

**LINGUISTICS AND TRANSLATION STUDIES.  
МОВОЗНАВСТВО І ПЕРЕКЛАДОЗНАВСТВО**

УДК 811.111+659.1

[https://doi.org/10.31548/philolog14\(4\).2023.01](https://doi.org/10.31548/philolog14(4).2023.01)

**Multimodal Advertising: Semiotic and Cognitive-Pragmatic Aspects**

**Natalia KRAVCHENKO,**

Doctor of Philology,

Professor of the Department of Foreign Philology and Translation,  
National University of Life and Environmental Sciences of Ukraine,

15 Heroyiv Oborony Street, Kyiv 03041, Ukraine

<https://orcid.org/0000-0002-4190-0924>

**Oleksandr YUDENKO,**

Associate Professor,

Head of Foreign Languages Department

The National Academy of Fine Arts and Architecture

20 Voznesenskyi descent, Kyiv 04053, Ukraine

<http://orcid.org/0000-0002-0309-1548>

**Abstract.** The article focuses on the analysis of the multimodal advertising of the Nokia brand from a semiotic and cognitive-pragmatic perspective. The aim of the article is to identify the secondary signifieds of the brand discourse and the features of their actualization through verbal, visual, and auditory advertising modes. This goal is achieved through several tasks, including identifying connotations related to the auditory mode in the context of its intertextuality; specifying secondary signifieds actualized by visual metaphors; determining the interface of pragmatic and cognitive parameters in visual metaphors; justifying the role of secondary signifieds in constructing the target consumer identity of the Nokia brand. It is found that key secondary signifieds constitutive of the brand discourse are connotative meanings such as "self-expression," "inspiration," and "classicism." These connotations, embodying the motivational needs of the target consumer identity of Nokia, are intended to displace the primary signifieds associated with the functional purpose of the brand's products as mobile communication devices. Visual and verbal images of classical guitar and violin, as well as auditory intertextual borrowing of a classical melody in the brand's ringtone, are used to create secondary signifieds that metonymically connect the brand with classical music and inspiration. These secondary signifieds appeal to two types of consumer identities: those with motivational needs for self-realization and creativity and those with needs for continuity, traditions, and stability. Images of classical musical instruments serve as source spaces for visual metaphors and intertextuality, in blends of which the secondary signifieds of the brand discourse are reconstructed. The reconstruction of signifieds is carried out through discursive implicatures, establishing the quantity, transparency, quality, and coherence of information disrupted by metaphors or intertextuality as means associated with deviations from cooperative maxims. The restored implicatures shape propositional-locutionary content, which, in the elaboration stage of the blend, takes on illocutionary forces of an indirect commissive act — promising to satisfy the motivational needs of the target audience in self-expression, heritage, and traditions — and an indirect directive, urging to fulfill these motivational needs through the acquisition of the brand's products.

**Key words:** multimodal advertising, secondary signified, conceptual blending, implicature, speech acts.

**Introduction.** Multimodal semiotics of advertising discourse serves as a priority direction in contemporary semiotic, pragmatic, and cognitive studies, as it allows to identify the impact of advertising on the formation of social advertising mythology and the construction of types of consumer identities. The Nokia brand has not been the focus of domestic and foreign researchers' scientific inquiries so far, despite the fact that

the company's advertising discourse manifests the integration of semiotic modes, representing linguistic interest in the aspect of forming the secondary signified of the brand and its target identity. The under-researched nature of the Nokia brand discourse determines the novelty of this article. Innovative in the article are the approaches to analyzing the means of the auditory mode of brand discourse in terms of its intertextuality,

© N. Kravchenko, O. Yudenko

«International journal of philology» | «Міжнародний філологічний часопис» Vol. 14, № 4, 2023

as well as studying visual and auditory semiotics from the perspective of conceptual blending theory and method.

The relevance of the study is defined by its contribution to the problem of analyzing semiotic modes of multimodal advertising in the perspective of constructing its secondary signifieds, the totality of which creates the mythology of certain brands.

**Literature review.** The theoretical foundation of the article is based on research related to (a) the multimodality of advertising discourse and (b) the secondary semiotics of advertising.

Research on the multimodality of advertising discourse focuses on "the use of several semiotic modes in the design of a semiotic product or event" (Kress & Leeuwen, 2001; Lytvynenko et al., 2022; Safavi, 2021) by generating a range of pragmatic meanings (Watson & Hill, 1993: 193).

The actualization of brand mythological values is carried out through the interaction of various multimodal semiotic modes – verbal, visual, audiovisual, in accordance with such an algorithm:

The meaning of a specific message in advertising discourse, based on multimodal means, becomes a signifying form, indicating a particular motivational value. This secondary meaning in a local advertising message is of an additional, connotative nature, but thanks to its recurrence in the discourse of a specific brand and support from various semiotic modes, it becomes a stable association with the brand. This association "alienates" and displaces the primary functional value of the product as a commodity or service, thereby defining the perception of the brand (Kravchenko et al., 2021). Thus, the secondary connotative meanings metonymically replace the denotative values characterizing the brand and its products.

For our research, particular significance is attributed to works in multimodal semiotics that focus on visual and multimodal metaphor (Bort-Mir, 2021; Huang, 2020; Hatzithomas et al., 2021; Kravchenko et al., 2021; Kravchenko & Yudenko, 2021; Margariti et al., 2022; Marijn et al., 2019; Myers & Jung, 2019; Peterson, 2019; Ryoo, Jeon & Sung, 2021; Ventalon, Erjavec & Tijus, 2020), as well as the grammar of visual design

(Kravchenko & Yudenko, 2021; Kravchenko, Goltsova & Kryknitska, 2020; Kress & Leeuwen, 2006; Machin & Ledin, 2020). These studies provide insights into explaining the formation of secondary signifieds at the level of ideational, interactive, and compositional meanings within multimodal messages.

In accordance with the concept of secondary semiotics in advertising, as substantiated by Roland Barthes (1973), advertising discourse forms a space of secondary signifieds, which collectively construct the mythology of specific brands. These signifieds perform a dual semiotic function. On the one hand, they substitute brand names and their products with connotative-associative values directed towards the motivational values of the target consumer identity (Maslow, 1943), with which a particular company and its products are metonymically identified. In other words, the names of certain vehicle manufacturers, for example, should evoke stable associations with ideas of prestige (Mercedes), freedom (Harley Davidson), and so on. Brands specializing in IT products construct a mythology based on values such as "creativity," "innovation," "safety," and "self-realization."

On the other hand, the second semiotic function of secondary signifieds is the construction of the brand's target consumer identity (Westjohn & Magnusson, 2019), to the motivational values of which such connotations are directed. By embodying the brand's values, the target consumer identity becomes part of the constructed "possible world" depicted by advertising. This world is positioned not as one of several alternatives but as the only viable space in which consumers can satisfy their inherent motivational needs – such as becoming more successful, prestigious, creative, healthy, happy, and so on – through the brand's products or services.

**The goal** of the article is to identify the secondary signifieds of the Nokia brand's discourse and the peculiarities of their actualization through various modes of advertising. The research tasks include:

(a) identifying connotations associated with the auditory mode in the context of its intertextuality;

(b) identifying secondary signifieds actualized by visual metaphors;

(c) determining the interface of pragmatic and cognitive properties of visual metaphor;

(d) justifying the role of secondary signifieds in constructing the target consumer identity of the Nokia brand.

**Materials and research methods.** The research material is based on the multimodal discourse of the Nokia brand, associated with the advertising of the Nokia Xpress Music phone model, and includes such semiotic modules of the brand's advertising as the auditory (ringtone), visual, and audiovisual. The key research methods include a method based on conceptual integration theory (Fauconnier & Turner, 2002; Fredriksson & Pelger, 2020), and multimodal analysis (Machin & Ledin, 2020), including the grammar of visual design (Kress & Leeuwen, 2006).

The analysis algorithm, based on conceptual blending, involves the identification of input spaces - source and target, a generic space in which common features of input spaces are selected, and spaces of conceptual blending. In this emergent space, features of the generic space, in the development stage of the blend, are compared with the background knowledge of the target audience, including information obtained from the optimally relevant context of the brand's discourse. At the elaboration stage, the blend may integrate other blends or input spaces, as well as evolve into a scenario – an implicit call to the target audience to satisfy their motivational needs through the brand's products.

The method based on conceptual integration theory, typically employed for the reconstruction of verbal metaphors, is innovatively applied in the article for the analysis of visual metaphors and intertextual elements. The cognitive nature of intertextuality in the context of conceptual integration has been explored in very few studies. Specifically, intertextuality in media texts has been considered as a device deployed during meaning-making to support evaluative positioning (Bullo, 2017). Some attempts have been made in separate studies to apply the conceptual integration method to

the analysis of visual metaphors in advertising (Bolognesi & Vernillo, 2019; Fredriksson & Pelger, 2020).

Taking into account H.P. Grice's observation that figurative devices deviate from cooperative maxims (Grice, 1967: 27), the article incorporates elements of the method of inferential pragmatics. The method of deriving discursive implicature is considered in the article as part of the methodology for reconstructing visual metaphors — in the sense that inferring implicature serves as the primary cognitive operation in completing or developing the blend of visual metaphor (Kravchenko & Yudenko, 2021: 71-80).

The article also applies elements of other pragmalinguistic methods, particularly speech act theory (Gmerek, 2021; Kravchenko, Pasternak & Korotka, 2021; Pablos-Ortega, 2020; Searle, 1969; Zuhrotunnisa & Zuliati, 2021). The method of speech act theory, aimed at identifying illocutionary force, is drawn upon in the article because any advertising message – regardless of the semiotic mode through which it is presented – contains a commissive illocutionary force, an implicit or explicit promise to satisfy a specific motivational need of the target audience. Since such a need is satisfied through the brand's product or service, the directive illocutionary constant of advertising messages – verbal, visual, metaphorical, symbolic, etc. – is an explicit or implicit call to purchase the brand's product or service to satisfy the motivational need, which is embodied as a secondary signified connoted by the advertisement.

The method of visual design grammar is aimed at identifying and interpreting ideational, interactive, and compositional meanings of multimodal messages. Ideational meaning can be represented in its narrative or conceptual manifestations. In this case, the conceptual perspective of such meaning is presented by symbols or attributes, including the symbolism of color, its shades, details, and others. Interactive meaning is based on components such as contact, distance, relationship, and modality, underpinned by the harmony or discrimination of colors, brightness, depth, contextualization with the background of visual messages. Compositional meaning is related to such

features of visual space as salience (size, tonal contrast, position in the field of view), framing (the way of connecting or disconnecting visual components), and the informational value of visual areas: (a) left/"thematic," representing the known, initial part of the message, and right/"rhematic," related to the informational focus, new information; (b) upper, containing the concept or idea - and lower, specifying the concept; (c) central, representing the most important information - and subordinate peripheral visual part (Kress & Leeuwen, 2006: 179-185; 194-200).

**Results and Discussion.** One of the brand symbols, underlying the key secondary signifieds of its advertising, is a musical instrument associated with classical music - either a classical guitar or a violin. In particular, the iconic classical ringtone of Nokia is borrowed from the solo guitar piece "Gran Vals" (1902) by Francisco Tárrega, known as the "father of the classical guitar." The four bars of the melody, adapted by English musician Thomas Dolby, became the brand's ringtone, first heard in the Nokia 1011 advertisement in 1992. Seven years later, "Grande Valse" was renamed as the Nokia tune, becoming the defining soundtrack of the brand. In turn, the musical quote from Tárrega's piece is an allusion (using parallels with intertextuality theory) to Frederic Chopin's "Grande Valse." In Chopin's composition, the moment at 1:33 distinctly resembles the bars of Francisco Tárrega's melody and, consequently, becomes the theme of Nokia's startup.

To uncover implicit meanings in the analysis of intertextual (multimodal) inclusions, the article applies the operation of conceptual integration by combining the source space and the target space of the brand's advertising.

The source space of the soundtrack is identified with classical music. The target space is associated with the brand's products, gadgets for listening to music. Generic attributes of the source and target spaces, such as music, classical, and traditions, are projected into the generic

space. The blended space, along with the projection of generic space attributes, involves the target audience's basic knowledge that Nokia is associated with the "classic" phone lineup. The musical quotation becomes an ostensive stimulus, violating the maxim of relevance (in Grice's terms) and the quantity of information due to semantic incoherence between the meanings of classical and modernity, "classical music" and "mobile technologies," classical guitar and gadgets.

In turn, the violation of one or several cooperative maxims serves as a trigger for discursive implicature in inferential-pragmatic perspective – a meaning aimed at restoring semantic coherence and quantity of information. The implicature is reconstructed in the blend as the idea of the company's ability to transform traditional products (musical instrument – classical guitar) into something innovative and adapted to modernity. During the elaboration stage of the blend, such motivational values as "self-expression" and "creativity" are actualized in the scenario, intended by the brand as the secondary signifieds associated with the brand name and its products. Similar to how the classical guitar embodies inspiration, self-expression and creativity, Nokia, embodying this signified in its advertising, positions itself as an instrument for the target audience to express their ideas through the brand's products and technologies.

Thus, the scenario at the elaboration stage of the blend is linked to the inherent illocutionary forces of any commercial advertising, including indirect directive and indirect commissive: Our product opens up possibilities for your creativity, self-expression and inspiration (implicit commissive - promise); Acquire our product to satisfy the motivational need for self-expression (implicit directive - a call to action).

Secondary signifieds or connotations such as "self-expression," "inspiration," "creativity" and "classics" are actualized through various semiotic modes of the brand's advertising, particularly its visual advertisements, as shown in Picture 1.



**Picture 1: visual metaphor “Nokia Gadget – a modern classic” (CA, 2016).**

Reconstructing the visual metaphor from the perspective of conceptual blending has allowed us to identify several input source and target spaces.

The first source space is formed by the visual representation of a classical guitar. Coordinated with the source space, the target space is indicated by a verbal stimulus – the name of the Nokia Xpress Music gadget. The placement of the name in the bottom right part of the visual space marks, according to the grammar of visual design, its function as rheme, i.e., information for which verbal or visual communication is carried out. In other words, the rhematic placement of the name aligns with the function of this verbal anchor as the target space in the metaphorical image. This is further supported by its compositional placement in the lower part of the visual space, which, according to the rules of visual grammar, should correspond to specific information, unlike signs in the upper part, which usually mark the concept or idea of the visual message.

The generic space of common attributes combines features of the source and target spaces, such as music and classical: the classical guitar metonymically embodies classical music, while Nokia gadgets are associated with the "classic" phone lineup. Similar to verbal metaphor, the visual metaphor marks a violation of the maxim of quantity of information, thus triggering discursive implicature.

The implicature is reconstructed in the blend metaphor space: the Nokia gadget – modern classic, a means of creative self-expression for those who use them. At the completion stage of the blend, the implicature meaning, as the main part of the blend, is

reinforced in the context of the brand's multimodal advertising (including musical citation and allusion analyzed above, associating the brand with classical music). On the other hand, the blend is enriched with additional connotative meanings thanks to the verbal caption in the upper part of the visual metaphor, which, according to the grammar of visual design, should relate to more abstract information, that is, to a concept or idea, further specified in the visual space of the advertising message.

This information is verbalized by the statement "Like the real thing in the palm of your hand," connoting concepts of "authenticity," "tradition," "quality" (*the real thing*), and "accessibility" (*in the palm of your hand*). An additional meaning at the elaboration stage of the blend is that the company / brand is capable of reproducing in its technologically innovative products something authentic, classical (in particular, metonymically represented by the classical guitar in a visual metaphor), yet adapted to modernity.

In accordance with the model of conceptual blending, the blend of metaphors can integrate other source and target spaces, forming a new emergent structure. In the presented visual metaphor, additional input spaces are formed through the stylistic device of litotes – the miniaturization of the image of a guitar placed in the palm. The input source space is the palm, and the input target space is the accessibility of music (anywhere and anytime). Attributes of the generic space of common features include: size (the minuteness of the guitar that fits in the palm) and the portability of the gadget; proximity, comfort.

Litotes, the reduction in size, serves as



a marker of violating the maxim of quality and quantity of information (as a stylistic figure of quantity), thereby triggering a discursive implicature, which is reconstructed in the blended space. In the blend, the meaning is reconstructed that music on the Nokia gadget is always accessible in time and space (as "*in the palm of your hand*"), meaning it can be listened to at any convenient time and in any place.

The integration of metaphorical blends results in a complex emergent structure, projecting two generic spaces and developing the blend into an implicature: Nokia preserves classical traditions and adapts them to modernity; thanks to the brand's gadget technologies, Nokia devices reproduce authentic music – classical in terms of the quality of live sound. Due to the portability of the gadget, real music is always with you, serving as a tool for self-expression and inspiration.

The integration of visual and auditory

semiotic modules, with the activation of secondary signifieds "classical" and "creativity," takes place in brand advertising videos. One such video, titled "Nokia ringtone during concert of classical music," is presented in screenshot 1 below, embodying a visual-auditory mininarrative whose plot, in a reduced form, includes the essential structural components of a narrative (Labov & Waletzky, 1997; Lwin, 2019). The orientation is provided by a scene featuring a violinist performing classical music. The complicating action is marked by a loud, persistent phone ring with the Nokia ringtone echoing in the hall. The tension is resolved by the outcome/resolution – the violinist spontaneously starts playing the heard ringtone in a classical rendition. The code (the consequences of the events of the narrative) is indexed by the audience's reaction - the applause of the audience as a sign of approval and acceptance of the innovation.



**Screenshot 1: Nokia ringtone during concert of classical music: integration of visual and auditory semiotic modules (NR, 2011).**

Associating the Nokia brand with the secondary signifieds of "creativity," "self-expression," "classic" (traditions), closeness, is supported by the verbal module of the advertising discourse based on the company's slogans (NS, 2023). These concepts, which are discourse-forming for the brand (Zhykharieva & Stavtseva, 2022) and its mythology, are implemented by a set of cognitive features, as presented in Table 1.

The secondary signifieds of the brand discourse – "self-realization," "creativity," "closeness", and "classics" – simultaneously appeal to the motivational needs for self-

expression, the search for individuality and freedom, and the need for harmony, order, and beauty. Motivational needs, discursively shaping the construction of the brand's target consumer identity, are associated with the two "upper" levels of Maslow's hierarchy of motivational needs – in self-expression (the highest seventh level) and in aesthetic needs (the sixth level). Both types of needs are closely related to the Creator brand archetype, conveying creativity, artistic expression, innovation, and self-expression, the ability to bring something new into the world.

Concepts-secondary signifieds	Cognitive features	Slogans
creativity	inspiration emotion / emotional influence music (an inspiring agent) art harmony passions	Nokia – <i>innovation</i> that <i>inspires</i> <i>Inspired</i> by you, designed by Nokia Capture your <i>emotion</i> Celebrate the light <i>music</i> The <i>art</i> of mobile technology – Nokia <i>Harmony</i> in the palm of your hand Nokia – technology that <i>moves</i> you Connecting you to your <i>passions</i> Nokia – our <i>passion</i> , your experience
self-realization	possibilities excellence innovation	The limitless <i>possibilities</i> of Nokia Nokia – connecting you to a world of <i>possibilities</i> Nokia – where <i>everything is possible</i> One brand, <i>infinite possibilities</i> – Nokia Expect <i>innovation</i> – Nokia Where <i>innovation</i> meets reliability Helping you <i>stay ahead</i> Connecting you <i>to more</i> <i>Brilliant</i> is only the beginning Stunningly <i>brilliant</i> . <i>Empowering</i> generations – Nokia <i>Breaking down barriers</i> with Nokia technology Nokia – <i>the gateway to the digital universe</i>
closeness	connection accessibility	<i>Connecting</i> you to what matters most <i>Connecting</i> people, communities, and moments – Nokia <i>Bring</i> the world <i>closer</i> with Nokia <i>Everything everywhere</i> <i>Connecting</i> people <i>Connecting</i> more than just people Designed <i>around you</i> – Nokia Your life <i>companion</i> The power of Nokia technology <i>in your palm</i>
classics	elegance beauty style proficiency	<i>Elegance</i> that steals sights Nokia – where technology meets <i>beauty</i> Simply <i>beautiful</i> , simply Nokia The perfect balance of <i>style</i> and functionality: Nokia <i>All styles all music</i> all mighty Simplicity with <i>style</i> – Nokia A <i>master</i> of mobility – Nokia

Table 1. Secondary signifieds meanings via the brand's verbal mode

**Conclusion.** The auditory and visual modes of Nokia's brand advertising discourse actualize secondary signifieds such as "self-expression," "inspiration," and "classicism." These connotations, embodying the motivational needs of Nokia's target consumer identity, are intended to supplant the primary signified associated with the functional purpose of the brand's products as mobile communication devices. Symbols such as a classical guitar or violin are employed to construct secondary signifieds, metonymically associated with classical music and inspiration. These symbols appeal to two types of consumer identities – those with motivational needs for self-actualization and creativity, and those with needs for continuity, traditions, and stability.

Images of classical musical instruments

serve as entry points for visual metaphors and intertextuality, in the blend of which the secondary signifieds of the brand are reconstructed. The reconstruction of signifieds is carried out through discursive implicatures that restore cooperative maxims, violated by metaphors or means of intertextuality. The restored implicatures form propositional/locutionary content, which, during the elaboration stage of the blend into a scenario, acquires illocutionary forces of an indirect commissive – promising to satisfy the motivational needs of the target audience in self-expression and in continuity and traditions (classicism). It also gains the illocutionary forces of an indirect directive – urging to satisfy such motivational needs through the acquisition of the brand's products.

**Список використаних джерел**

- Barthes, R. (1973). *Mythologies*. London: Paladin, 164 p.
- Bolognesi, M., Vernillo, P. (2019). How abstract concepts emerge from metaphorical images: The metonymic way. *Language & Communication*, 69, 26-41.
- Bort-Mir, L. (2021). Identifying Metaphors in TV Commercials with FILMIP: The Filmic Metaphor Identification Procedure. *Journal of English Studies*, 19, 23-46.
- Bullo, S. (2017). Investigating intertextuality and interdiscursivity in evaluation: The case of conceptual blending. *Language and Cognition*, 9 (4), 709-727.
- CA – Creative Advertising. NOKIA AD. Music (2016). URL.: <https://in.pinterest.com/pin/nokia-ad--390757705145304344/>
- Fauconnier, G., Turner, M. (2002). *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books, 464 p.
- Fredriksson, A. & Pelger, S. (2020). Conceptual Blending Monitoring Students' Use of Metaphorical Concepts to Further the Learning of Science. *Research in Science Education*, 50, 917–940.
- Gmerek, K. (2021). Procedural Acts as Double-Conventionalized Acts: Considerations on Conventional Acts Performed in a Courtroom Discourse. *International Journal for the Semiotics of Law*, 34, 473–495.
- Grice, G. P. (1967). *Logic and conversation. Studies in the way of words*. Cambridge, MA: Harvard University Press, 22-40.
- Huang, Y. (2020). Validating a Modified Typology of Visual Metaphor: Evidence Form Artful Deviation, Imagistic Elaboration and Ad Attitude. *Journal of Marketing Communication*, 26 (5), 509–527.
- Hatzithomas, L., A. Manolopoulou, K. Margariti, C. Boutsouki, and D. Koumpis (2021). Metaphors and Body Copy in Online Advertising Effectiveness. *Journal of Promotion Management*, 27 (5), 642–672.
- Kravchenko, N., Valigura, O., Meleshchenko, V., Chernii, L. (2021). Simplicity is the ultimate sophistication or half a century of IT consumer identity formation: A pragmatics approach. *Token: A Journal of English Linguistics*, 13, 141–169.
- Kravchenko, N., Yudenko, O. (2021). Visual metaphor in commercial Ad: effectiveness or failure? *Cognition. Communication. Discourse*, 23, 71-80.
- Kravchenko, N., Pasternak, T., Korotka, S. (2021). Deontic modality in epideictic discourse: Speech acts facet (based on COVID-associated texts). *Cogito: Multidisciplinary research journal*, 13 (2), 167–18.
- Kravchenko, N. K., Goltsova, M. G., Kryknitska, I. O. (2020). Politics as Art: The Creation of a Successful Political Brand. *Journal of History Culture and Art Research*, 9 (4), 314-323.
- Kress, G. & Leeuwen, Th. Van (2006). *Reading Images: The Grammar of Visual Design*. Routledge, 312 p.
- Kress, G. & Leeuwen, Th. Van (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. London: Edward Arnold, 142 p.
- Labov W., Waletzky J. (1997). Oral Versions of Personal Experience: Three Decades of Narrative Analysis. *Special Volume of a Journal of Narrative and Life History*, 7, 3–38.
- Lwin, S.M. (2019). *A Multimodal Perspective on Applied Storytelling Performances. Narrativity in Context*. Routledge: Taulor & Francis group, 172 p.
- Lytvynenko, A., Zavialova, O., Kalashnyk, M., Varadi, N., & Enska, O. (2022). Semiotics of advertismet. *Amazonia Investiga*, 11(54), 367-373.
- Machin, D., & Ledin, P. (2020). *Introduction to multimodal analysis*. London: Bloomsbury Academic, 256 p.
- Margariti, K., L. Hatzithomas, C. Boutsouki, and Y. Zotos. (2022). A Path to Our Heart: Visual Metaphors and 'White' Space in Advertising Aesthetic Pleasure. *International Journal of Advertising*, 41 (4), 731–770.
- Maslow, A.H. (1943). A theory of human motivation. *Psychological Review*, 50 (4), 370–396.
- Marijn, H., Meijers, C., Remmelswaal, P. & Wonneberger, A. (2019). Using Visual Impact Metaphors to Stimulate Environmentally Friendly Behavior: The Roles of Response Efficacy and Evaluative Persuasion Knowledge. *Environmental Communication*, 13 (8), 995-1008.
- Myers, J., and J. M. Jung. (2019). The Interplay Between Consumer Self-View,



Cognitive Style, and Creative Visual Metaphors in Print Advertising. *Journal of Marketing Communications*, 25 (3), 229–246.

NR – Nokia ringtone during concert of classical music: integration of visual and auditory semiotic modules, 2011. URL.: <https://www.youtube.com/watch?v=uub0z8wJfhU>.

Pablos-Ortega, C. (2020). Directive Speech Acts in English and Spanish Filmspeak. *Sociocultural Pragmatics*, 8 (1), 105-125.

Peterson, M. O. (2019). Aspects of Visual Metaphor: An Operational Typology of Visual Rhetoric for Research in Advertising. *International Journal of Advertising*, 38 (1), 67–96.

Ryoo, Y., Jeon, Y. A. and Sung, Y. (2021). Interpret Me! The Interplay Between Visual Metaphors and Verbal Messages in Advertising. *International Journal of Advertising*, 40 (5), 760–782.

Safavi, S. (2021). Buhler's organon model of communication: a semiotic analysis of advertising slogans. *Semiotica*, 242, 229-239.

Searle, J. (1969). *Speech acts*.

Cambridge: Cambridge University Press.

NS – The Power and Impact of Nokia Slogans, 2023. URL.: <https://www.bestslogans.com/list-ideas-taglines/nokia-slogans/>

Ventalon, G., Erjavec, G., Tijus, Ch. (2020). Processing visual metaphors in advertising: an exploratory study of cognitive abilities. *Journal of Cognitive Psychology*, 8, 816-826.

Watson J. R. and Hill A. (1993). *A Dictionary of Communication and Media Studies*. London: Edward Arnold, 369 p.

Westjohn, S.A. and Magnusson, P. (2019). Conceptualizing and operationalizing local and global cultural identities: a comment. *International Marketing Review*, 36 (5), 633-636.

Zhykharieva, O. Stavtseva V. (2022). Concept self-fulfillment as a discourse-forming concept of modern English advertising. *Transcarpathian Philological Studies*, 22 (1), p. 106-110.

Zuhrotunnisa, E. I. K., & Zuliati, R. (2021). Directive Acts in Onward Film by Dan Scanlon. *Computer Assisted Language Learning*, 3 (2), 161–177.

## Мультиmodalна реклама: семіотичний та когнітивно-прагматичний аспекти

**Наталія КРАВЧЕНКО,**

доктор філологічних наук,

професор кафедри іноземної філології і перекладу

Національний університет біоресурсів і природокористування України,

03041, Героїв Оборони, 15, Київ, Україна

<https://orcid.org/0000-0002-4190-0924>

**Олександр ЮДЕНКО,**

доцент,

завідувач кафедри іноземних мов

Національна Академія образотворчого мистецтва і архітектури

04053, Вознесенський узвіз, 20, Київ, Україна

<http://orcid.org/0000-0002-0309-1548>

**Анотація.** Стаття присвячена аналізу мультиmodalної реклами бренду Nokia у семіотичному та когнітивно-прагматичному аспектах. Метою статті є виявлення вторинних означуваних дискурсу бренду та особливостей їх актуалізації через вербальний, візуальний та аудіальний модули реклами. Мета досягається вирішенням низки завдань: виявленням конотацій, пов'язаних із аудіальним модулем-рінгтоном як засобом інтертекстуальності; визначенням вторинних означуваних, актуалізованих візуальними метафорами; ідентифікацією інтерфейсу прагматичних і когнітивних параметрів у візуальних метафорах; обґрунтуванням ролі вторинних означуваних у конструюванні цільової споживчої ідентичності бренду Nokia. Виявлено, що ключовими вторинними означуваними, конститутивними для дискурсу бренду, є конотативні значення «самовираження», «натхнення» та «класика». Ці конотації, що втілюють мотиваційні потреби ідентичності цільового споживача Nokia, мають на меті витіснити основні значення, пов'язані з функціональним призначенням продуктів бренду як пристроїв мобільного зв'язку. Візуальні та вербальні образи класичної гітари та скрипки, а також слухове інтертекстуальне запозичення класичної мелодії в рінгтоні бренду використовуються для створення вторинних знаків, які метонімічно пов'язують бренд із класичною музикою та натхненням. Ці

вторинні символи звертаються до двох типів споживчих ідентичностей: до тих, хто має мотиваційні потреби у самореалізації та творчості, і до тих, хто мотивований потребою у спадкоємності, традиціях і стабільності. Образи класичних музичних інструментів слугують вхідними джерельними просторами для візуальних метафор та інтертекстуальності, у брендах яких реконструюються вторинні означувані дискурсу бренду. Реконструкція означуваних здійснюється через дискурсивні імплікатури, які встановлюють кількість, прозорість, якість і когерентність інформації, порушених метафорами чи інтертекстуальністю як засобами, асоційованими з відхиленням від кооперативних максим. Відновлені імплікатури формують пропозиційно-локутивний зміст, який на стадії елаборації бренду у сценарій набуває іллокутивних сил непрямого комісивного акту – обіцяючи задовольнити мотиваційні потреби цільової аудиторії у самовираженні, спадкоємності та традиціях, та непрямого директиву – спонукаючи задовольнити такі мотиваційні потреби через придбання продукції бренду.

**Ключові слова:** мультимодальна реклама, вторинне означуване, концептуальне змішування, імплікатура, мовленнєві акти.