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**BRAND NARRATIVIZATION AS RECEPTIVE AESTHETICS:
MULTIMODAL AND LINGUISTIC-SEMIOTIC ANALYSIS**

The article aims to study the category of receptive branding aesthetics through multimodal and linguistic semiotic analysis of the narrativization of brand strategies. The article explores how linguistic (storytelling, taglines, slogans) and paralinguistic (logos, color schemes, fonts, tone, voice, etc.) means create receptive brand aesthetics as a multimodal phenomenon. Our research focuses on the multimodal and linguistic-semiotic analysis of brand communications, demonstrating how various linguistic and paralinguistic means shape the brand image and influence its perception by consumers. The article examines how multimodal narratives interact to create a receptive brand aesthetic. It also highlights the tactics through which consumers integrate these brand narratives into their own identities, emphasizing the importance of the receptive approach in the modern marketing environment. The main focus is on the study of integrated marketing communications, particularly how brands use linguistic and paralinguistic multi-semiotic systems to form both an emotional connection and an aesthetic impression on their audience.

Keywords: receptive brand aesthetics; branding narrativization; integrating marketing communications; emotional resonance; linguistic and semiotic branding analysis.

1. INTRODUCTION

Formulation of the problem. The article’s topicality lies in studying brand narrativization as a multimodal phenomenon in the context of cognitive science, social semiotics, and marketing. Today, brands sell products or services and create unique narratives that convey their mission, manifesto, values, and identity. These narratives emotionally impact consumers, stimulating their loyalty and forming long-term relationships with the brand. Our scientific paper aims to a linguistic analysis of branding as a multimodal phenomenon in which narratives enrich consumers’ receptive aesthetic. By the aim, the tasks of the article are:

– to distinguish linguistic means of branding (storytelling that helps to humanize the brand) and paralinguistic means (semiotics, such as logos, color schemes, fonts, tone, voice, etc.) and their synergy in creating multimodal narratives that enrich consumers’ receptive aesthetics.

– to analyze the multimodal brand narrative strategies (stimulus and perception), emphasizing the importance of receptive aesthetics in forming consumer loyalty.

By synergy of linguistic and paralinguistic means, brands form a deeper and more emotional connection with consumers, which contributes not only to the perception of information but also to

the stimulation of their emotional reactions. Receptive brand aesthetics is measured by such indicators as Customer Satisfaction Score (CSAT), Net Promoter Score (NPS), and Brand Sentiment Analysis, which are discussed in the article.

The article's novelty is determined by the multimodal stylistic approach to brand narratives with a focus on how different modes of brand communication interact to have an aesthetic perception of the customers.

2. RESEARCH METHODS AND MATERIALS

The analysis of brands such as Apple, Ben & Jerry's, IKEA, and Harley-Davidson, and others, and their visual identifiers included the study of logos, color schemes, fonts, and other visual elements to understand their aesthetic appeal and impact on consumers. An important aspect is also the analysis of cultural contexts and social norms that influence the perception of brands, which helps to reveal their role in shaping aesthetic perceptions. Social semiotics allows us to understand how brands manifest their identities and values through visual communications. For example, the Ben & Jerry's brand creates a unique identity through the use of bright colors and cheerful illustrations on the packaging, which are associated with the joy and pleasure of eating ice cream.

We examined visual elements in brand communication through the phenomenon of visual syntactic (arrangement and composition of visual elements in an image), which allowed us to study how visual elements interact with each other to convey positive emotions such as *happiness*, *anticipation*, and *joy*, which strengthens the connection with consumers. For example, Adidas' "*Impossible Is Nothing*" campaign uses a vivid contrast between dark backgrounds and colorful images of athletes to create an impression of dynamism and energy, emphasizing the idea of achieving the impossible.

3. RESULTS AND DISCUSSION

In the study of brand narrative and its impact on consumers, we rely on the work of several scholars who have examined various aspects of branding, visual communication, and language strategies. Karataeva M. V., in her work "Features of Apple Branding: Linguistic and Visual Aspects" (2012), analyzes how Apple uses language and visual elements to shape the brand image. Her research emphasizes the importance of synergy between linguistic and visual components in creating a unique brand narrative. Barry A. M. in "Visual Intelligence: Perception, Image, and Manipulation in Visual Communication" (2012) explores the impact of visual elements on the perception of information, focusing on how visual communication can manipulate consumer perception and form emotional reactions. Bartolomeo P. in his article "The Relationship between Visual Perception and Visual Mental Imagery: a Reappraisal of the Neuropsychological Evidence" (2002), rethinks the relationship between visual perception and visual imagination, which is important for understanding how consumers form a brand image based on visual narratives. Bell A. in "The Language of News Media" (1996), explores the linguistic aspects of media communications, which can be used to analyze the language strategies used by brands to achieve their goals. Berger A. A. in "Seeing is Believing: An Introduction to Visual Communication" (2012) provides a theoretical framework for visual communication that helps to understand how visual elements influence the perception of a brand and its messages. These works provide different approaches to branding and their narrativization and serve as the theoretical basis for our analysis. The ideas allow us to consider how brands use communication strategies to form an emotional connection with consumers through multimodal narratives. *The concept of receptive aesthetics* originated from the works of aestheticians – phenomenologists Hans Robert Jauss and Wolfgang Iser, who focused on the problem of perception of artistic works and their impact on the public (aesthetics of influence).

The optic of our research is multimodality. This category was touched by Bandura O. (2014) in "Branding: Theory and Practice" where he emphasizes the integrative process of the brand that combines visual, verbal, and emotional aspects for aesthetic impact on the consumer. Vasylieva I.

(2016) in “Linguistics of Text and Semiotics” analyzes the semiotic aspects of the text, which helps to understand brand narratives as an interaction of verbal and non-verbal components. Hrytsenko O. (2017) in “Semiotics of Advertising: Between Culture and Consumption” reveals the influence of cultural codes on the formation of advertising messages, which is important for multimodal narrativization. Kovalenko I. (2018) in “Language Policy and Branding” emphasizes the role of language strategies in creating a brand image, focusing on the impact of linguistic elements on receptive aesthetics. Kotyk O. (2020) in “Brand Communication: Semiotic Aspect” analyzes symbolic elements in the transmission of brand messages, emphasizing the interaction of visual and verbal elements. Lytvyn V. (2015) in “Brand as a Cultural Phenomenon” considers the brand in the context of social values, which helps to study receptive aesthetics through cultural narratives. Savchenko L. (2019) in “Aesthetics of Consumption: Branding in the Context of Modern Trends” analyzes aesthetic strategies that influence consumer choice. Kate Wright (2021) in “Building a Brand: Don’t Be Silent in a Noisy World” emphasizes the importance of active communication in a competitive market.

Our methodology is based on Voloshchuk, I., Glinka, N. (2023) “Multimodality and Neurocopywriting as Digital Commercial Narrative Strategies” research. They claim that digital commercial narrative has a linguistics status and can be considered a visual-rhetorical phenomenon, the communication success of which is measured by the emotional engagement of customers on the digital commerce narration (the landscape of social responses), which ranks its digital reputation. The aspect of our study considers the interaction of different modes in a multimodal analysis of brand communication, which is an interdisciplinary approach that includes the analysis of how linguistic (storytelling, taglines, slogans) and paralinguistic (logos, color schemes, fonts, tone, and voice etc.) means create receptive brand aesthetics as a multimodal phenomenon.

By the interaction of modes, we understand how their synergy – *visual, verbal, or audiovisual* – works together to create consumers’ receptive aesthetics.

In our study, we use *receptive aesthetics* as the cognitive concept for brand communications. Receptive aesthetics is actualized through *tactics* that create a resonance in consumers’ minds based on stimulus-perception mechanisms.

The first tactic is *axiological reception*, which involves the use of evaluative and axiological vocabulary. For example, the Patagonia brand uses phrases such as “*We’re in business to save our home planet*” (*Ми в ділі, щоб врятувати нашу планету*) to emphasize its social responsibility and environmental values, creating a positive perception among conscious consumers.

The second tactic is the *regulation of positive reception*, which consists in creating a mood through the explication of a positive attitude in social practice. The Dove brand in its “*Real Beauty*” campaign demonstrates the diversity of body shapes, encouraging women to accept themselves by creating an atmosphere of support. Using the multimodal metaphor of “*real beauty*”, the campaign depicts real women of different ages and skin colors. For example, women are described as “*heroines*” and “*mothers*”, emphasizing their importance. Visual elements, such as natural lighting and no retouching, are combined with verbal messages such as “*Love yourself as you are*” (“*Полюби себе такою, якою ти є*”) to create an atmosphere of self-acceptance. The women’s interviews reinforce a sense of authenticity, shaping the social practice of acceptance and self-respect.

The third tactic is *the associating and signaling perception*, which includes the use of verbal expressions of emotions through sensory power words. The Bath & Body Works brand effectively uses phrases such as “*indulge your senses*” (*номіште свої почуття*) or “*infused with essential oils*” (*збагачений ефірними оліями*) to evoke associations with relaxation and luxury.

The fourth tactic is an *immersive tactic*, which is realized through communicative enthusiasm or dynamics. The Red Bull brand demonstrates a high-energy style in its advertising campaigns, using the slogan “*Red Bull gives you wings*” (*Ред Булл надає крила*) to reflect a sense of freedom and energy, activating consumer enthusiasm.

The fifth tactic, the *visual syntactic*, was implemented using cultural references and symbols to create an aesthetically coherent message. For example, the Coca-Cola brand often uses images of

holidays, such as Christmas, and family gatherings in its advertising campaigns. The words *family* (сім'я), *togetherness* (єднання), *joy* (радість) reflect the social values of warmth and community, creating a sense of comfort and belonging among consumers. All brand communications are aligned in style and tone, as this helps to create recognition and trust among consumers. For example, the Starbucks brand always uses a friendly and inviting tone in its communications, which emphasizes its customer focus. Phrases such as “*You're always welcome here*” (Ви завжди бажані тут) and “*Enjoy your coffee experience*” (Насолоджуйтесь своїм кавовим досвідом) demonstrate their approach to creating comfort and positive emotions.

Digital marketing actively uses neurolinguistic technologies to influence consumers, introducing multimodal modes to create a receptive aesthetic that forms emotional associations. Visual elements such as *logos* and *colors* play a key role: the right choice of color can increase brand awareness. An example of the impact of color on brand awareness is Coca-Cola.

Understanding how the linguistic-semiotic approach allows us to explore the impact of symbolism on the perception of brand values opens up opportunities for a deeper analysis of specific linguistic and visual elements. As can be seen in the case of Nike and Ben & Jerry's, the use of cultural references and narrative compression contributes to the formation of a certain brand image. Similarly, Apple, in its advertising campaigns, also actively uses linguistic and sensory elements, such as visual and tactile words, to emphasize the unique features of the product and convey its mission and values. Apple's “*Tone of voice*” is characterized by aggressive marketing that effectively communicates its mission and values through a multifaceted approach to language use. In commercials such as “*Get a Mac*” two characters – “*Mac*” and “*PC*” – demonstrate the conflict between traditional PCs and Macs, emphasizing the benefits offered by the product.

The use of sensory words evokes associations, for example, visual words such as *sparkling* (іскристий), *gigantic* (гігантський), and *glittering* (блискучий) create images that are associated with elegance and modernity. Tactile words, such as *silky* (шовковистий), *sticky* (липкий) and *fluffy* (пухнастий) convey a sense of comfort and quality. Auditory words, including onomatopoeias such as *buzz* (гудіння) and *hiss* (шипіння), add dynamism and energy to the message, which enhances the perception of innovation.

Motion words can include words such as *soar* (злетіти), *slide* (ковзати), *race* (бігти), *flow* (текти), *bounce* (пригинатися) or *sweep* (змахувати). These words emphasize dynamism and lightness, associating an Apple product with a sense of speed, energy, and fluidity. For example, the use of the word *soar* can evoke endless possibilities, while *slide* indicates the intuitive and easy use of devices. In commercials such as «*Get a Mac*» these motion words help to create the impression that Apple products are not only functional but also enjoyable to use, which strengthens the emotional connection with potential consumers. Thus, Apple actively uses contrasting visuals and simple, clear vocabulary to emphasize the functionality and elegance of its products, creating a recognizable and appealing brand image.

IKEA uses simple and functional designs that reflect the Swedish cultural values of *practicality*, *accessibility*, and *minimalism* (axiological reception). Words such as *saving space* (збереження місця) and *universal* (підійде до всього), together with clean lines and neutral colors of visual elements, create an image of comfortable and functional housing that can be easily adapted to any consumer's needs. Visuals showing simple but stylish interiors contribute to the idea of a cozy home environment. Here are some examples of brand slogans and stories that reflect the concept of cozy living. For example, the IKEA brand has the slogan “*A home is more than just a place to live*” (Дім – це більше, ніж просто місце для життя), which emphasizes the importance of a functional space that can be easily adapted to the needs of consumers. Nest uses the slogan “*Comfort in your hand*” (Затишок у вашій долоні) to demonstrate how their smart thermostats create a comfortable atmosphere at home. Coca-Cola with its slogan “*Together we make moments special*” (Разом ми робимо моменти особливими) emphasizes family gatherings and cozy relaxation with loved ones. Home Depot focuses on how everyone can make their home comfortable, offering the slogan “*Your home, your comfort zone*” (Ваш дім, ваша зона комфорту). Finally, the Pottery Barn brand emphasizes the aesthetics of comfort with the slogan

“Live beautifully” (*Живіть красиво*), showing how details can transform a space into a warm and welcoming place. All these examples demonstrate the values of coziness, comfort and connection to home (immersive tactic).

Another example is the Harley-Davidson brand, which creates a unique identity through associations with the American culture of freedom and adventure. Looking at the semantics of colors, it should be noted that in American culture, **red** represents *courage, the desire to win through struggle, energy, and strength*; **white** represents *purity, will, freedom and virginity*; **blue** represents *justice, steadfastness, loyalty, perseverance, and diligence*. Symbols such as the **eagle** and the **classic font** convey a sense of *courage, independence, and a spirit of adventure*. This is conveyed through emotional words such as *freedom (свобода)*, *adventures (пригоди)* and *friendship (дружба)*, as well as through metaphors, which shape motorcycle culture that compares riding a motorcycle to the emotions of open spaces and possibilities conveyed through visual narratives. One such metaphor is that riding a motorcycle is compared to flying. Visually, this is conveyed through the image of a motorcyclist riding along endless desert or mountain roads, with an eagle soaring next to him in the frame. This creates a powerful association between a motorcycle and freedom, where open spaces symbolize endless possibilities, freedom of choice, and the spirit of adventure. Verbal modes reinforce the metaphor through words such as *freedom (свобода)*, *open road (відкритий шлях)*, *no limits (без обмежень)*, which encourage the viewer to identify the ride with the feeling of liberation from any limits. Thus, the visual and verbal components together create a multimodal metaphor that compares a motorcycle to a feeling of flight and freedom, conveying an emotional charge of independence and opportunities available to every motorcyclist (associating and signaling perception tactic).

In the “Here’s To Us All – Guinness Draught Stout Ad” campaign, the brand uses powerful gustatory metaphors and flavor descriptions to emphasize the unique character of its beer. The dark, rich color of the stout and its thick, creamy foam layer symbolize the deep, rich flavor associated with pleasure and aging. Describing the beer with words like *bitter (зіпкий)* and *malty aroma (солодкуватий аромат)* creates a sense of complexity and depth of flavor. Cultural references are also key in this video. The campaign addresses the themes of brotherhood, unity, and celebration of life, which are harmoniously linked to the traditions of drinking beer together. The slogan “Good things come to those who wait” (*Хороші речі приходять до тих, хто чекає*) emphasizes the idea of patience and reward, both in the process of brewing beer and in life in general, encouraging consumers to enjoy the moment. Through the images of people sharing moments of joy and intimacy over a glass of beer, the video creates a strong emotional connection between the brand and its audience using both visual and gustatory metaphors (a *tactic of aesthetic perception*).

Table: Examples of integrating different narratives to create a receptive brand aesthetic

Perception indicators	Verbal Message	Narrative Constructions
Anticipation	«Be unexpected. Be unpredictable.» (Chanel)	BLEU de CHANEL (2018 Film with Gaspard Ulliel) The film uses minimalist dialogue, featuring sharp, calculated shots of Ulliel as he moves through sophisticated urban landscapes. The anticipation builds through the protagonist’s mysterious aura and the slow unveiling of his deeper character, enhanced by moody music and visual tension.
Trust	«Find your greatness.» (Nike)	Nike: Find Your Greatness (2012) In this campaign, ordinary people perform athletic feats, with a voiceover saying greatness is accessible to everyone. The slow-motion shots, combined with uplifting music and the verbal message, generate a sense of trust and belief

		that Nike is for everyone, not just professional athletes.
<i>Suspense</i>	«On January 24th, Apple will introduce Macintosh. And you'll see why 1984 won't be like 1984.» (Apple)	<i>Apple 1984 Super Bowl Commercial</i> The ad builds suspense through dystopian imagery and the metaphorical story of Apple as a revolutionary force that breaks the norm. The intense, high-contrast visuals paired with the silence before the climactic hammer-throw create suspense, drawing the viewer into the unfolding drama.
<i>Jaw-Dropping Effect</i>	«Watch, as reality blurs.» (Chanel)	<i>BLEU de CHANEL (2018 Film with Gaspard Ulliel)</i> The sudden, sleek transitions from close-up shots of the protagonist to the sweeping, cinematic sceneries of Paris create a jaw-dropping visual experience. The intense music crescendo aligns with these moments, visually symbolizing the blurring lines between a man's inner world and the external one
<i>Surprise</i>	«Imagine what you could do.» (Nike)	<i>Nike: Find Your Greatness (2012)</i> Surprise is woven into the narrative with everyday athletes doing extraordinary things, contrasting societal expectations. Moments like an overweight boy running down a country road, emphasized by motivational music and sudden shifts in focus, challenge assumptions and evoke a surprising emotional response.
<i>Loyalty</i>	«You won't just own a phone, you'll own the future.» (Apple)	<i>Apple 1984 Super Bowl Commercial</i> The sense of loyalty is created by portraying Apple as a rebellion against the status quo. The compelling dystopian narrative, the metaphorical destruction of oppression, and the climactic visuals establish Apple as a brand worth standing by for its innovative and courageous approach.

4. CONCLUSIONS

The concept of brand narrativization as the receptive aesthetics we studied from the optic of multimodal stylistic with the interaction of linguistics (brand storytelling – 6, multimodal stylistic tools, such as multimodal metaphors – 8, allusions – 2, multisensory words – 24, gustatory metaphors – 4, and flavor descriptions – 6) and paralinguistic means (visual elements such as logos and colors – 8, tone and voice – 6). The synergy of verbal, visual, audio, and gustatory modes in brand narrativization helps to strengthen the connection with the audience, creating not only commercial but also emotional and aesthetic resonance to brand identity and loyalty. The receptive aesthetics was actualized by such multimodal tactics as the *axiological reception*, *the regulation of positive reception*, *the associating and signaling perception*, the immersive tactic, and the visual

syntactic one. The effectiveness of implemented tactics is measured by the rate of engagement in social platforms (but social media have different manners of interaction: for instance, Facebook's rate of engagement is measured by impressions and likes, and the rate of engagement on Instagram is measured by social posts). The further perspective of our research can be seen in the implementation of multimodal stylistics means in different discourses.

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Ірина Волошук, Микита Волков. Бренд НАРАТИВІЗАЦІЯ як рецептивна естетика: мультимодальний та лінгво-семіотичний аналіз. У статті досліджується, як лінгвальні та паралінгвальні засоби створюють рецептивну естетику бренду як мультимодального феномену. Наша наукова розвідка фокусується на мультимодальному та лінгво-семіотичному аналізі брендovих комунікацій, демонструючи, як різноманітні лінгвістичні та паралінгвістичні засоби формують імідж бренду та впливають на його сприйняття споживачами. В статті розглядаються приклади взаємодії різних наративів для створення рецептивної естетики бренду. Висвітлюються також механізми, через які споживачі інтегрують ці брендovі наративи в свої власні ідентичності, підкреслюючи важливість рецептивного підходу в сучасному маркетинговому середовищі. Основна увага приділяється дослідженню інтегрованих маркетингових комунікацій зокрема як бренди використовують лінгвальні та паралінгвальні мультисеміотичні системи для формування як емоційного зв'язку так і естетичного враження на свою аудиторію.

Ключові слова: рецептивна естетика бренду, наративізація брендингу, інтегровані маркетингові комунікації, естетичний резонанс, лінгво-семіотичний аналіз брендингу.

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