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的多维度分析

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Analysis of
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　　广告作为一种特殊的交际形式不仅能对消费者的观念、态度及行为产生一定影响,作为一种文化载体,它还会在某种程度上反映人们社会文化价值观的取向及变化趋势。近年来,越来越多的学者把广告作为语言、文化及社会学领域里的重要研究对象。本论文集摘选了四篇优秀的硕士论文,分别采用互文性理论、关联理论、性别研究理论及体裁分析理论等,从不同角度多方位地对英语广告交际语言进行了尝试性研究。

　　《英语平面广告中的互文性分析》指出互文性理论是当代西方后现代主义文化思潮中产生出来的一种文本理论。自从 1969 年法国学者朱莉娅·克里斯特瓦提出"互文"这一概念以来,互文研究在文学批评、翻译等许多领域得到了长足发展。然而,尽管实用语篇诸如广告语篇中存在着普遍的互文现象,有关实用语篇方面的互文研究依然非常少。本文运用互文分析理论,对平面广告中的互文现象进行分析,着重研究互文性在平面广告中的表现形式、语篇功能及相应启示。

　　文章回顾了互文理论的起源和发展、前人对广告中互文性的研究、以及广告语篇中基本的互文性分析要素。文中的案例分析部分根据互文性在广告语篇中的不同表现形式,把互文性大致分为三类:细节互文、体裁互文和文化互文。其中每一类互文在广告中又有许多不同的表现手法。通过对选取的十六则平面广告的文字和图像进行分析,文章阐释了互文在广告中的运用机制,并指出合理运用互文手段可以增加广告的注意价值、记忆价值,进而达到

广告的交际目的。另外,文章还提出了运用互文手段应该注意的几点问题。

《从关联理论角度研究英语平面广告交际》指出关联理论认为语言交际是一个以关联为基础的明示－推理过程。根据该原则,每一个明示的交际行为都应设想为它本身具有最佳关联性。交际过程中,说话者的话语传递具有最佳关联假设的意图,而听者总是希望以最小的努力获得最大的回报,话语理解就是寻找最佳关联解释的过程。平面广告以书面语篇为交际形式,与其他任何形式的言语交际不存在本质差异,因此该理论对于广告交际理应具有解释力。

文章以关联原则为出发点,总结出广告标题是广告交际中的明示刺激,是实现交际目的的最佳关联手段。研究指出了可借助标题实现最佳关联的四种方式:简明、包含充足新信息、包含具有广告价值的名称、将广告所叙述内容与先前的事实或预期相结合。这些方式可通过增加语境效果或减少处理努力使广告交际获得最佳关联。通过对四种知名英语杂志上刊登的 30 余篇不同类型产品的广告进行定性研究,作者研究了广告商在广告交际中的信息意图和交际意图,明示交际和隐蔽交际形式以及广告受众的推论过程。文章表明广告交际作为一个涉及信息意图和交际意图的交际过程,从广告商的角度来说是一种明示过程,即把信息意图和交际意图明白地表现出来,而由于信任度较低等原因,广告交际也可能采用隐蔽交际形式。而从广告受众的角度来说,交际又是一个推理过程,推理就是根据说话人的明示行为,结合语境假设,获得语境效果,获知广告商的意图。其中隐蔽交际可能有三种具体目的,即暗示产品或服务优越性,提供特殊价值,涉及某些敏感话题。隐蔽交际有助于广告商把某些不便于明说的信息以委婉的方式表达出来,依靠读者的推论能力得出广告商希望传递给读者的意图,其目的在于不完全暴露广告商的推销意图,逃避一定责任,避免引

起读者的反感。文章最终指出关联理论能较好地解释广告交际，并对将来相关研究提出建议。

《杂志广告中的性别角色——中国本土企业与中美合资企业广告的比较研究》以霍夫斯泰德五个文化价值维度其中之一的男性/女性维度作为理论基础，以中国本土企业以及中美合资企业的杂志广告为研究对象，运用广告研究普遍采用的解释性内容分析法（interpretive content analysis），对广告中出现的人物性别、年龄、角色、以及所处场景等四个要素进行了对比的描述性分析，并试图从社会和文化的角度探讨和阐述广告中因受中美文化的影响而表现出的不同特点。

文章通过对数据的分析以及对四点假设的测试指出：中国本土企业广告因受中国文化影响更大而更具女性国家特质（feminine culture）；中美合资企业相比中国本土企业，受中美两种文化价值观影响，因而其广告更具男性国家特质（masculine culture）。

作者根据中国社会现有的两性观念以及两性社会地位的调查，初步探讨了有可能造成广告对男女人物角色描述有所不同的原因，以及广告是否在某种程度上体现了男女性别角色观念在中国社会的转变等问题。文章希望能够为已经或即将进入中国市场的中外广告用户提供中国社会两性观念的历史和现状的基础知识，帮助他们初步预测在中西传统和现代两种价值观的影响下性别观念可能发生的转变及其走向，从而在其广告中采取更有效的性别诉求，以期更有效地与中国消费者进行沟通，为其产品推广服务。

《英国印刷旅游广告的体裁分析》以体裁分析理论为框架，结合功能语言学评价理论，从体裁结构和词汇－语法特点两方面对旅游广告进行分析。通过对随机选取的50篇英国旅游广告的研究分析，研究者发现：

第一，英国旅游广告语篇的体裁结构如下："引起读者注意－确立旅游产品资历证明－介绍旅游产品－名人或游客对景点的评

价－指导性信息－唤起目标消费者采取行动"。英国旅游广告语篇通过这六个语步(moves)及其相应的话步(steps)来实现其交际目的:信息性和劝说性。语料分析和统计表明,语步 1、语步 3 和语步 6 是旅游广告语篇的核心语步和必选成分;语步 2、语步 4、语步 5 则具有一定的可选择性。旅游广告撰稿人根据具体交际情景和目的,有选择地使用语步、话步和顺序来实现特定的交际目的。
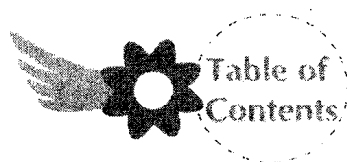
第二,英国旅游广告在使用评价资源方面体现出如下特征:撰稿人用大量积极鉴赏(appreciation)来唤起读者的情感,协商主体间的态度;少量运用非作者情感(non-authorial affect),即以读者作为情感体验的主体,几乎不使用作者情感(authorial affect);评判(judgment)极少出现。态度强度趋于中偏高,在语言上很少使用强度极高的评价。旅游广告主体为单声(monoglossia)话语,以陈述语气的肯定形式表现,具有客观性,但少量引入多声模式,赋予语篇对话性,在一定程度上提高广告语篇的互动性。

体裁结构分析从宏观上描述了英国旅游广告,而评价分析则从词汇－语法选择这一微观层面研究了此类体裁的交际目的是如何具体实现的。文章采用体裁分析和评价理论相结合的方法较为全面地分析了英国旅游广告。

总之,通过不同的研究视角,本论文集从互文性理论、关联理论、性别研究理论及体裁分析理论等不同角度对英语广告语言进行了探讨。我们衷心希望能在一定程度上丰富英语广告交际方面的研究,并为相关从业者和特殊用途英语教学提供一点参考。文中难免有不足之处,欢迎读者批评指正。

史兴松　博士
2007 年 7 月

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A Study of Intertextuality in English Print Advertisements

Introduction

1.1 Purpose of the Research

Intertextuality refers to a kind of relationship that the texts are interwoven with each other. Intertextuality is a common feature of all texts. In recent years intertextuality has received extensive study in the field of literature criticism and proves to be an effective analytical tool. However, few researches have been done on intertextuality in the field of applied linguistics such as advertising despite of its great importance in advertising communication. This paper is a tentative study to describe and analyze intertextuality in print advertisements.

On the whole, this paper analyses forms and functions of various intertextualities in print advertisements. On the basis of intertextual theory, the paper aims at investigating forms of intertextuality in the advertising discourse and how intertextual texts work in the successful adverting communication.

1.2 Data Collection and Research Methodology

The data used for analysis in this thesis are all print advertisements. Sixteen English advertisements and several Chinese advertisements together with their English translation versions are selected. Criteria for selection are as follows: First, the ads chosen must typically present an intertextual nature. All ads are intertextual in nature. However, only those that present the intertextual nature typically are chosen so as to better reveal operating mechanisms of intertextuality. Second, ads chosen in the paper are regarded as successful ones. They either win international ad awards such as "The One Show", or are regarded as representative works of the top-class ad agencies such as DDB. Most of the ads are chosen from the international ad awards collections, famous ad agency work collection, vintage ad collections, examples illustrated in English advertising handbooks, etc.

On the whole, case study is adopted as the major research method in the paper. Sixteen English print advertisements, categorized into three types, i. e. , specific intertextuality, generic intertextuality and cultural intertextuality, which are examined from perspectives of both ad language and illustrations. Generalization will be made after analysis of each group of examples. Several Chinese advertisements together with their English versions are examined in the discussion part.

Literature Review

Since Julia Kristeva coined the term intertextuality in the 1960s,

its concept has been extensively studied particularly in the field of literature criticism. This chapter will have a general review of the principal theories on intertextuality and examine the relevant studies on print advertising from the viewpoint of intertextuality. It is intended to serve as a theoretical basis for the case analysis in the next chapter.

2.1   Historical Overview of Theories on Intertextuality

In this section, the historical origin and general development of theories on intertextuality will be introduced briefly.

2.1.1   M. M. Bakhtin: The Social Word and Dialogism

Usually the Russian literary theorist M. M. Bakhtin is regarded as the originator of the intertextual theory. "Although the term of intertextuality is not Bakhtin's, the development of an intertextual approach to texts analysis was a major theme of his work throughout his academic career, and was closely linked to other important issues including his theory of genre." (Fairclough 1992: 101)

Even in Bakhtin's earliest writings, he points to the relative neglect of the communicative functions of language within mainstream linguistics, and more specifically to the neglect of ways in which texts and utterances are shaped by prior texts that they are "responding" to, and by subsequent texts that they "anticipate". For Bakhtin, all utterances both spoken and written, from the briefest of turns in a conversation to a scientific paper or a novel, are demarcated by a change of speaker, and are oriented retrospectively to the utterances of previous speakers and prospectively to the anticipated utterances of the next speakers. Thus, "each utterance is

a link in the chain of speech communication. " All utterances are populated, and indeed constituted, by snatches of others' utterances, more or less explicit or complete: " Our speech... is filled with others' words, varying degrees of otherness and varying degrees of ' our-own-ness ', varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and reaccentuate. " (Bakhtin 1986: 89)

In conclusion, Bakhtin believed that no utterances or work is independent or " monumental".

2.1.2　Julia Kristeva: Dialogism to Intertextuality

In the late 1960s Julia Kristeva coined the term " intertextuality" in the context of her influential accounts for western audiences of the work of Bakhtin.

According to Kristeva, intertextuality implies " the insertion of history (society) into a text and of this text into history. " (Kristeva 1986: 39) By " the insertion of history into a text", she means that the text absorbs and is built out of texts from the past (texts being the major artifacts that constitute history). By " the insertion of the text into history ", she means that the text responds to, reaccentuates, and reworks past texts, and in so doing helps to make history and contributes to wider processes of change, as well as anticipates and tries to shape subsequent texts. This inherent historicity of texts enables them to take on the major role they have in contemporary society at the leading edge of social and cultural change. " The rapid transformation and destructing of textual traditions and orders of discourse is a striking contemporary

phenomenon, which suggests that intertextuality ought to be a major focus in discourse analysis. " (Fairclough 1992: 102)

In the essay *Word*, *Dialogue*, *Novel*, Julia Kristeva referred to texts in terms of two axes, i. e. , horizontal axis and vertical axis. According to Kristeva, on the one hand there are horizontal intertextual relations of a " dialogical sort" between a text and those which precede and follow it in the chain of texts. For example, speaking turns in a conversation incorporate and respond to turns which precede them, and anticipate those which follow. On the other hand, there are vertical intertextual relations between a text and other texts which constitute its more or less immediate or distant contexts.

It is significant that Julia Kristeva coined the term, "intertextuality", and developed the concept of intertextual relations based on Bakhtin's "dialogism". It was Julia Kristeva that called people's attention to the intertextual concept. However, her words were too difficult to understand for the contemporary literary professors. It was after her student, Roland Barthes' further clarification and explanation that the idea of intertextuality became more popular among the critics.

2.1.3 Roland Barthes

Since Roland Barthes learned the idea of intertextuality from Julia Kristeva in a lesson, he had become one of the most active advocators of this concept. Due to his efforts, the French encyclopedia added the term of intertextuality, which meant that the intertextual theory became more popular among the French literary field.