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**ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ОСОБЕННОСТИ  
АНГЛОЯЗЫЧНЫХ КРЕАЛИЗОВАННЫХ ТЕКСТОВ  
В МЕДИАКОНТЕНТЕ РЕКЛАМНЫХ КАМПАНИЙ  
LINGUISTIC AND CULTURAL FEATURES OF CREOLIZED TEXTS  
IN THE MEDIA CONTENT OF ADVERTISING CAMPAIGNS**

**Аннотация.** В статье рассматриваются особенности взаимодействия вербальных и невербальных компонентов в креолизованных текстах рекламного дискурса. Анализируются механизмы формирования культурно обусловленных смыслов посредством визуальных и языковых средств. Особое внимание уделяется мультимодальности, межкультурной коммуникации и типам взаимодействия текста и изображения в современной рекламе.

**Abstract.** The article examines the interaction between verbal and non-verbal components in creolized texts within advertising discourse. The study focuses on the formation of culturally conditioned meanings through visual and linguistic means, as well as on the role of multimodality in modern intercultural communication.

**Ключевые слова:** Креолизованный текст, мультимодальность, рекламный дискурс, лингвокультурология, межкультурная коммуникация, визуальная коммуникация.

**Keywords:** Creolized text, multimodality, advertising discourse, linguoculturology, intercultural communication, visual communication.

#### Introduction

The contemporary information landscape is defined by a paradigm shift from monomodal, primarily verbal communication to integrated, multimodal discourse. In this new world, creolized texts – semiotic complexes in which the verbal part (text) and the non-verbal parts (image, graphics, sound, color, layout) come together to make a single visual, structural, and semantic whole – are the most common way to make messages. This phenomenon is most prominently and intentionally exhibited in advertising discourse, which, as a potent instrument for shaping collective consciousness, is especially attuned to the cultural codes of its intended audience.

The study's methodological foundation comprises:

**Linguoculturology:** To interpret the cultural concepts and values manifested through multimodal ensembles.

**Multimodal Analysis:** To consider the advertising text as an integration of various semiotic modes (writing, image, sound) that form a single meaningful whole.

The written word no longer rules the digital world; instead, we are seeing a big change toward visual-centricity. This change makes it necessary to take a closer look at how "creolized" texts – complex mixes of images and words – work in advertising. Advertising discourse is responsive to the cultural codes of its audience and is considered a powerful way to change the way people think. So, it is very important to know that cultural meanings come not from words or pictures alone, but from the intersection of various semiotic systems. This is important for studying modern media practices, intercultural communication, and good content management.

The study is organized around these tasks:



To organize the main linguocultural factors that can be used to study creolized advertising texts.

To pinpoint and elucidate the particular mechanisms (verbal-visual metaphor, irony, allusion) employed in the construction of culturally conditioned messages.

To distinguish the various forms of interaction between verbal and non-verbal elements in a creolized text.

To develop actionable suggestions for crafting advertising messages that are effective across cultures.

The research findings enhance comprehension of contemporary multimodal communication and offer a pragmatic framework for improving the cultural relevance of advertising content.

#### Theoretical Foundations of Creolized Texts and Multimodality

A creolized text is not a simple sum of its parts but a synergistic system where the total effect exceeds the impact of each element separately. The term "creolization" in linguistics implies the creation of a new, holistic entity from heterogeneous components. In the context of advertising, this means that a slogan, a photograph, a logo, a jingle, and a color scheme are perceived by the recipient not sequentially, but simultaneously, creating a single, often instantaneous, impression.

From the perspective of multimodality, according to linguists Gunther Kress and Theo van Leeuwen [1], every communication uses a specific combination of modes. A "mode" is a culturally and socially shaped resource for creating meaning – such as writing, images, sound, or gesture [1].

The role of linguoculturology in this analysis is to decipher which cultural concepts – fundamental, often unconscious ideas for a particular linguocultural community – are actualized through these multimodal ensembles. For example, the concept of "freedom" in American culture and "collective harmony" in Japanese culture will be expressed through fundamentally different combinations of visual and verbal signs.

Advertising acts as an ideal "testing ground" for such analysis because it is:

- Goal-oriented: Designed to achieve a specific reaction (purchase, loyalty)
- Condensed: Forced to convey a complex message in a limited time/space
- Cultural-centric: Must "speak the language" of the target audience's values and stereotypes to be effective

Thus, the first step in analysis is to deconstruct the creolized text into its constituent modes and understand their basic semantic contributions.

#### Semiotic Tools of Cultural Mediation in Advertising

Following the grammar of visual design proposed by Kress and Van Leeuwen [2], we can identify several specific mechanisms that advertisers use to construct culturally conditioned messages [3].

##### 1. Verbal-Visual Metaphor

One of the most powerful techniques, as it starts as a verbal metaphor but takes on a more intricate visual embodiment.

One example of such metaphor would be Nike campaign "Dream Crazy". In this case, the multimodal interaction takes on the form of complementation. Specifically, the high-contrast image of the athlete's face serves as the basis for the verbal inscription "Believe in something. Even if it means sacrificing everything." The cultural resonance of 'sacrifice' is not just stated; it is visually 'anchored' by the public controversy surrounding the figure depicted."

##### 2. Irony and Allusion (Intertextuality)

Such mechanisms are intended for a certain level of cultural literacy among the target audience. They may use a reference to a certain text, work of art, historical fact, or cultural phenomenon.

An example of intertextual allusion can be found in the 'Imagine' campaign by the LEGO Group [4]. Colorful LEGO bricks in a minimalist arrangement have no specific meaning out of



context. However, for a pop culture enjoyer, the arrangement of colors points to certain iconic characters, such as "The Simpsons" or "Donald Duck." The verbal component, "Imagine," completes the mental puzzle, acknowledging the cultural literacy of the target and offering the product as a means of liberation for creativity."

### 3. Playful Strategies and Humor: "Dumb Ways to Die"

Humor in creolized texts can be found in the "intentional, playful blurring of verbal and visual contexts, in which the 'lightness' of the form is set in contrast to the 'gravity' of the content." The "Dumb Ways to Die" campaign, created by Metro Trains Melbourne and designed by McCann Melbourne, features colorful minimalist Flash animation with "cute" blob-looking characters in brightly colored hues, as they engage in absurdly dangerous activities, such as poking a grizzly bear with a stick [5] The lyrics of the song and the text of the slogans have an equally simple, almost nursery-rhyme quality to them, as they list off the "dumb" ways to die. The effectiveness of this creolized text lies in subversive humor. By stripping the "death" theme of its traditional grim visual codes and replacing them with "cute" aesthetics, the campaign bypasses the audience's natural psychological defenses against "scare tactics". The final scene provides the verbal-visual anchor: the same "cute" characters are shown dying due to train-track negligence, labeled as "the dumbest way to die." This creates a powerful cultural message about personal responsibility, playing on the universal value of "avoiding stupidity" rather than just "following rules."

These mechanisms are not merely artistic choices but are crucial for cutting through the information clutter. While the often-cited claim that 65% of people are visual learners is a common pedagogical heuristic [6], in the context of creolized texts, the cognitive priority of the visual mode is better supported by Dual Coding Theory. This theory suggests that when verbal and visual information are processed simultaneously, as seen in the 'Duplication' type, the mnemonic effect is significantly enhanced." [7]

#### Types of Interaction between Verbal and Non-Verbal Components

The effectiveness of transmitting a cultural message largely depends on the type of relationship established between the word and the image. The following classification may be used:

##### 1. Duplication

The visual and verbal components convey similar message.

Example: An ad for a children's charity. The photo shows a sad child, while the text states: "Help a child in need." The message is clear and unambiguous. This type is effective for simple, emotional messages but can be perceived as overly straightforward, simple and lacking creativity.

##### 2. Complementation

This is the most commonly used and productive type. The text and image complement each other, each contributing its own part of the information. The full meaning is born from their synthesis.

Example: Advertisement of a furniture company. The picture depicts a bright, minimalist room. The text reads, "A Space for Your Ideas. The image conveys the quality of the aesthetic of the space and its function. The space in the text acquires a more philosophical connotation related to the concept of creativity and self-realization. In the absence of the image, the text is abstract, whereas in the absence of the text, the image only shows a nice room.

##### 3. Contradiction

The messages in the image and in the text are contradictory to each other, creating a dissonance or making readers uncomfortable. Such method is often employed to attract attention or to create a sense of curiosity.

For instance, in the "Don't Buy This Jacket" campaign by Patagonia, the image is a very conventional, visually pleasing picture of the company's best-selling R2 Fleece Jacket, which normally creates a desire to buy. But the bold, stark font of the text reads to the consumer: "DON'T BUY THIS JACKET [8]. The cognitive dissonance is instantly created in the viewer by the dissonance between the



visually appealing image of the product and the text which warns consumers away from buying the item. To resolve this dissonance the reader has to engage with the body text which talks about the environmental impact of consumerism. This technique is risky but can be highly effective for creating a shock factor and introducing memorable advertising. The visual-verbal conflict serves as a filter, as it attracts a specific audience that values honesty over traditionally used sales tactics.

The choice of interaction type is a strategic decision. Complementation is best for building a complex brand world, duplication for clear calls to action, and contradiction for breaking stereotypes and attracting maximum attention in a short time.

#### Cross-Cultural Challenges and Practical Implications

The study of creolized texts is not only a theoretical exercise; it also has a direct practical application in the area of marketing, branding and intercultural communication.

##### 1. Creating Practical Recommendations:

**Analyzing Cultural Code:** Before launching a campaign, one should study the key cultural concepts and values of the target audience. What do words like “success”, “family” or “freedom” mean to them? How are these concepts visualized in their culture?

**Semiotic Consistency:** All the modes used within an advertisement should function harmoniously together to convey a singular cultural message.

**Testing for Multimodal Perception:** It is very important to test not just the text or the image alone, but the entire creolized text on the target culture to verify that the intended meaning is being decoded appropriately.

##### 2. Avoiding Cross-Cultural Communication Failures:

Ignoring the cultural specifics of multimodal perception is not just a theoretical misstep but a significant financial risk. If the translation is technically accurate, but it feels unnatural, such advertisement might be off-putting for native speakers [9]. About 72% of global companies reported reputational damage due to translation inconsistencies [10]. This demonstrates a direct connection between a lack of thorough cross-cultural analysis and a failed advertising campaign.

**Example:** A Western brand launched a campaign in Asia using an image of a happy woman in white. In the brand's home country, white symbolized purity and success. However, in Asian countries – China or India, white is associated with mourning. The expected positive message was changed by a culturally inappropriate visual code.

Thus, a deep linguocultural and multimodal analysis is a necessary step in creating cross-culturally effective advertising messages. It allows marketers to move beyond simple translation ("localization") to a deeper transcreation, where the entire semiotic structure of the message is adapted to a new cultural environment.

#### Conclusion

The combination of linguocultural and multimodal analysis in advertising shows that meaning is no longer a simple verbal construct, but a complicated semiotic ensemble. The Patagonia and "Dumb Ways to Die" cases show that a creolized text can only be successful if it connects with the audience's deeply held cultural codes, whether through radical honesty or subversive humor.

But this complexity also brings with it big strategic risks. The failure of campaigns because people didn't understand visual codes (like how "white" means different things in different cultures) shows that simple translation is no longer enough. Marketers must move toward transcreation, where the entire multimodal structure is recalibrated for the target cultural environment. As communication becomes more digital and visual, the ability to read and write effective creolized texts becomes more than just a marketing tool; it becomes an important skill for participating in the globalized intercultural dialogue.

The suggested analysis, which implies the detection of essential mechanisms (metaphor, allusion), the typification of interaction types (duplication, complementation, contradiction), and the



systematization of cultural parameters, enables a more profound understanding of the nuances of contemporary communication. This method extends the repertoire for the analysis of multimodal discourses and suggests a working model for designing advertising that, in addition to grabbing attention, is able to attain a real cultural significance, building a bridge between the brand and the consumer's value system. In a world filled with globalization and digital content, the skill to decipher and construct effective creolized texts has become a key skill for successful intercultural communication.

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