



## Cultural Fixation In Headlines: Phrases That Influence Public Perception

Dr. Amarni Asma<sup>1</sup>

<sup>1</sup>Kasdi Merbah University, Ouargla, Lefeu Laboratory (Algeria)

Email : [abimouloud\\_asma@yahoo.fr](mailto:abimouloud_asma@yahoo.fr)<sup>1</sup>

### APA Citation:

Asma, A., (2023). Cultural Fixation In Headlines: Phrases That Influence Public Perception, *Journal of Language and Linguistic Studies*, 19(3), 75-84; 2023.

Submission Date: 16/06/2023

Acceptance Date: 21/09/2023

Published Date: 15/10/2023

---

### Abstract

The utilization of fixed expressions, whether they are linguistic or culturally rooted, is a common practice in newspaper headlines. This research places its focus on cultural fixation, which pertains to elements of culture that are widely shared and ingrained in the community, such as movie titles, political or advertising slogans, song snippets, and more. It offers an in-depth examination of how cultural fixation contributes to the discourse in journalistic headlines. The incorporation of these intertextual elements is a deliberate choice and a rhetorical strategy aimed at capturing the reader's attention and providing commentary on the presented information. The air of mystery evoked by headlines built upon cultural fixation prompts the reader to draw parallels between the cultural reference and the subject matter, with the goal of uncovering the underlying commentary and reconstructing the intended meaning conveyed by the headline.

**Keywords:** cultural fixations, journalistic headings, communicative intent, commentary style

---

### Introduction:

This article endeavors to shed light on the utilization of fixed language structures within the realm of journalism, with a particular focus on headlines. We illustrate this phenomenon by presenting examples of headlines extracted from Algerian newspapers in the French language.

In the creation of these headlines, journalists draw upon a repository of shared cultural expressions that they did not originate. While the utilization of culturally entrenched frozen expressions is prevalent across various forms of discourse, it acquires a more pronounced pragmatic impact when it influences the content of journalistic headlines items that occupy a prominent position in readers' attention.

Email : [abimouloud\\_asma@yahoo.fr](mailto:abimouloud_asma@yahoo.fr)<sup>1</sup>

Indeed, the incorporation of these cultural units into headlines generally serves a distinct purpose. In this article, we delve into the role of cultural frozenness within headlines and explore the nuanced meanings it can evoke, all in pursuit of the specific communicative objectives that typify journalistic genres.

To do this, it is necessary to establish a distinction between lexical frozenness and cultural frozenness in the first place. Then, we delve into the presence of frozen language in journalistic discourse, particularly in headlines, with a focus on commentary-style headlines. Next, we analyze the provided examples to address our research question.

### **1- Lexical Fixity vs. Cultural Fixity:**

Phraseology is a field "that deals with lexical sequences perceived as preconstructed" (Legallois D., Tutin A., 2013, 3). These multi-word expressions, marked by fixity, are also known as idiomatic expressions or locutions and constitute essential elements of a language's phraseology.

Fixity is a concept that refers to the anchoring of elements within a linguistic sequence. It encompasses various criteria that characterize a language's phraseological units to varying degrees. In fact, fixed expressions, comprised of multiple elements, are primarily distinguished by their multi-word nature. They are marked by resistance to certain grammatical transformations, a lack of synonymous equivalents, immunity to the insertion of other elements, and a lack of currency. Moreover, these complex structures often exhibit semantic opacity, meaning that their meanings cannot be deduced transparently from their individual components. Their comprehension does not result from a simple combination of meanings. "Fixed expressions, thus, operate somewhat like simple words with conventional and preconstructed meanings." (Kleiber G., 1994)

Similar to the previously mentioned examples, these headlines feature the incorporation of sequences originating from various cultural sources.

Lexical fixation (frozen) refers to combinations of words that have a specific meaning that goes beyond the sum of their parts. It encompasses various fixed and lexicalized expressions and phrases belonging to all grammatical classes and can be found in dictionaries. These include adjectival, prepositional, adverbial, nominal, and verbal phrases, as well as phraseological expressions like proverbial and idiomatic phrases.

The second type, namely cultural frozenness, refers to intertextual sequences; "these are statements memorized by subjects of the same linguistic community. These are cultural references." (SULLET-NYLANDER F., 2005, p. 118)

On this note, B.-N. GRUNIG (1990, 113) argues that frozenness not only affects language but also culture. Thus, frozen expressions encompass a wide range of sequences that go beyond two words and extend to the level of text. According to the author, the term "locution" is a very broad concept that also includes:

- All memorized syntagms or phrases, in their great diversity, including titles (of books, plays, films, shows, etc.), fragments of songs or poems, ritual words, acronyms, proverbs, slogans, nursery rhymes, historical phrases and designations, and more. (Grunig B.-N., 1990, 236)

Renowned expressions, often originating from popular culture, have become so familiar and memorized that they are used almost automatically, without revisiting their origins. Cultural frozenness is evident in a wide range of expressions, spanning from titles of famous novels and films to memorable songs, sports, political or advertising slogans, excerpts from sacred texts and poems, as well as literary or philosophical quotations for which the original author can be identified. Frozen expressions often result from immense popularity or resounding success. For example, the

expression "May the Force be with you" from the Star Wars saga has become a true cinema classic and is used by many people, including those who have never seen the films.

Similarly, titles of successful songs can become frozen expressions, such as "Like a Rolling Stone" by Bob Dylan or "Imagine" by John Lennon. These famous and memorized expressions, whether they originate from literature, cinema, music, or advertising, play a significant role in journalistic discourse as they can evoke ideas, events, or beliefs that are immediately recognizable to those who share the same culture.

## **2- Frozenness in Journalistic Discourse:**

In the media landscape, the use of preconstructed and prefabricated language holds crucial importance in how information is presented to the general public. Whether through catchy newspaper headlines, political analyses, or online publications, the use of pre-established expressions wields significant influence over the perception of events.

The examination of existing research highlights that frozen sequences are frequently used in the print media, as demonstrated by researchers such as (Fiala and Habert, 1989), (Leroy, 2005), (Sullet-Nylander, 2002/2005), and (Haßler et Hümmer, 2005). The semantic-pragmatic and structural characteristics that define them, such as polylexicality and figuration, as well as their expressiveness, well justify their use in this type of discourse. These frozen expressions find their legitimate place in print media as they enable writers to condense information impactfully while adding a stylistic dimension to their articles. They also serve to capture readers' attention and effectively convey information.

Journalists tend to deliberately draw from the reservoir of prefabricated expressions, which are imbued with emotional weight and/or expressive power that help to better "visualize" the concept. The use of these expressions in discourse adds an extra dimension to the message and creates a "special effect at the moment of communication" (González R., 2002, 140), which explains their remarkable frequency in journalistic article headlines.

In this article, particular attention is given to commentary-style headlines that aim to judge and evaluate information. The use of cultural frozenness in these headlines adds an argumentative dimension while directing the discourse towards the journalist's point of view.

## **3- Cultural Frozenness in Commentary Headlines: The Guarantor of Engagement:**

The inclusion of famous cultural expressions is one of the significant strategies in crafting newspaper headlines. This is why we chose to focus our study on headlines based on frozenness. Indeed, the creation of headlines represents a language practice of crucial importance in constructing media discourse. These essential elements have the mission not only to summarize the core content of the article but also to captivate and attract the reader's attention, thereby encouraging them to delve into the text in detail.

Furthermore, the "engagement issue" (Charaudeau, 2006, 32) is particularly prominent in article headlines. These statements are at the forefront of reading journalistic texts and thus play an essential role in attracting and seducing readers.

However, to meet these constraints, headlines exhibit a wide structural diversity. In this regard, the introduction of cultural frozenness into headlines results in provocative statements designed to arouse curiosity, surprise, intrigue, and even elicit a smile. These headlines "reveal the spirit of the article more than its content and often rely on wordplay inspired by movie or book titles, advertising slogans, etc." (Martin-Lagardette G.L., 2005, 137).

The title is often conditioned by the genre of the article. Its structure, in most cases, responds to the communicative aims of the genre. In this regard, De Broucker distinguishes two generic categories, thereby grouping different types of writing in the print media: information genres and commentary genres. According to him, the essential difference between these two major writing genres is that "the subject of the former is a fact meant to inform, while that of the latter is an idea seeking to assert" (De Broucker, Hirschauer, 2010, 87). While information genres aim to report and convey information objectively, commentary genres encompass articles that aim to interpret information and take a position in relation to current events. Sophie Moirand linguistically distinguishes these two genres by "objectified enunciation" and "subjectivized enunciation." The trend of titling an article by referring to other texts from shared cultural discourse is increasingly noticeable in various newspapers, especially in interpretative article headlines.

#### **4- The Discursive Contribution of Cultural Frozenness in Newspaper Headlines:**

After briefly examining some issues of French-language Algerian newspapers, we observed that the use of cultural frozenness is primarily concentrated in the headlines of commentary articles, such as editorials, columns, and analyses. These articles feature headlines based on the literal reuse of original structures from the literary, advertising, religious, cinematic fields, as shown in the following examples:

- The words to say it (Liberté, February 4, 2009)
- Les mots pour le dire (Liberté, 4 février 2009)
- Les copains d'abord (Liberté, 22 juin 2012)
- Au suivant... (Liberté, 19 juillet 2012)
- Partis : en attendant Godot (Liberté, 11 avril 2013)
- La raison du plus fou (Liberté, 7 septembre 2013)
- Le fou du roi (Liberté, 5 novembre 2013)
- Droit de savoir (Liberté, 10 juin 2013)
- KILL BILL (Liberté, 10 juillet 2012)
- M. Spock (Liberté, 6 novembre 2013)
- Ya-t-il un pilote dans l'avion ? (Liberté, 5 avril 2010)

These headlines showcase the remarkable diversity of sources of cultural frozenness that journalists draw from.

This practice falls under intertextuality as the headline statements refer to sequences whose source is identifiable. Indeed, the statement 'Les mots pour le dire' is the title of a very famous novel, 'Les copains d'abord' is the title of a famous song by Georges Brassens, 'Au suivant' is the well-known song by Jacques Brel, 'Partis: en attendant Godot' refers to the most famous theatrical work by Samuel Beckett 'en attendant Godot,' 'La raison du plus fou' is a comedy-drama film released in 1973, 'KILL BILL' is a film title, and 'Ya-t-il un pilote dans l'avion?'" Is there a pilote on the plane ? is the title of an American comedy film.

This choice implies a direction of the reading of the headline towards a particular intellectual and social aspect as it refers to a thought originating from its first enunciator. Indeed, often produced by original authors and presented in the form of fixed, complete statements based on language

stereotypes, these expressions are considered by G. Lugrin (2006, 226) as potential hypotexts<sup>1</sup>.

Indeed, the use of cultural frozenness, which constitutes "the set of standardized quotations that have entered the public domain, the set of universally known frozen statements, i.e., the established expression (film title, advertising slogan...)" (Lugrin G., 2006, 223-224), opens up the headline to interdiscourse and invites the reader to establish a connotative link between their encyclopedic knowledge and the message that the journalistic enunciating instance aims to convey.

This titling approach aligns with the communicative purpose inherent to editorials, which are emblematic of the commentary genre and are generally perceived as the "ideal place for reflection, judgment, and engagement" (Antoine et al., 1995, 105). It reflects the ideological orientation of the article and declares its essentially argumentative scope, seeking to legitimize a particular thesis and gain the readers' support on a matter of public interest.

The editorial could be the typical example of subjective involvement that puts into text an opinion about an important event emerging in the news with such force that it requires a particularly strong reaction. These two elements (reactive stance towards a contextual referent, personal or collective involvement of the newspaper) should linguistically manifest themselves through the significant presence of deixis. (Dubied A., Lits M., 1997, 55).

The title 'Partis: en attendant Godot' criticizes the response of Algerian political parties, who, one year before the presidential election, seem far from actively engaged in preparing for this major event, which corresponds to the Arab Spring, following the example of neighboring countries like Tunisia, Libya, and Egypt. Paradoxically, in Algeria, the presidential election, which is a crucial deadline, is not at the top of the agenda for these political parties.

The title mentioned above rekindles a literary cultural reference, leading to an embedding and entangling of multiple voices that seem to conceal the voice of the journalist who wishes to pass judgment on the country's political situation.

Furthermore, we emphasize the importance of recognizing that the specific choice of cultural frozenness to express the most crucial element of the article, namely the title, is not arbitrary. It is rather motivated by a well-defined communicative intention. In reality, certain intertextual elements are deliberately used to reinforce an ironic dimension.

This has a pragmatic implication in terms of guiding readers in a semantic direction while influencing their perspective to adopt and share the journalist's point of view. This argumentative process begins with the formulation of the title, as the choice made therein reveals the authorial stance of the journalist.

Let's take the example of the editorial title "M. Spock." This name immediately brings to mind a famous movie character. The introduction of this cinematic reference triggers an analogical reaction in the reader, reactivating their knowledge about this character. Being at the forefront of an editorial commenting on an event previously reported in an article, this title creates an ironic and critical effect adopted by the journalist towards certain politicians, especially Mr. Saâdani, the leader of the FLN, who is compared to Mr. Spock. According to the journalist, he is a "Vulcan" because he seems to have landed from another planet. Similarly, Abdelmalek Sellal, the Prime Minister, is compared to Captain "Kirk," another character from the movie.

The title generates analogies that extend even into the text of the editorial. The article is full of

---

<sup>1</sup>- See the definition of "hypotexte" in G. Genette's "Palimpsestes," Paris, Seuil, 1982, page 11.

these ironic traces that go beyond mere argumentation to express an attitude of evaluation or even denunciation. Thus, the choice of the title highlights the journalist's ethos and reflects their stance towards these political leaders.

Furthermore, this strategy relies on analogy, which enables the emergence of connoted meanings stored in the "cultural competence" of a given discursive community (Kerbrat-Orecchioni, 1977, p. 126). The intertextual elements offer an alternative perspective on the event in question. This guides the reader's perception towards different angles in order to persuade the reader and encourage them to align with the journalist's point of view.

It is through this intentional intertextuality that argumentation by analogy is activated. It aims to comment on current events in a specific way by identifying the most relevant aspect to characterize them and encouraging the reader to recognize this aspect. This practice immerses the audience in the conceptual universe crafted by the journalist: the reader can interpret the presented data through a colored lens, thanks to argumentation by analogy.

Furthermore, several other titles based on cultural frozenness have been noted in humor columns. Indeed, this genre of article also holds a significant position in the field of print media, to the extent that it is considered a variant of the editorial.

The authors of commentary articles draw inspiration from literary style, openly allowing space for their subjectivity, which can sometimes lead to excesses in their writing. According to Moirand, these types of texts with subjectivized enunciation have shifted the identification of citation forms towards forms of allusion: "words, phrases, and frozen expressions [...] have appeared, functioning as memory triggers of previous utterances, facts, and events" (Moirand S., 2007). Below are some titles of "Contrechamp" columns:

- "Identité meurtrière" (Liberté, November 25, 2009)
- "Le fleuve détourné" (Liberté, October 21, 2010)
- L'UGTA... "en un combat douteux" (Liberté, December 27, 2011)
- "À la recherche du temps perdu" (Liberté, May 10, 2012)
- "Yes, we can!" (Liberté, March 23, 2009)
- "Des pâtes, des pâtes... oui, mais des Panzani" (Liberté, January 10, 2012)
- "Les voix du silence" (Liberté, February 20, 2012)

The statement "Yes, we can!" refers to the political slogan of American President Barack Obama. This title ironically criticizes the magical declaration made by candidate Bouteflika during his visit to Bordj-Bou-Argeridj and Sétif, accompanied by former football stars, where he stated, "We have the material means and infrastructure to host two World Cups simultaneously," addressing the sensitive aspirations of the youth who cling to hypothetical achievements by their football teams. When discussing infrastructure, the journalist mentions the country's only internationally sized stadium, which is often unusable. The journalist openly expresses the view that "The whole problem of the country lies there: the slowness of its development, not to say the speed of its underdevelopment, cannot be explained by the lack of means." He concludes his article by saying, "And that is why the only activity in which we master both the means and the results is of an electoral nature. There, yes, we can!"

This choice triggers an effect of intertextuality and imposes analogical relationships that the reader must decipher while reading. These relationships are established between two distinct contexts: the

one that comes from the source of the quotation and the current context related to the news in question or the event being commented on. This interdiscursive practice makes the title more expressive because the introduction of cultural fixedness creates and conveys images and messages in the background.

Looking at it from the reader's standpoint, understanding the title involves an interpretation process that leans heavily on the reader's linguistic and general knowledge. In fact, deciphering the message starts with recognizing and initially grasping the intertextual connection between the title and the original statement, all while relating it to the context where the expression is employed.

Likewise, take the example of "Des pâtes, des pâtes... oui, mais des Panzani," which recalls this historic and iconic advertising slogan. This title serves as an entry point to a column that aims to sarcastically criticize the government's actions towards newly forming political parties. These parties are not allowed to hold their founding congresses because, according to the authorities, they don't officially exist, and political life is under administrative control.

The columnist anticipates that this situation will lead to significant political and administrative upheavals. To comment on and evaluate this situation, the columnist draws a connotative connection to the famous Panzani pasta slogan, which suggests quality and preference for Panzani products over other pasta brands.

The title achieves a connotative transformation by associating this paradoxical food choice with political reform in Algeria. This reform imposes an authoritative control over public affairs through the exclusive FLN party, which portrays it as a move towards democracy. Consequently, the title highlights the contradiction between a government that advocates democracy while prioritizing the preservation of autocratic rule.

From the examples provided, it's evident that these intertextual elements imbue articles with an argumentative stance right from the title. Their use establishes a cultural expectation contract between the newspaper and its readers.

Indeed, it's worth noting that sports analysis articles also feature titles infused with cultural references. These titles allude to encyclopedic knowledge, thereby establishing a connotative connection between these cultural references and the content related to sporting events.

In this regard, C. Kerbrat-Orecchioni explains connotation by allusion as a reference "to a previous statement, part of the cultural competence of the community to which the allusive message is addressed" (Kerbrat-Orecchioni C., 1977, 126). This creates the image that the journalist is trying to shape and project onto the event in order to comment on it, as evidenced by the following examples:

- Il faut savoir quitter la table... (Liberté, 9 avril 2012 /Sport)

LES SUPPORTERS DU MCO METTENT EN GARDE ABDELILAH ET KALAÏDJI

-“Vous chantiez ? Eh bien, dansez maintenant!” (Liberté, 26 février 2013/ Sport)

Indeed, the first title borrows an excerpt from a song, while the second makes an intertextual reference to the last verse that forms the moral of one of La Fontaine's fables.

The tongue-in-cheek title "Il faut savoir quitter la table..." comments on the severe financial crisis facing professional football clubs. The journalist openly criticizes the leaders of national football, accusing them of discouraging investors and resisting change. According to him, these presidents should step aside and vacate their positions to help resolve this issue.

The previously mentioned titles illustrate cultural diversity. They borrow from structures assumed to be familiar to the reader. These are recurring forms in various discourses, firmly embedded in

the public's memory. Among these titles, you can find excerpts from songs, titles of literary works such as novels, plays, and fables, film titles, political and advertising slogans, among others. In summary, an intertextuality often shown and highlighted through specific punctuation marks, especially quotation marks.

In these reminders, which invite the reader to refresh and awaken memories, the effects of meaning are intrinsically linked to memory effects.

The introduction of these expressions aims to establish a cultural connection between the journalist and the reader. It allows approaching the event in question from a different perspective by incorporating the cultural dimension, with the goal of diversifying language and providing an enriching reading experience.

This also applies to some titles of news articles, which, like the titles of commentary articles, draw inspiration from cultural references. We have noted the following titles from the "Culture" section:

REPRÉSENTATION DE "L'AMOUR DE LOIN" AU TNA

-Passions déchaînées (Liberté, 9-10 janvier 2009/ Culture)

LE ROMAN "LE BUS DANS LA VILLE" DE YAHIA BELASKRI

-"Partir... c'est mourir un peu" (Liberté, 13 octobre 2009/ Culture)

GÉNÉRALE DE LA PIÈCE "KALAM" AU THÉÂTRE NATIONAL ALGÉRIEN

-"Paroles, paroles, paroles" comme dans la chanson ! (Liberté, 31 décembre 2009/ Culture)

REPRÉSENTATION D'"EL GOURBI YA MON AMI" AU PALAIS DE LA CULTURE

-Splendeurs et misères des Algériens (Liberté, 18 août 2010 /Culture)

FESTIVAL INTERNATIONAL DU DIWANE D'ALGER

-"Alors on danse !" (Liberté, 13-14 juillet 2012/ Culture)

Each of the titles mentioned above refers to "a previous statement serving as cultural background to the new one" (Sullet-Nylander F., 2005, 119): 'Splendeurs et misères des Algériens,' which alludes to 'Splendeurs et misères des courtisanes' by Balzac, excerpts from famous songs like "Paroles, paroles, paroles" or "Alors on danse!"...

Indeed, the use of cultural references in the titles of the "Culture" section serves a purpose. This section of the newspaper is dedicated to cultural and artistic events happening both nationally and internationally. The use of cultural references gives this type of information an inherently heterogeneous enunciative tone, highlighted by a construction that relies on multiple voices.

Indeed, the use of these intertextual elements relies on establishing a connection that the journalist aims to create with the readers of this cultural section. These titles tend to capture the attention of the audience interested in artistic events and familiar with such expressions, thus encouraging them to read the article's content. This titling approach serves to distinguish and characterize the information by giving it a cultural dimension right from the title.

The evocation and introduction of culturally embedded elements in titles strengthen their phatic function. These intertextual elements, stemming from a shared experience, rekindle the reader's memory and stimulate their curiosity to continue reading.

Furthermore, we have noted a difference between the titles of the two genres. In comment articles, titles do not include quotation marks to mark the citation of a fixed cultural element, while titles of informative articles do include quotation marks. This use of quotation marks in informative titles reflects a "keeping a distance" (Authier-Revuz, 1981, 127) by the journalist from the subject, in a quest for objectivity, unlike comment titles where subjectivity is legitimized.

The use of cultural fixed expressions revives collective memory and encourages the reader to



contribute to the construction of the title's meaning. Their integration reflects the journalist's stance on the facts and imparts a persuasive force and a specific argumentative orientation that is declared right in the title. However, recognizing these cultural expressions is a key step in decoding the implicit meaning generated by cultural fixedness in the title. The interpretation of the message delivered depends on the reader's socio-cultural skills.

### **Conclusion:**

Preconstructed language goes beyond mere linguistic fixedness. It encompasses the use of preconceived words and statements that are assumed to be familiar to readers. The discourse of print media is a domain where preconstructed language is commonly employed to craft specific narratives to influence our perception of reality.

Cultural fixations encompass a variety of cultural statements shared within society (titles of books or films, political or advertising slogans, excerpts from poems or sacred texts...). Journalists utilize this cultural reservoir not to activate encyclopedic knowledge but rather to assess, judge, and comment on the event.

Indeed, the cultural richness of these expressions enables argumentation and taking a stance regarding current events.

The reuse of cultural fixed expressions in article titles conceals underlying intentions or meanings that the reader is called upon to decipher. In this perspective, identifying the cultural fixed expression and recognizing the link established with the treatment of information largely relies on the reader's cultural competencies. The reader must be able to recognize the source statement and understand the implicit message behind this choice. This creates a cultural complicity between the journalist and the reader capable of discerning the concealed relationship.

At this stage, the effectiveness of this approach relies on the collaboration between the journalist, who communicates with an ideal reader capable of identifying, decoding, and comprehending the analogy, and the reader, who should find enjoyment in discerning nuances within a title and uncovering the intended meaning, thus achieving a rewarding cultural accomplishment. Moreover, the playful aspect of this process enhances the significance of titles based on cultural fixed expressions as attention-grabbers.

Analyzing titles that incorporate cultural fixed expressions has allowed us to observe that in print media, the use of these intertextual elements reflects a flexibility in journalistic language and an openness to various types of discourse. This facilitates the circulation of social discourse and can even contribute to its transformation.

### **Bibliography:**

- ANTOINE F. et al. (1995), "Writing Daily. Journalism Practices," Louvain-la-Neuve: EVO-Communication.
- AUTHIER-REVUZ J., (1981), "Words held at a distance," In: Conein, Bernard et al. (eds.): *Discursive Materialities*. Lille.
- BROUCKER, J. de & Hirschauer, E. (2010), "Information Practice. The Basics," Paris: Victoire éditions.
- CHARAUDEAU P. (2006), "Journalistic Discourse and Enunciative Positioning: Borders and Drifts," *Semen* [Online], 22 | 2006, <http://journals.openedition.org/semen/2793>, consulted on 23/01/2019.
- DUBIED A., Lits M., (1997), "The Editorial: Journalistic Genre or Discursive Position?," In: *Pratiques: Linguistics, Literature, Didactics*, No. 94, 1997. Editorial units and discursive

- genres: a general framework for approaching the written press. pp. 49-61.
- GONZALEZ-REY I. (2002), "The Phraseology of French," *Cahiers de praxématique*, 41 | 2003, 215-218.
  - GRUNIG B.-N., "The Words of Advertising," CNRS Press, Paris, 1990.
  - KERBRAT-ORECCHIONI C. (1977), "Connotation," Lyon, PUF.
  - KLEIBER G., (1994), "On the Definition of Proverbs," in *Nominales. Essays in Referential Semantics*, Paris, Armand Colin, 207-224.
  - LEGALLOIS D., Tutin A., (2013), "Presentation: Towards an Extension of the Field of Phraseology," *Langages* No. 189 (1/2013), pp. 3-25, Armand Colin. Available at: <http://www.revues.armand-colin.com/lettres-langue/langages/langages-ndeg-189-12013-extension-du-domaine-phraseologie/presentation-extension-du-domaine-phraseologie>
  - LUGRIN G., (2006), "Genericity and Intertextuality in Written Press Advertising Discourse," European University Publications, Peter Lang.
  - MARTIN-LAGARDETTE, J.-L., (2005), "The Guide to Journalistic Writing," Paris: la Découverte.
  - MOIRAND S., (2007) "Discourse, Memories, and Contexts: About the Functioning of Allusion in the Press," *Corela* [Online], HS-6 | 2007, Online since 01 November 2007, <https://doi.org/10.4000/corela.1567>, consulted on 08/04/2020.
  - MOIRAND S., (2001), "Different Treatment of Intertextuality Depending on the Invoked Genres in Political Scientific Events," *Semen* [Online], 13 | 2001, <http://journals.openedition.org/semn/2646>, consulted on 23/05/2023.
  - SULLET-NYLANDER, F. (2005), "Wordplay and Defigures on the Front Page of *Libération* (1973-2004)," *Language and Society* 2005/2 (n° 112), p. 111-139.