. Test your coding scheme on a sample of text. |
| 5. Code all the text. |
| 6. Assess you coding consistency. |
| 7. Draw conclusions from the coded data. |
| 8. Report your methods and findings. |

Preparing the data in the case of this study included the spotting of all the references to film and television series present in the advertisements and writing them down for each of the advertisements. According to Montgomery et al. (2013: 166), there are three stages to analyzing allusions: recognizing that a reference has been made, tracing the reference by a Google search for example, and finally, a close reading of the source to find out why the allusion has been made. In this case, tracing the references and close reading of the source were already necessary in the preparation stage in order for the data to be ready for coding. The sources of the references were traced using search engine Google, if not already known, and relevant scenes from films and television series were consulted in order to determine all the aspects that were being referred to. In the case of references to types of films or television series, or films and series in general, rather than a specific source, other sources were consulted to determine what language and forms were utilized in the advertisements. All the aspects of the films and television series

each ad made references to were then written down so that these notes could be used as support when coding the types of references and the means of persuasion they contribute to.

In qualitative content analysis, the unit of analysis, i.e., the unit of content that will be classified, can often be individual themes instead of linguistic units such as a word or sentence that quantitative content analysis typically uses (Zhang and Wildemuth 2017: 320). A theme can occur in any size of a chunk of content and with this approach, multiple codes can be assigned to overlapping chunks (Zhang and Wildemuth 2017: 320–321). This study followed this approach and the themes, i.e., different categories of types of references and persuasion were considered as units of analysis, thus as a result showing how many advertisements each type of reference and persuasion was found in. This is because an advertisement, or even a chunk of an advertisement, could not function as the unit as it could contain multiple types of references, e.g., both visual and auditory, and these references could contribute to multiple types of persuasion.

The formulation of categories used in this study is a combination of deductive and inductive. Deductive category development works with existing theoretical aspects of analysis and connects them to the data (Mayring 2000). In the inductive approach categories are generated from the data itself (Zhang and Wildemuth 2017: 321). It is possible to base an initial list of categories on existing theory and then modify them during the analysis “as new categories emerge inductively” (Miles & Huberman 1994, as cited by Zhang and Wildemuth 2017: 321), which is precisely what was done in this study. The initial list of categories for types of references was based on the techniques for intertextual references listed by Bazerman’s (2004), with some modifications already made based on the notes taken during the preparation of the data. After the actual analysis and the emergence of patterns from it, a categorization, as shown in Table 4, was formed for coding the types of intertextual references.

TABLE 4. Categories for coding the types of intertextual references modified from Bazerman (2004).

| |
|---|
| 1. Actual footage. |
| 2. Character or object. a. Direct b. Indirect |
| 3. Visuals. a. Direct b. Indirect |
| 4. Plot. a. Direct b. Indirect |

| |
|---|
| c. Continuation of plot. |
| 5. Quote. a. Direct b. Indirect |
| 6. Music. a. Direct b. Indirect |
| 7. Sound. a. Direct b. Indirect |
| 8. Mention. a. Direct b. Indirect |
| 9. Comment or evaluation. |
| 10. Recognizable phrasing or terminology. |
| 11. Language and forms. |

The main modification to Bazerman’s framework was that of taking into account all the audiovisual elements that are present in the ads, as they could borrow more elements in addition to quoting words. The most explicit form of referencing that emerged was the use of actual footage from a film or television series. This included both image and audio. The advertisements could also reference the visuals and audio without the use of actual footage. The category of visuals here refers to all of visual aspects of the films: mise-en-scene, cinematography and editing. Mise-en-scene refers to the arrangement of people, places and objects within the shot, including the movement of figures (Bordwell and Thompson 2010: 4, 118). Cinematography includes all the photographic aspects, such as tone of the image, speed of motion and type of lens used, and the framing of the shot which includes the angle and distance of the shot and the movement of the camera while filming, for example, rotating on a horizontal or vertical axis (Bordwell and Thompson 2010: 167–199). Editing refers to how the individual shots are put together (Bordwell and Thompson 2010: 4). These visual aspects were similarly considered for references to both film and television series. That is, contemporary television series largely lift their visual style from contemporaneous Hollywood film (Zagalo and Barker 2006: 167).

References to characters and objects and references to plot formed their own categories, even though they also appear visually. This is due to their frequency within the data and characters and plot have also been mentioned by, for example, Hitchon and Jura (1997: 148) as aspects of other works advertisements might reference. In the case of this study, characters from films

and television series are also considered as celebrity endorsers as they are known by the public, and are even often played by the same famous actors in the advertisements as in the films or television series. Plot refers to all the events that are visually or audibly present in a film (Bordwell and Thompson 2010: 80).

Bazerman's (2004) definition of direct and indirect quote differs a little from how they are defined in this study, partly because of the data consisting of multimodal material. Bazerman (2004: 88) describes a direct quote as being indicated with quotation marks, italics or other typographical means while an indirect quote usually specifies a source and reproduces the meaning of the original but in different words. Considering the nature of advertisements and the fact that the data only featured spoken quotes, such markings like quotation marks or source of the quote were obviously not present. Thus, quotes had to be identified by other means, such as the presence of references to other elements from the source. Regardless, a direct quote is in this case considered as the borrowing of the exact same words and indirect quote is somehow modified to fit the context of the advertisement, and not necessarily retaining the same meaning as the original. This is also how the distinction between direct and indirect references for the other categories is made as well. Films contain three different types of sound: speech, music and noise which can also be referred to as sound effects (Bordwell and Thompson 2010: 274). The sound category in this case refers to the last type of sound, as music formed its own category and speech is either referred to through actual footage or by quoting it.

Categories 8-10 refer to the mention of, the evaluation or comment on and using phrasing or terminology from a film or television series, translating to the analysis of this kind of references and audiovisual material in a fairly straight-forward manner. According to Bazerman (2004: 89), referencing language and forms associated with certain types documents can occur through genre, vocabulary or register, stock phrases and patterns of expression. For the scope of this study these focus for this category will be on different conventions of the film and television series genres as well as language use, such as vocabulary or stock phrases. According to Bordwell and Thompson (2010: 328–329) some genres of film stand out by subject or themes, some by emotional effect and some by plot patterns. Genres can also be identified by certain iconography, such as objects and settings, or even actors who have become iconographic for a genre, such as John Wayne for the Western and Jim Carrey for comedy (Bordwell and Thompson 2010: 330). Mitchell (2005: 41) similarly points out how television genres can be defined by setting, actions, audience affect or narrative form, for example.

TABLE 5. Categories for the coding of means of persuasion adapted from Tellis (2004).

| |
|-------------------|
| 1. Argument |
| a. Comparative |
| b. Refutational |
| c. Supportive |
| 2. Emotion |
| a. Drama or story |
| b. Humor |
| c. Music |
| 3. Endorsement |

The categories for coding the different means of persuasion the intertextual references contributed to in each advertisement, as seen above in Table 5, were based on Aristotle’s three proofs and the concepts presented by Tellis (2004). The initial list of categories included all the different arguments, endorsers and ways of arousing emotion, however, through the analysis, it was found that only some of them were a) present in the ads, and b) contributed to by a reference. These ones are the finalized categories visible in Table 5.

The initial categories for types of references and means of persuasion were both tested on a sample of 10 advertisements, based on which the categories for the types of references were already modified a little, according to what emerged from the data. This modified coding scheme was then applied to all of the data and the categories for types of references were further modified. This was followed two more rounds of analysis and coding with these categories to ensure that it was done as consistently as possible. Adjustments to the categories were made as the need for such emerged from the data. During the third and last round of coding, the categories of the advertisements stayed the same, and no changes to the coding of each advertisements needed to be made. Thus, the categories were for types of references were finalized and those means of persuasion that had no ads coded into them were dropped and the rest were finalized as the categories for means of persuasion.

The results of the coding were inserted into a table that included all of the advertisements in the rows and the categories of analysis in the columns. Thus, by marking the categories present in each advertisement with an “x” it was possible to count the number of advertisements each theme was present in. The results of the analysis will be presented in the section below and the table with the coding of the data is visible in Appendix 1.

4 RESULTS OF THE ANALYSIS

In this section, the results of the qualitative content analysis will be presented, starting with the types of intertextual references found in the advertisements and then moving onto their roles in persuasion. The results are organized by the categories of analysis and tables with numbers are used to illustrate the frequency of each category within the data. There is a description of the contents of each category and any patterns that might have stood out within them, as well as some examples from the data to illustrate these points.

4.1 Types of references

TABLE 6. Types of references found in the advertisements.

| Type of reference | Number of advertisements |
|-------------------------|--------------------------|
| Actual footage | 6 |
| Character or object | 32 |
| Visuals | 16 |
| Plot | 18 |
| Quote | 13 |
| Music | 13 |
| Sound | 5 |
| Mention | 4 |
| Comment or evaluation | 2 |
| Phrasing or terminology | 1 |
| Language and forms | 16 |

The above table shows the categories of references that emerged through the analysis in addition to the ones presented by Bazerman (2004), as well as the number of advertisements each type of reference was found in. 11 different types of references were identified from the data. Reference to a character or object emerged as overwhelmingly the most frequent type of referencing used in the ads, with 32 of them including this type of a reference. Visuals and plot were also referenced quite frequently, as well as the language and forms associated with films and television series. Each of the categories and patterns that were observed within them will be discussed in detail in the following sections.

4.1.1 Actual footage

Six out of the 50 advertisements included actual footage from a film or television series. The ads included both very brief clips that only included a single shot and longer clips that included several shots. For example, the Discover Card (2020a, 2020b) ads feature various clips of a few seconds of characters from films and television series saying “yes”, and “no”, respectively. This enforces the messages of the ads regarding their credit cards which are “Yes we’re accepted” and “No, we don’t charge annual fees”. In this case, the majority of these 15-second ads consisted out of these clips. The beginning of the Jeep (2018) ad, on the other hand, contains a bit of a longer chunk of footage, of about ten seconds, from a scene in which one of the brand’s cars appears in the film *Jurassic Park* (1993).

There were also examples of longer advertisements, where the footage was present for at multiple points in the ad, even spanning the whole ad. The ad for Hiltl (2008) includes footage from the film *Death Proof* (2007), varying between showing brief clips of a scene from the film and showing a man creating the sound effects for that scene using various vegetables and fruit, illustrating the ad’s statement that cinema would not be the same without their fresh vegetarian snacks. The Snickers (2015) ad uses footage from an episode of television series *Brady Bunch* (1969–1974), adding onto the footage by inserting two actors and some dialogue into it. Even though the footage was present from the beginning of the ad until the end in these cases, it was disrupted by other scenes or other added material.

Thus, the footage in the ads could vary both in length and in the portion of the ad it was present in. The footage was mostly used as a support for a claim the ad makes about the product advertised, as illustrated by the Discover Card and Hiltl examples. No other patterns were found within this category, which was most likely due to the low number of examples found from the

data. At least based on this set of data, it seems the use of actual footage from films and television series is not very common.

4.1.2 Character or object

TABLE 7. References to a character or object in the advertisements.

| Reference to character or object | Number of advertisements |
|----------------------------------|--------------------------|
| Direct | 16 |
| Indirect | 20 |

There were 16 ads with direct references to a character or object, 20 with indirect references and four of the advertisements included both types of references. Objects were included in same category as characters because their appearance was usually tied to the appearance of a character in the ads and certain objects can be just as recognizable and iconic as characters can. A direct reference occurred when a character or object appeared exactly as they did in the film or television series. This included both human and non-human characters, as well as objects such as vehicles or other devices used by the characters. For example, the Walmart (2020) ad featured numerous film characters arriving at the store to pick up their order, with their vehicles familiar from the films they originate from. Similarly, the ad for RadioShack (2014) featured various characters from films and television series of the 80s visiting their store. Typical of direct references, was the character being portrayed by the same actor as in the film or television series. For instance, the Esurance (2015) advertisement stars actor Bryan Cranston as his character Walter White from the television series *Breaking Bad* (2008-2013), while the Kia (2014) ad features actor Laurence Fishburne as his character Morpheus from the film *The Matrix* (1999).

The reference could also be realized through multiple modes. An ad for Facebook (2020) advertising its groups feature, includes the group name “Rocky Balboa - going the distance” as text on screen, with an appearance of actor Sylvester Stallone as the named character, as seen in the *Creed* films, shortly after. Moreover, the references did not have to be completely identical to the original source as, for example, an actor’s appearance could have changed since their role in film or series. If they were still otherwise styled and dressed like the character, it was considered to be a direct reference nevertheless. For example, the Jeep ad (2020) features multiple actors from the film *Groundhog Day* (1993), who are dressed as their characters from the film, with one of them even being referred to by the name of his character, with the film having been released decades ago.

Indirect references to characters included people, for the most part, dressed up as a character from a film or television series. For example, the Volkswagen (2011) ad features a child dressed as Darth Vader from the *Star Wars* films and the Mountain Dew (2020) ad has the actors in the ad dressed up as characters from *The Shining* (1980). There was one case where the ad featured animals, dressed as characters from a film, as the Volkswagen (2012a) ad featured dogs dressed up as characters from the *Star Wars* films. In addition, in some cases an actor did not visually appear as a character they have played, or the references were not identifiable by the visual alone, but a reference to that that character was made by other means. For example, the Clash of Clans (2015) ad features actor Liam Neeson, and although he does not appear as the character visually and is referred to by his real name, he delivers a speech reminiscent of that his character makes in the film *Taken* (2008), which creates a connection to the character. In the KFC (2017) ad, on the other hand, actor Kristian Nairn, while not dressed as his character Hodor from *Game of Thrones* (2011-2019) and despite the ad taking place in a completely different context, is placed in a similar situation as his character in the series by indirectly alluding to the plot and some visuals from the series. Thus, an indirect reference to a character can arise from the referencing another aspect of a work, combined with the appearance of an actor from that work. It was also possible to for an ad to contain both a direct and an indirect reference. For example, the Snickers (2016) ad features actor Willem Dafoe dressed as Marilyn Monroe's character from the film *Seven Year Itch* (1955), and after eating a Snickers, he turns into the actual character.

No indirect references to objects were found from this data, only direct ones. Although it seems they could be possible in the same way as indirect references to characters, with an object made to look similar to an extent as an object in a film or television series. It should be taken into account that advertisements mimicking the set design from a film or television series, which will be discussed more in the next section, for example using the same or similar looking pieces of furniture or other pieces of decoration, did not count for this category. Rather, the objects had to be more significant to the plot or the character(s) instead of background pieces, in order to be sorted into this category.

4.1.3 Visuals

TABLE 8. References to visuals in the advertisements.

| Reference to visuals | Number of advertisements |
|----------------------|--------------------------|
| Direct | 7 |
| Indirect | 9 |

The advertisements contained both direct and indirect references to the visuals of films and television series, as seen in Table 8. They were both used to a similar extent, though the indirect reference was found in a few more ads. What counted as a direct reference was the close recreation of what is seen in a shot from a film or television series. This includes distance of the shot, movement of the camera, set design, arrangement and movement of figures or objects in the shot. The reference could last for one shot only or include multiple shots. In the case of the latter, the editing of the shots might also mimic the one from the original work. For example, the ad for Mountain Dew (2020), closely recreates shots, one of them seen in Image 1, from a scene from *The Shining* (Image 2). These included similar movement of the camera and the character within the frame, as well as distance of the shots, also featuring similar editing. The Jeep (2020) ad, as seen in Image 3, on the other hand, opens with a shot of an alarm clock very similar to that seen in *Groundhog Day* (Image 4), with this being the only direct visual reference in the ad.



IMAGE 1. Mountain Dew (2021).



IMAGE 2. *The Shining* (1980).



IMAGE 3. Jeep (2020).



IMAGE 4. *Groundhog Day* (1993)

Indirect references to visuals usually replicated at least one aspect from the original shot. This could mean mimicking the positions of figures within the shots but put into a whole different context. For example, the KFC (2017) ad indirectly refers to the visuals from an episode of *Game of Thrones*, as the character Hodor in the episode being grabbed at from behind by the hands of a a horde of undead, is represented by a KFC employee, played by the same actor in ad as the character in the series, standing in front of an angry group of customer wildly gesturing behind him in the ad (Benioff, Weiss and Bender 2016). Similar to direct references, indirect ones could also consist of multiple shots. The Honda (2012) ad referencing the film *Ferris Bueller's Day Off* (1986) includes similar shots in succession to each other as in the film. The film includes a shot of character Ferris Bueller, played by actor Matthew Broderick, asking how is he supposed to handle handle school on a day like that, after which several shots of the outside are shown, displaying the sky and some trees (Hughes 1986). In the ad, instead, there is a shot of the same actor, appearing as himself in the ad, asking how he could handle work on a day like that, followed by shots of trees and the sky as well as the waves of the ocean. The shots of the actor look far from identical, only being similar in terms of the distance of the shot, and the trees or the sky do not look the same, but these shots are still similar in terms of their contents and occur in succession to each other in both the films and the ad, thus also edited similarly, creating an indirect visual reference.

There was no notable difference in the number of direct and indirect references within this set of data, so it seems that both are used at a similar frequency. Both could also last for one or several shots. All of the examples here included references to characters, through similar clothing or being portrayed by the same actor as in the film or series. However, it could be possible to reference visuals without a reference to a character, as a completely different looking person could be positioned similarly within the shot, with a similar setting and distance of the shot,

for example. Moreover, visuals that do not include a character can also be referenced. For example, the Audi (2015) ad includes an indirect visual reference to *The Birds* (1963), through a shot of a pair of glasses with shattered lenses falling to the ground.

4.1.4 Plot

TABLE 9. References to plot in the advertisements.

| Reference to plot | Number of advertisements |
|-------------------|--------------------------|
| Direct | 3 |
| Indirect | 13 |
| Continuation | 3 |

Three types of references to plot from films and television series were found in the advertisements: direct, indirect and continuation of the plot. The distinction between a direct and indirect reference was not as clear in this case, since all the advertisements changed at least some aspect of the plot they referenced. In the end, the deciding factor for a direct reference was that at some point the plot of the original work was followed directly, even if at another point an aspect of it was changed to fit the context of the ad. For example, the Mountain Dew (2020) ad, which has been mentioned in the previous sections, directly references the plot of *The Shining*. In the film, a man is approaching a bathroom with a woman hiding inside and after knocking on the door, he starts breaking it down with an axe, sticking his face through the hole in the door and the woman slashes him in the hand with the knife when he reaches for the doorknob (Kubrick 1980). In the advertisement, this part of the plot is recreated, however, instead of sticking his face through the hole in the door, the man reaches out his hand to offer the woman a bottle of Mountain Dew which she gladly accepts. Thus, the plot was followed closely, with the only deviation from it being the insertion of the advertised product into it.

An indirect reference to a plot, on the other hand, might follow the main frame of the plot while changing all of its details. For example, in the Audi (2015) ad, a group of people are hiding inside a building, presumably their workplace, from a flock of drones waiting outside. They then make a run for their cars while getting attacked by the drones, with the main character being able to escape safely with his Audi. This is a reference to a part of the plot of *The Birds*, in which a group of people are inside a school building while a flock of birds waits outside and then attempting to escape while getting attacked by the birds, with the main character being able to escape in her car (Hitchcock 1963). The ad took the main points of the plot from the scene in the film, i.e., a group of people hiding inside a building from a group of flying hostile

creatures and then getting attacked upon exiting the building, with someone being able to escape in with their car. The details were just changed from a school to a corporate building and from birds to drones.

Not all plot references span the entire advertisement like the above two examples, however. The reference could also last for only a small part of the ad. In the Bud Light (2021) ad, for example, several characters and celebrities who have appeared in the brand's previous ads arrive through portals to help a driver whose truck transporting the Bud Light drinks has fallen over, an indirect reference to a part of the plot from the film *Avengers: Endgame* (2019). In the film, various characters arrive through portals to help the heroes of the film in battle (Russo and Russo 2019). Moreover, in the examples covered so far, the references were made towards only a small part of the film's plot. There was, however, one example where the reference was made to the overall plot of the film. In the Honda (2012) ad, actor Matthew Broderick fakes illness, convincing his boss that he should take a day off work and partakes in various activities during the day instead which is an indirect reference to the plot of *Ferris Bueller's Day Off*. In the film, the main character fakes illness, convincing his parents he should stay home instead of going to school, also doing various other activities instead (Hughes 1986). The ad does not by all means include every single part of the plot but still follows its main frame, including references to plot from various points of the film.

A few of the advertisements built on the plot of a film, showing some kind of a continuation to it or expanding on it. This could be achieved by referencing a character or other aspects of the film, but in a series of events that was not a part of that film. For example, the Cadillac (2021) ad stars actor Winona Ryder as an older version of her character from the film *Edward Scissorhands* (1990), the reference to the character being recognizable through similar appearance as in the film and a quote, telling a story about her son Edgar, who is dressed similarly and otherwise similar in appearance to the character Edward Scissorhands from the film, and who was not in the film. The Tourism Australia (2018) ad, on the other hand, presents itself as a trailer for a sequel to the *Crocodile Dundee* films, introducing character Brian Dundee, the supposed son of the main character from the films. There is a reference to the main character through pieces of clothing and the actor who plays him in the film, a reference to a part of the plot of *Crocodile Dundee* (1986), as well as a quote from it. However, these other references are not essential to the realization of the continuation of the plot as the character of Brian Dundee is referred to with this name and his father, the main character from the films, is also mentioned.

The FedEx (2003) ad, instead of continuing the plot, presented an alternative to what was seen in the film *Cast Away* (2000). In the film, a man gets stranded on a deserted island after a plane crash, with packages that the plane was carrying washing ashore and at the end of the film the man tries to deliver one of them to the person it was addressed to but the person does not answer the door, which causes him to leave the package on the doorstep (Zemeckis 2000). The contents of the package are not revealed. The ad however, features a man, similar in appearance to the character from the film, who says he has been stranded on a deserted island, delivering a package to a woman who reveals the contents of the package to be several items one would find very useful while on a deserted island. There is also a reference to a piece of score from the film. Thus, references to aspects of the films, including both character and plot, were made and plot that was not in the film was added, similar to the other two examples.

Indirect references were used much more frequently than the other two types of references, as seen in Table 9. In the case of direct references, it might be difficult to directly borrow the plot of a film or series if the context of the ad, or rather, the product, is completely different. Thus, the product would have to be somehow put into the context of the film or series. Indirect references, on the other hand, seem to be easier to achieve, as aspects of the plot can be adapted to the context of the ad.

4.1.5 Quote

TABLE 10. Quotes in the advertisements.

| Quote | Number of advertisements |
|----------|--------------------------|
| Direct | 10 |
| Indirect | 5 |

The advertisements also included quotes from films and television series. Direct quotes were utilized more frequently than indirect ones. The length of the quotes varied, with some even consisting of a singular word. For example, the Walmart (2020) ad features Bill, one of the two main characters from the film *Bill & Ted's Excellent Adventure* (1989), who repeats the exclamation “Excellent!”, which the two characters frequently use in the film. Moreover, the SodaStream (2016b) ad which references an episode of *Game of Thrones*, similarly includes a one-word quote, which is the repetition of the word “shame ”multiple times one after another (Benioff, Weiss and Nutter 2015, 00:46:18). Such short quotes were only recognizable as quotes from these specific works because they were combined with the appearance of the

characters who originally said them and in the case of the latter, also occurred together with a reference to the plot of the episode.

Most of the quotes, however, were either one or two sentences long. For example, in the Esurance (2015) ad, actor Bryan Cranston utters the line “Say my name” that his character Walter White says in *Breaking Bad* (Schnauz 2012, 00:05:24, 00:05:56). Similar to quotes consisting of one word only, it could be difficult to determine whether sentences such as these are quotes from a specific work or just common sentences that can be said, if not for the reference to the character who said that line or references to other aspects of the work. The Tourism Australia (2018) ad, on the other hand, includes a quote of two sentences, “That’s not a knife. That’s a knife.”, from *Crocodile Dundee* (Faiman 1986, 01:14:39). There was also one example of a longer direct quote, which lasted almost the entire advertisement, as the Audi (2020) ad included a rendition of the song “Let it Go” from the film *Frozen* (2013). This was counted as a quote in addition to a music reference because the lyrics to the song were sung by an actor in the ad and by a character in the film, instead of just playing in the background.

Indirect quotes could be realized in two ways. First, a part of the quote could be altered to fit the context of the advertisement. In the Honda (2012, 00:00:24) ad, the quote “One of the worst performances of my career and he never doubted it for a second”, changes the pronoun ‘they’ to ‘he’ from the original line in *Ferris Bueller’s Day Off*, because in the ad, the speaker is referring to his boss, a singular person, instead of multiple people as is the case in the film. Another example of this is the Mountain Dew (2020, 00:00:20) ad, which includes the line “Here’s Mountain Dew Zero”, an indirect quote of the line “Here’s Johnny” from *The Shining* (Kubrick 1980, 01:36:36). Thus, the name was replaced with the name of the advertised product.

Second, an indirect quote could be realized by paraphrasing. In the Cadillac (2021: 00:00:00) ad, the woman says “This is a story of a boy who had scissors for hands” while in the film *Edward Scissorhands*, the character referenced in the ad says “And once there was even a man who had scissors for hands” (Burton 1990, 00:03:42). The quote also changes ‘man’ to ‘boy’ to fit the context of the advertisement. In the Audi (2015, 00:00:13) ad, a man utters “Just stay calm and move as quietly as possible” to the people trapped inside the building, while in *The Birds* the teacher says “I want you to go as quietly as possible” to the students inside the school (Hitchcock 1963: 01:10:01). Much like the shorter direct quotes, it seems that the latter

paraphrase only becomes an indirect quote when paired with references to other aspects of the film, as it could just come off as regular utterance otherwise.

Thus, it seems that references to other aspects of the film or series are often necessary to the realization of a quote, or at least necessary in order for the quote to be recognizable as a quote. This is the case for both direct and indirect quotes, as well as quotes of different lengths. Overall, the typical quote within this data was one sentence long, with some examples of both shorter and longer ones.

4.1.6 Music and sound

TABLE 11. References to music in the advertisements.

| Reference to music | Number of advertisements |
|--------------------|--------------------------|
| Direct | 8 |
| Indirect | 5 |

The advertisements also used music from films; there were no instances of music from television series being referred to found from this data. This included music composed specifically for the film, both score and songs, as well as previously released songs that were used in the film. Direct references were more frequent than indirect references. What counted as a direct reference was the use of music that was not altered in any way or sounded identical to the original. For example, the FedEx (2003) ad directly references a piece of score from *Cast Away*, the Fiat (2018) ad from *Back to The Future* films and the Volkswagen (2011) ad from *The Empire Strikes Back* (1980). The Honda (2012) ad, on the other hand, uses a previously released song that was used in *Ferris Bueller's Day Off*, and the Jeep (2020) ad uses a song that was featured in *Groundhog Day*. These references, as well as almost all of the references to music, occurred together with references to other aspects of the film, so even if the song had been released before the film or even featured in other works, it was clear that in these ads it was used as a reference to that specific film.

Indirect references altered the song or music in some way or opted for something similar sounding, although not identical, as the original. For example, the Audi (2020) ad featured a rendition of the song "Let It Go" from *Frozen* with a different singer and slightly different instrumentals than the original. The M&M's (2016) ad features music that mimics, by using similar instruments and rhythm, a piece of the score from the film *Psycho* (1980), other aspects of which, visuals and plot, the ad also references. The Volkswagen (2005) ad, on the other hand, includes

a remixed version of the song of the same title from *Singin' in the Rain* (1952) that uses some of the original vocals, and even some of the original instrumentals in the beginning of the ad. In addition to similar sounding renditions and remixes, the advertisements could recreate the music from a film using completely different sounds. The Volkswagen (2012a) ad does this by featuring a group of dogs barking to the rhythm of “The Imperial March” from *Empire Strikes Back*.

As mentioned, the references to music were usually paired with references to other aspects of the films, such as characters, plot or visuals, but some of them were also paired with references to the exact same visuals or plot that occurred simultaneously with the music in the film. The Volkswagen (2005) ad recreates the scene from *Singin' in the Rain*, in which the main character sings the song of the same title, with both direct visual and plot references, only adding some dance moves that go with the remixed version of the song used in the ad. The Jeep (2020) ad uses a song that was featured in *Groundhog Day* during a sequence showing the main character reliving the same day over and over, while the ad also consists of showing the character reliving the same day, while not visually identical, still being an indirect plot reference as a whole and including direct references to character and one to visuals (Ramis 1993). The FedEx (2003) ad directly references music that plays at the very end of *Cast Away*, while showing an alternative to the film’s ending, thus not referencing the visuals and plot that appeared together with the music but still using it for a similar situation. The only case where the reference to music was the only reference to that film in the ad was the Audi (2020) ad, where the song “Let it go” from *Frozen* is used in completely different context than in the film and no other reference to the film is made. However, in this case the message of the song fits the context of the ad, as in it, a woman is stuck in traffic and some of the other drivers are starting to look very annoyed, but as she sings “Let It Go”, she is able to get through the traffic jam and people on the streets join her in singing.

TABLE 12. References to sounds in the advertisements.

| References to sounds | Number of advertisements |
|----------------------|--------------------------|
| Direct | 2 |
| Indirect | 3 |

The advertisements also included a few references to sounds from films, which included sounds made by nonhuman characters and objects. It was a bit more difficult to differentiate between direct and indirect references in this category than the others, as all of the sounds were close

recreations of the source work. However, one could hear a subtle difference between some of the sounds and the original work, while some sounded identical, which was the difference between direct and indirect in this case. For example, the RadioShack (2014) ad features Bubo, a mechanical owl, from *Clash of the Titans* (1981), accompanied by a direct reference to the sounds it makes in the film. The Walmart (2020) ad, on the other hand, includes an indirect reference to the sounds made by the Martians in the film *Mars Attacks!* (1996), as they arrive to pick up their groceries from the store. These references were thus tied to the appearance of the character or object that makes the sound. However, the Volkswagen (2011, 2012a) ads reference the sounds lightsabers in the *Star Wars* films without the appearance of these objects themselves. Instead, they were used as sound effects for the appearance of the brand’s logo and text on the screen.

4.1.7 Mention or comment

TABLE 13. Mentions of films or television series in the advertisements.

| Mention | Number of advertisements |
|----------|--------------------------|
| Direct | 2 |
| Indirect | 2 |

A few mentions of films were found from the advertisements; none of television series were found from this data. These were all spoken mentions of the film. The direct mention included the name of the film. The DirecTV (2012: 00:00:19) ad describes a series of events that occur when one has cable television and is not able to record shows, ending with “You reenact scenes from *Platoon* with Charlie Sheen. Don’t reenact scenes from *Platoon* with Charlie Sheen”. Thus, the film *Platoon* (1986) is mentioned. In the Mercedes Benz (2019) ad, the main character mentions the name of the film *Free Willy* (1993). Although in this case the name of the film also functions as a command, as the ad centers around this character and everything that he is saying becoming true, and after he says it, a whale, which is what Willy was in the movie, jumps from the water. The indirect mention verbally alluded to the film without actually mentioning its name. For example, in the Squarespace (2017: 00:00:21) ad, actor John Malkovich is confused about the domain “johnmalkovich.com” being taken, noting “There is a film about me being me”, referring to the film *Being John Malkovich* (1999). The Pepsi (2018: 00:00:15) ad, on the other hand, features a line from the narrator saying “This is the Pepsi that’s back from the future”, alluding to the name of the *Back to the Future* films, also referencing them visually by showing a car familiar from the films at the same time.

As Bazerman (2004) states, the mentioning of a source counts on the reader being familiar with it and the author can either imply what they want about the source or rely on some common beliefs people might have about it, as it does not specify any details. The mentions in these advertisements were used similarly, since their mention did not imply anything in its own but because of the surrounding context, they came to reinforce some kind of an argument or message presented within the advertisement. For example, in the case of the DirecTV (2012) ad, warning what could happen if one does not have satellite television.

There were also two comments or evaluations on films found from the data. In the Squarespace (2017: 00:00:25) ad, the other character answers John Malkovich with “Isn’t it a movie about other people being inside you”, thus making a comment on the film’s contents. In the DirecTV (2012) ad, some kind of a comment or evaluation is also made on the film’s contents, in saying that one should not recreate scenes from it. It is left to the viewer to decipher what is meant by these comments; thus, relying on them to hold some knowledge or beliefs on the film’s contents.

4.1.8 Recognizable phrasing or terminology

There was one case of recognizable phrasing or terminology used in advertisements that originated from a film. This occurred in the Kia (2014) ad, which contained various intertextual references to *The Matrix*. Actor Laurence Fishburne appears as his character Morpheus from the film, offering a couple who have come to get their car from valet parking a choice between a blue car key and a red car key. In the film, the main character was offered a choice between a blue pill and a red pill. Taking the blue pill would mean that “...the story ends, you wake up in your bed and believe whatever you want to believe”, while taking the red pill would mean that “...you stay in Wonderland, and I show you how deep the rabbit hole goes.” (Wachowski and Wachowski 1999, 00:29:05). Thus, the character was offered a choice between learning a truth or continuing to live in blissful ignorance. In the ad, Morpheus tells the couple that if they choose the blue key, they can “go back to the luxury you know”, i.e., take their own car, and that if they choose the red key, “you’ll never look at luxury the same again”, i.e., they choose the car advertised. Thus, the ad implies that only the ones who have driven the car advertised can know the true meaning of luxury, with the keys representing a similar choice between learning a truth and continuing to live in ignorance.

Although this is also counted as an indirect quote, it is also more than that. The ad uses ‘blue key’ and ‘red key’ as terms, holding a similar meaning as they did in the film, even in the

context of the advertisement. It seems that this kind of references to films in advertisements are not as common, since only one occurrence was recognized from the data. This could possibly be due to the fact that terminology or phrasing from a film or television would have to become well established and known in order for viewers to not only recognize the reference to the film or series but to be able to know its meaning in the context of the film or series, especially if there are no other references to that work in the ad.

4.1.9 Language and forms

There were some language and other forms used in the advertisements that echo films or television series beyond referring to a specific source. This type of reference was found in 16 of the advertisements. Perhaps the most common instance of this was the use of actors known particularly for a genre of films in advertisements that attempt to imitate the form of that genre. As mentioned earlier, certain actors can function as iconography for a genre of film (Bordwell and Thompson 2010: 330). It seems that these actors were chosen because they are iconic to the genre of films these advertisements were attempting to mimic. For example, the Wix.com (2017) ad that resembles a scene from an action film, features actor Jason Statham, known particularly for starring in films of this genre and the Olay (2019) ad imitates a scene familiar from many horror films, in which an intruder is chasing a couple inside a house, featuring actor Sarah Michelle Gellar who is similarly known for this genre. The Doritos (2020) ad, on the other hand, stars actor Sam Elliot, known for Westerns, in a scene that emulates iconography of this genre.

These advertisements mentioned above also reference the genres through other aspects than the actors. The Wix.com (2017) ad sees the main characters getting into a brawl with a group of intruders inside a restaurant, with extensive fight choreography, as well as get into an action-packed car chase. Combat and chase scenes are associated with action films and the movement of the body across space is a central symbol to this genre of films (Tasker 2015: 2). This ad also relied on very fast paced editing, which is largely relied on in action films (Bordwell and Thompson 2010: 330). The Jaguar (2014) ad, which discusses how all Hollywood villains are played by British actors, appears in the form of a car chase scene, similarly referencing the action film. A horror film, on the other hand, is characterized by the emotional effect it attempts to cause, i.e., that of horrifying the viewer, and what is the cause of this effect is usually some kind of a monster (Bordwell and Thompson 2010: 340). In the Olay (2019) ad, the monster appears in the form of the masked intruder chasing the couple inside the house. The ad also

features somber lighting, which is a standard for the horror film (Bordwell and Thompson 2010: 330).

There were more examples of advertisements with such references that were not mentioned yet in this section. For instance, the Snickers (2015) ad follows the form of the sitcom, and it features some actual footage from sitcom *The Brady Bunch*. This ad is centered on comic aspects, which is what all elements of a sitcom usually rely on (Mills 2009: 25). It also features a laugh track and reaction shots, edited in fast paced manner, showing the reactions between the actors in a conversation, which are key characteristics of the genre as well (Mills 2009: 102, 39). The Audi (2020) ad, although not starring an actor known for the genre, references musical films. The musical is defined by its manner of presentation, i.e., singing (Bordwell and Thompson 2010: 328). The ad does not feature any dialogue or narration, instead music and singing were used to tell the story of the ad.

A few of the advertisements were presented as trailers for films. The Cadillac (2020) and Tourism Australia (2018) ads did exactly this, as they showed continuation for the plots of existing films, thus teasing the viewers with “new” material. Moreover, they also featured narration and summarized a series of events, much like a trailer would summarize parts of a film’s plot. The Cadillac (2019) ad referencing *Edward Scissorhands*, features narration by the woman in the advertisement, stating that this is a story about her son, paired with scenes showing moments from his life. The Tourism Australia (2018) ad, on the other hand, references *Crocodile Dundee* and is narrated by title cards with phrases such as “This summer” and “They’ll embark on an adventure”, showcasing the various events that occur to the two characters in the ad. It also features title card of a film studio and one with the phrase “Starring Danny McBride”. A few other ads also included similar phrasing, mimicking the way of presenting the actor(s) starring in a film. For example, the Warburtons (2015) ad includes the phrase “Sylvester Stallone in the Deliverers”. This ad also resembled a trailer for a film as the actor narrates an idea for a film he had and the events were also visually shown at the same time he explains them.

It is clear that the advertisements made use of forms and language associated with films and television series. Thus, by utilizing conventions that are used in producing these kinds of works, they also made references through interdiscursive means. This occurred both along with other references and without any reference to a specific work, as illustrated by the examples. There were likely numerous other aspects of the advertisements that were borrowed from the film and television series form. However, for the scope of this study, considering that this only one

of the many categories the advertisements were analyzed in terms of, these were the features that were identified.

4.2 Means of persuasion

TABLE 14. Means of persuasion the references contributed to in the advertisements.

| Means of persuasion | Number of advertisements |
|---------------------|--------------------------|
| Argument | 30 |
| Emotion | 30 |
| Endorsement | 17 |

As seen in the above table, there were instances found for each of the three means of persuasion in the advertisements, in which a reference contributed to the means. The references most commonly contributed towards the use of emotion and argument. They less frequently contributed to endorsement, but that is likely due to the fact that the endorsement found in the ads was only of one kind of the three mentioned, the use of a celebrity, and was largely tied to the appearance of a character or an actor who played a character, as experts or lay endorsers did not include any references. The detailed results for each category will be discussed below.

4.2.1 Argument

TABLE 15. Types of arguments the references contributed to in the advertisements.

| Argument | Number of advertisements |
|--------------|--------------------------|
| Comparative | 4 |
| Refutational | 2 |
| Supportive | 24 |

The references most frequently contributed to supportive arguments in the advertisements. As mentioned in section 2.3.1, a supportive argument highlights the positives of the advertised brand without any kind of comparison to another brand. For example, in the Fiat (2018) ad, referencing the *Back to the Future* films, a couple from the past is transported to the present day with their car while they are driving it. In the future, their car has turned into the advertised car, and they are shocked by its modern features that seem out of this world to them. This reference is thus used to communicate the positives about the car, listing its features and making it appear as modern, even futuristic, with the ad also featuring the phrase “A taste of tomorrow. Today.” (00:02:22). In the Olay (2019) ad, the characters are trying to call help with

a cellphone when the masked intruder has almost caught up to them, but they are having trouble opening it since the facial recognition on the phone is not recognizing the woman's face. Turns out this was due to the fact that she had been using the brand's products and they had improved her skin so much that the facial recognition did not recognize her face. Again, the reference was used to support an argument about the product's positive attributes. The Mercedes Benz (2019) ad, features a man whose commands all come true, a few of which included references to film and television series, such as him saying "free willy" and a whale jumping up from the water in reference to *Free Willy*. This is used to illustrate the argument "If only everything in life listened to you like a new A-Class" (00:00:43), thus the references support the argument that the car listens to you easily, in changing the color of the lighting and playing music, for example.

Four of the advertisements featured references that contributed to comparative arguments, all of which were one-sided appeals, thus only including the positives of the advertised brand and possibly also negatives of another product. The Audi (2008) ad recreates a scene from *The Godfather* (1972), in which a man wakes up to find a severed horse head on his bed. In the ad, he finds a cut off front an older car model, possibly representing another brand's car, and as he screams in horror, there is a cut to the advertised car outside and after, the text "Old luxury just got put on notice" appears (00:00:45). Thus, the reference was used to make a comparison between older car models and the advertised newer car. The DirecTV (2012) ad presents a series of events that occur when one has cable television and is not able to record shows which ends up with "You reenact scenes from Platoon with Charlie Sheen. Don't reenact scenes from Platoon with Charlie Sheen. Get rid of cable and upgrade to DirecTV" (00:00:19). The reference was used here to present the negatives of an alternative product to satellite television, cable television, although no positives of the advertised product were presented, other than the assumption that this series of events would not occur when using advertised product. In the SodaStream (2016a, 00:00:09) ad, the man is followed by the character from *Game of Thrones* chanting "shame" at him after he had bought bottled sparkling water. At the end of the ad, another character from the series states that the advertised product is better because you can make the water at home and do not have to carry bottles from the store and can be more environmentally conscious at the same time. Again, the reference was used to highlight the positives of the brand and negative of another type of product. It seems that altogether, the comparisons were not made towards a specific competing brand, rather, towards another type of product that could be seen as an alternative for the advertised product.

There were two cases of a reference contributing towards refutational argument in the advertisements. As mentioned in section 2.3.1, this includes an argument against the advertised brand that is then refuted afterwards. First, in the RadioShack (2014, 00:00:04) ad, two of the store’s employees get a phone call saying “The 80s called. They want their store back.”, after which a group of celebrities and characters from films and television series from the 80s enter the store to empty it of the old-fashioned products it holds. Then a narrator says “It’s time for a new RadioShack” and the ad cuts to a shot of their new modern looking store (00:00:23). Here the references were used to refute the argument about the store being outdated. The second example was found in the Volkswagen (2012b) ad, at the end of which, a group of characters that are references to characters from the *Star Wars* films are debating about the brand’s ads. One of them is saying that the kid dressed up as character Darth Vader from last year’s ad was better and another one answers, saying that the dog that appeared earlier in this same ad was better, with Darth Vader himself appearing to refute the second person’s argument and end the debate. Here the reference was used to refute an argument about the brand’s advertisements instead of their products, giving the viewer an idea that the brand’s ads are interesting enough to cause debate.

4.2.2 Emotion

TABLE 16. Ways of arousing emotion the references contributed to in the advertisements.

| Emotion | Number of advertisements |
|-----------------|--------------------------|
| Story and drama | 23 |
| Humor | 10 |
| Music | 3 |

The most common way of arousing emotion the references contributed to, was the use of a story or drama, which included the use of characters, plot and also narration in the case of the latter. This is not a surprising result considering the fact that lot of the advertisements referenced characters and plots from films and television series. For example, the Audi (2015) ad included a drama, featuring the characters in plot similar to that of *The Birds*, and the Olay (2019) ad featured the characters in a plot familiar from many horror films. These examples feature suspenseful plots that can draw the viewer in. The Esurance (2015) ad, on the other hand, features a woman going to fill her prescription, but instead of the person who usually works at the pharmacy, character Walter White from *Breaking Bad* is there and trying to give her a completely different product than what she has come to get. In this case, rather than presenting a suspenseful or eventful drama, the viewers could be immersed in this plot and

relate to the character of the woman, even feeling her frustration, as they are likely to also have been in a customer service situation where they felt as if they did not get what they expected. The FedEx (2003) ad is also a drama, with the man committed delivering the package to the woman even after being stranded on a deserted island, both referencing and presenting an alternative ending to *Cast Away*, thus presenting the delivery of the company's packages as an emotional plot.

Most of the examples were of drama but there some of stories as well. The Cadillac (2020) ad featured some narration from the character that was referenced from *Edward Scissorhands*, with the ad telling the story of her son, including hardships of living with scissors for hands, a story that surely causes the viewer to relate to the character's feelings. The Tourism Australia (2018) ad was also a story, as in addition to characters and a plot, it features narration through the title cards that details the characters' eventful journey.

Ten of the advertisements used the references to create humor. This was achieved through incongruity between two elements, most often by placing the references into completely different context in the ad than that of the film or television series, thus utilizing parodic humor. For example, the Volkswagen (2005) ad recreates the scene where the character is singing from *Singin' in the rain*, but combines it with the remix of the original song, with the electronic music and modern dance moves contrasting with the old film, thus creating a humorous effect. The Doritos (2020) ad, on the other hand, features actor Sam Elliot who is known for Westerns, walking into a saloon, with him and the people inside wearing attire that looks like that used in these films, and with the atmosphere being very tense as everyone is looking at him as he walks up to the counter. He then starts reciting the lyrics to the song "Old Town Road" by Lil Nas X, released in 2018, in a serious tone as if it was a piece of dialogue in a film. This again creates a humorous effect as the modern song's lyrics, including the mention of a Porsche, are placed into this context of an old western town.

In three of the advertisements, the references to film music were used to arouse emotion. It was quite challenging to determine which of the ads that referenced film music, used it to arouse emotion in the viewer. In the end, for the scope of this study, the deciding factor became the use of music as a major tool storytelling, instead of dialogue or narration. This was found in three of the advertisements. For example, the Audi (2020) ad featured no dialogue or narration. Instead, the music and the woman singing transform the atmosphere from gloomy to bright and joyous, as she goes from being stuck in traffic to driving around with everybody joining her in

song. The Volkswagen (2011) ad, on the other hand, features “The Imperial March” by John Williams from the *Star Wars* films, and as there is no dialogue or narration, this piece of score sets the mood for the advertisement. The music, which sounds very grand and is associated with an intimidating character, is paired in the ad with the visual of a child dressed up as this character trying to move various household objects with the power of his mind, as characters in the films are able to. He does not succeed and is disappointed, that is, until he heads outside and the headlights of the car blink at his command, unknown to him, with the help of his father using the car key from inside the house. This use of music together with the visuals is used for emotional effect on the viewer, as it makes the task of child seem much grander than it actually is, at the same time also creating a humorous effect with the incongruity between the references and the context of the ad.

4.2.3 Endorsement

17 of the advertisements included endorsement as means of persuasion, mostly achieved through the appearance of a character who was played by the same actor that played that character in the film or series, in the case of human characters at least. Thus, the use of endorsement had a clear connection to direct references to characters, although a few indirect references to characters also contributed towards endorsement. Simply the appearance of a character did not count as endorsement, however, but they had to be seen using the product, or even making a positive comment about it, either verbally or through their actions. In the Jeep (2020) ad, featuring references to characters and plot from *Groundhog Day*, the main character, portrayed by the same actor as in the film, is not bothered by having to relive the same day over and over again, as he now has a Jeep to drive around in to different places, appearing very content to be driving around in this car. In the Walmart (2020) ad, numerous different film characters arrive to pick up their orders from the store using various type of vehicles, showing that all these well-known characters, no matter which peculiar form of transportation they use, choose to come at their store.

The appearance of an actor who did not appear as a character from a work could also count as an endorsement, if a reference to a character they have played was made. For example, in the Clash of Clans (2015) ad, actor Liam Neeson appears as himself, playing the advertised game, with his character from *Taken* is referenced through dialogue. Thus, references contributing towards endorsements was not limited to the appearance of a character, but could include other types of references to a work as well.

As discussed in section 2.3, one of Aristotle's three proofs is the characteristics of the source of the message, which includes expertise and trustworthiness. For the most part, the use of endorsers within this data was not in order to persuade through expertise. Rather, these characters, some of which are played by famous celebrities, are likely persuaded through trustworthiness, as the viewer is already familiar with them, having seen them before in films or television series. This does not mean that they could not function as experts for certain products; however, no such cases were found in this study.

5 DISCUSSION

The focus of this study was on different types of references to films and television series found in advertisements and how these references contribute to means of persuasion present in the advertisements. Drawing on theories on intertextuality and persuasion, the data was examined using qualitative content analysis. In the analysis, the data was coded using a set of 14 categories, which represented 11 types of references to films and television series and three means of persuasion. These categories were based on Bazerman's (2004) six techniques of intertextual representation that were modified to fit the analysis of audiovisual material, Aristotle's three means of persuasion and Tellis' (2004) chapters on persuasion in advertising. The analysis consisted of a test round where the coding scheme was tested on 10 advertisements and then modified based on what emerged from the data. Rounds of coding the whole data followed the test round, during which the categories were further modified. The codes assigned to the advertisements were finalized after the third round of analysis.

The most common type of reference found from the ads was the reference to a character or object. This was followed by references to plot, visuals and language and forms. If direct and indirect references are considered, indirect reference to characters or objects was the most common, followed by language and forms, indirect reference to character or object and indirect reference to plot. The means of persuasion these references contributed to most frequently were the supportive argument and the use of story or drama. Overall, the references equally contributed to arguments and ways of arousing emotion in the ads. They less frequently contributed towards endorsement, though still a considerable amount.

In terms of connections between the types of references and means of persuasion, references to characters and plot and the use of a story or drama shared the strongest connection. However,

this is quite obvious as characters and plot are two elements featured in story and drama. There is a clear connection between endorsement and direct references to character as well, since the characters from films and television series functioned as endorsers in the advertisements. Arguments, on the other hand, were not tied to references to characters like emotion and endorsement were, but could be achieved through references to other aspects, such as to visuals, plot or language and forms.

Although no previous study that similarly attempted to categorize types of references to films and television series seemed to be found before this study was conducted, the results can nevertheless be compared to an extent with the results of previous studies. The most common types of references at least seem to share similarities to what has been found in previous studies. Hitchon and Jura (1997) mention that ads can borrow visuals and storyline from films, including referencing a character, object or setting. This is similar to what was found in this study, as references to characters or objects, plot and visuals from films or television series were all quite common. Zantides (2016: 71) points out that certain images from films scenes can be used advertising, mentioning the characters' poses from the "I'm flying" scene in *Titanic* as an example. The references to visuals found in this study similarly included instances where the positioning of figures in a shot from a film was mimicked in an ad. Palencia-Lefler (2020) found that ads that use music from films may include or recreate visuals from those films or use the music in a different context, while still either associating it with the narrative of the film or not. This study also found that references to music from films were usually paired with direct or indirect references to visuals, plot or characters. However, the use of film music in a different context with no association to film's narrative was only found in one advertisement in this study. According to Tellis (2004: 144), the supportive argument is the most common type of argument used in advertising. Similarly, the supportive argument seemed to be the most common type of argument used in the advertisements analyzed in this study, thus it is not surprising that it was also the most common type of argument the references contributed to.

Even the most explicit references found in this study are not quite as explicit as manifest intertextuality is in written text, which, as discussed in section 2.2, is marked by such features as quotation marks or reporting clauses. In this study, though, the direct and indirect references to audiovisual aspects were considered as corresponding to the direct and indirect quotes in Bazerman's (2004) framework, in which the former is identified by quotation marks, italics or other typographic means, and the latter, identifies the source and then paraphrases the contents

of the quote. Therefore, the use of actual footage and direct references, in all the categories that included them, would be considered as explicit to the same extent as references marked by quotation marks or other means in written texts. They might not be as easily recognizable for the viewer as quotes in texts that are marked by quotation marks or the source being mentioned. However, as it is unlikely that any advertisement would state in a written or spoken form the source of a quote or visual reference from a film or television series every time such reference occurred, the references mentioned can be regarded the most explicit form on intertextuality in terms of references to specific films and television series. Indirect references found in this study would then correspond to paraphrasing a source.

The advertisements also included a considerable number of interdiscursive references to films and television series. Koskela (2013) also included the category of phrasing and terminology in the analysis of interdiscursivity as it is more implicit than the others. This study also considers it as an interdiscursive means of referencing. The example that was found in this category in this study also included other types of references to the film, which might have caused it to seem more explicit, but alone the use of terminology was quite implicit. All of the references found in this study were intra-modal, there were no references found that were made towards another mode. Of the three proofs, *logos* and *pathos* turned out equally important in persuasion through references to films and television series, though all of them, including *ethos*, were considerably utilized through these references. Thus, it seems emotion is equally important as argument when it comes to utilizing intertextuality towards films and television series in advertising.

As evidenced by the analysis and its results, it seems that this coding scheme and categories of analysis are fit for the analysis of references to films and television series in advertisements that are in video form. There were no examples found of references to television series within some of the categories for the types of references, such as music and comment or evaluation, although this could be due to the amount of data it was possible to collect for this study, and it is possible that examples could have been found from a data of a larger size than that used for this study. Or, it could be possible that references to television series are not very common in some of the categories because these aspects of the series are not as well-known or recognizable to viewers as those of films are. However, the aim of this study is not to make comparisons between the two kinds of references and the notion that references to these two sources could be analyzed similarly was taken as a basis for this study.

This is indeed how it turned out, as the analysis and results show, in the categories that included examples of both, that aspects of films and television could be similarly referenced. Especially in the case of the types of references that were most common within the data, it was clear that these aspects of films and television series could be referenced in a completely similar manner, even in terms of how they were referenced directly and indirectly. The three means of persuasion seem to be suited for the analysis of references to films and television as well, since a great number of examples of references contributing to each means were recognized. It seems that these kinds of references can be used to make arguments, arouse emotion and use endorsers to aid in persuading the viewer.

Even though the categorization used to code the data in this study seemed to be valid for analyzing these references, there could be other ways to categorize them based on a different framework than that used here, especially in terms of the types of references. In this study, the references were recognized based on what aspect of the source work they borrowed, but it could be possible to view them on another level, for example, as parodies, instead of looking at all the elements individually. In the case of this study, using this categorization made it possible to study the linguistic, visual and aural aspects, such as visuals, music and quotes, as separate and inspect their use specifically.

The analysis of the data and the data itself had certain limitations. As mentioned, the data collection involved watching a large number of advertisements in order to find ones that fit the criteria for this study. Considering the scope of this study, the time used for the data collection was limited, thus it was not possible to collect a greater number of ads than 50. These were collected as systematically as it was possible for this kind of data, although they could not be chosen at random as a certain platform and search terms had to be used to get possibly relevant results from which to collect the ones that fit the criteria.

Even before the actual analysis, at the stage of the data preparation, the results could have been affected by whether every single reference present in the ads was identified. If another researcher had gone through the data, it is possible that they could have recognized even more implicit references, although relevant parts of the source work were consulted to help ensure that all references were spotted. The coding scheme itself was partly affected by what was found from the data and how the framework was adapted to fit this type of data, but even given this specific coding scheme, the results could have still differed to an extent if coded by another person. Even more so, this might have been the case for the direct and indirect references, in

the categories that included them, as the differences were subtle in some cases. However, there were multiple rounds of analysis to ensure that the data was coded as consistently as possible, until no needed changes in the codes ascribed to the advertisements were identified anymore, even if it was done by one person only.

6 CONCLUSION

The aim of this study was to find out what different types of intertextual references to films and television series are used in advertising and also, how these references contribute to different means of persuasion present in the ads. As a result of the analysis, 11 different types of intertextual references were identified from the data and they contributed all three means of persuasion in the ads. References to characters or objects and plot were the most common among the data, with references to visuals and language and forms also being quite frequent. Characters, visuals, plot, quotes, music and sounds could be referenced directly or indirectly, as well as the name of the source work via a mention, depending on the degree the reference modified or changed aspects of the source work to fit the context of the advertisement, if changed at all. The advertisements also often used language and forms that echo films and television series beyond referring to a specific work, thus displaying interdiscursivity. This included featuring actors that are iconographic to a genre of films, featuring certain plot or visual aspects typical to certain genres of films or television series and using certain patterns of expression typical to films.

These references most commonly contributed to supportive arguments or were used to create a story or drama in order to arouse emotion in the viewer. Overall, the references contributed to arguments and ways to arouse emotion very frequently and both in the same number of advertisements. They contributed endorsement less frequently, in about half of the number of ads as the other two means, nonetheless a considerable amount.

These results offer knowledge on how and for what purposes, in terms of persuasion, intertextual references to films and television series are used. This knowledge could be useful mostly for those who are also interested in studying this topic, but also to an extent even to advertisers

themselves. Considering the size of the data for this study, the results might not reflect the use of film and television series references on a larger scale. However, they might give insight into how these kind of references in advertising videos, or other media that are in video form, can be analyzed and categorized. Future research could thus be conducted using the same categorization for types of references in order to find out how television series reference films, for example. Or, advertisements could be studied using a different framework than what was used in this study as a basis for the categorization of the types of references or the means of persuasion they contribute to. The same categorization used in this study could also be used to study a larger number of advertisements to research whether the results would differ from the results of this study.

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APPENDIX 1: THE CODING OF THE DATA

| Advertisement | 1 | 2a | 2b | 3a | 3b | 4a | 4b | 4c | 5a | 5b | 6a | 6b | 7a |
|---------------------|---|----|----|----|----|----|----|----|----|----|----|----|----|
| Audi 2008 | | | | x | | x | | | | | | | |
| Audi 2015 | | | | | x | | x | | | x | | | |
| Audi 2020 | | | | | | | | | x | | | | x |
| Bug Light 2021 | | | | | | | x | | | | | | |
| Cadillac 2021 | | | x | | x | | | x | | x | x | | |
| Clash of Clans 2015 | | | x | | | | | | | | | | |
| DirecTV 2012 | | | x | | | | | | | | | | |
| Discover Card 2020a | x | | | | | | | | | | | | |
| Discover Card 2020b | x | | | | | | | | | | | | |
| Doritos 2020 | | | | | | | | | | | | | |
| Esurance 2015 | | x | | | | | | | x | | | | |
| eToro 2018 | | | x | | x | | x | | | | | | |
| Facebook 2020 | | x | | | | | | | | | | | |
| FedEx 2003 | | | x | | | | | x | | | x | | |
| Fiat 2018 | | | x | | x | | x | | | | x | | |
| Hiltl 2008 | x | | | | | | | | | | | | |
| Honda 2012 | | | x | | x | | x | | | x | x | | |
| Jaguar 2014 | | | | | | | | | | | | | |
| Jeep 2018 | x | x | x | | | | | | | | | | |
| Jeep 2020 | | x | | x | | | x | | | | | x | |
| KFC 2017 | | | x | | x | | x | | | | | | |
| Kia 2014 | | x | | | | | x | | x | x | | | |
| Kia 2015a | | | x | | | | | | | | | | |
| Kia 2015b | | | | | | | | | | | | | |
| Lincoln 2014 | | | | | | | | | | | | | |

| Advertisement | 7b | 8a | 8b | 9 | 10 | 11 | 12a | 12b | 12c | 13a | 13b | 13c | 14 |
|---------------------|----|----|----|---|----|----|-----|-----|-----|-----|-----|-----|----|
| Audi 2008 | | | | | | x | x | | | | | | |
| Audi 2015 | | | | | | x | | | x | x | | | |
| Audi 2020 | | | | | | x | | | | | | | x |
| Bug Light 2021 | | | | | | | | | | x | | | |
| Cadillac 2021 | | | | | | x | | | x | x | | | x |
| Clash of Clans 2015 | | | | | | | | | | | | | x |
| DirecTV 2012 | | x | | x | | | x | | | | | | |
| Discover Card 2020a | | | | | | | | | x | | | | |
| Discover Card 2020b | | | | | | | | | x | | | | |
| Doritos 2020 | | | | | | x | | | | x | x | | |
| Esurance 2015 | | | | | | | x | | | x | | | |
| eToro 2018 | | | | | | | | | | x | x | | |
| Facebook 2020 | | | | | | | | | x | | | | x |
| FedEx 2003 | | | | | | | | | x | x | | | |
| Fiat 2018 | | | | | | | | | x | x | | | |
| Hiltl 2008 | | | | | | | | | x | | | | |
| Honda 2012 | | | | | | | | | | x | | | x |
| Jaguar 2014 | | | | | | x | | | | | | | x |
| Jeep 2018 | | | | | | | | | | | | | x |
| Jeep 2020 | | | | | | | | | x | | | | x |
| KFC 2017 | | | | | | | | | x | | | | |
| Kia 2014 | | | | | x | | | | x | | | | x |
| Kia 2015a | | | | | | x | | | | x | | | x |
| Kia 2015b | | | | | | x | | | x | | | | |
| Lincoln 2014 | | | | | | x | | | | x | | | |

| Advertisement | 1 | 2a | 2b | 3a | 3b | 4a | 4b | 4c | 5a | 5b | 6a | 6b | 7a |
|------------------------|---|----|----|----|----|----|----|----|----|----|----|----|----|
| M&M's 2016 | | | | | x | | x | | | | | x | |
| Mercedes-Benz 2019 | x | x | x | | | | | | | | | | |
| Mobile Strike 2017 | | | x | | | | | | x | | | | |
| Mountain Dew 2020 | | | x | x | | x | | | x | x | | x | |
| Olay 2019 | | | | | | | | | | | | | |
| Pepsi 2018 | | x | | | | | | | | | | | |
| Pure Blonde 2010 | | | | | x | | x | | | | | | |
| RadioShack 2014 | | x | | | | | | | | | | | x |
| Snickers 2014 | | x | | | | | | | | | | | |
| Snickers 2015 | x | | | | x | | | | x | | | | |
| Snickers 2016 | | x | x | x | | | | | | | | | |
| SodaStream 2016a | | x | | | | | x | | x | | | | |
| SodaStream 2016b | | x | | | | | | | | | | | |
| Squarespace 2017 | | | | | | | | | | | | | |
| Stella Artois 2019 | | | x | | | | | | | | | | |
| Tourism Australia 2018 | | | x | | | | x | x | x | | | | |
| Toyota 2020 | | | | | | | x | | | | | | |
| Uber Eats 2021 | | x | | x | | | | | x | | | | |
| Volkswagen 2005 | | x | | x | | x | | | | | | | x |
| Volkswagen 2011 | | | x | | | | | | | | x | | |
| Volkswagen 2012a | | | x | | | | | | | | | x | |
| Volkswagen 2012b | | x | x | x | | | | | | | x | | x |
| Walmart 2020 | | x | | | | | | | x | | | | |
| Warburtons 2015 | | | x | | | | | | | | x | | |
| Wix.com 2017 | | | | | | | | | | | | | |
| | 6 | 16 | 20 | 7 | 9 | 3 | 13 | 3 | 10 | 5 | 8 | 5 | 2 |

| Advertisement | 7a | 7b | 8a | 8b | 9 | 10 | 11 | 12a | 12b | 12c | 13a | 13b | 13c | 14 |
|------------------------|----|----|----|----|---|----|----|-----|-----|-----|-----|-----|-----|----|
| M&M's 2016 | | | | | | | | | | | | x | | |
| Mercedes-Benz 2019 | | | x | | | | | | | x | | | | |
| Mobile Strike 2017 | | | | | | | | | | | | | | x |
| Mountain Dew 2020 | | | | | | | x | | | x | x | | | |
| Olay 2019 | | | | | | | x | | | x | x | | | |
| Pepsi 2018 | | | | x | | | | | | | | | | x |
| Pure Blonde 2010 | | | | | | | | | | | x | | | |
| RadioShack 2014 | x | | | | | | | | x | | | | | |
| Snickers 2014 | | | | | | | x | | | x | x | x | | |
| Snickers 2015 | | | | | | | x | | | x | x | x | | |
| Snickers 2016 | | | | | | | | | | x | | x | | |
| SodaStream 2016a | | | | | | | | x | | | x | | | |
| SodaStream 2016b | | | | | | | | | | | | | | x |
| Squarespace 2017 | | | | x | x | | | | | | x | | | |
| Stella Artois 2019 | | | | | | | | | | | x | | | x |
| Tourism Australia 2018 | | | | | | | x | | | x | x | | | x |
| Toyota 2020 | | | | | | | | | | x | x | | | |
| Uber Eats 2021 | | | | | | | | | | | | x | | x |
| Volkswagen 2005 | | | | | | | | | | x | | x | x | |
| Volkswagen 2011 | | x | | | | | | | | | | x | x | |
| Volkswagen 2012a | | x | | | | | | | | | | x | | |
| Volkswagen 2012b | x | | | | | | | | x | | | | | |
| Walmart 2020 | | x | | | | | | | | x | | | | x |
| Warburtons 2015 | | | | | | | x | | | x | x | | | x |
| Wix.com 2017 | | | | | | | x | | | x | x | | | |
| | 2 | 3 | 2 | 2 | 2 | 1 | 16 | 4 | 2 | 24 | 23 | 10 | 3 | 17 |