

1. Белова, О.В. Чёрный цвет в картине мира славянских народов / О.В. Белова. – М.: Славяноведение. – № 6. – 2009. – С. 36–41.

3. Вольский, А.Л. Герменевтика символа «голубой цветка» в романе Новалиса «Генрих фон Офтердинген» / А.Л. Вольский // Научная электронная библиотека «КиберЛенинка» [Электронный ресурс]. – Режим доступа: [https://lib.herzen.spb.ru/media/magazines/contents/1/12\(81\)/volsky\\_12\\_81\\_41\\_47.pdf](https://lib.herzen.spb.ru/media/magazines/contents/1/12(81)/volsky_12_81_41_47.pdf).

4. Герасимова, С.В. Архетип и логос печи и камина / С.В. Герасимова // Научная электронная библиотека «КиберЛенинка» [Электронный ресурс]. – Режим доступа: <https://vk.com/away.php?utf=1&to=https%3A%2F%2Fcyberleninka.ru%2Farticle%2Fnn%2Farhetip-i-logos-pechi-i-kamina%2Fviewer>.

5. Дубровина, С.Ю. Язык народной культуры: Учебное пособие. / С.Ю. Дубровина. – Елец: Изд-во ЕГУ им. И. А. Бунина, 2015. – 96 с.

6. Дырдин, А.А. Хронотоп реки/воды в раннем творчестве А. Платонова / А.А. Дырдин // Научная электронная библиотека «КиберЛенинка» [Электронный ресурс]. – Режим доступа: <https://vk.com/away.php?utf=1&to=https%3A%2F%2Fcyberleninka.ru%2Farticle%2F%2Fhronotop-vody-reki-v-rannem-tvorchestve-a-platonova>.

7. Замятин, Д.Н. Империя пространства. Географические образы в романе А. Платонова «Чевенгур» / Д.Н. Замятин // Научная электронная библиотека «КиберЛенинка» [Электронный ресурс]. – Режим доступа: [https://imwerden.de/pdf/o\\_platonove\\_d\\_zamyatin.pdf](https://imwerden.de/pdf/o_platonove_d_zamyatin.pdf).

8. Лотман, Ю.М. Художественное пространство в прозе Гоголя / Ю.М. Лотман // Poetica [Электронный ресурс]. – Режим доступа: <https://vk.com/away.php?utf=1&to=https%3A%2F%2Fphilologos.narod.ru%2F%2Flotman%2Fgogol%2Fspace.htm>.

9. Никитина, И.П. Хронотоп М. Бахтина как тип художественного пространства литературного произведения / И.П.Никитина // Либмонстр [Электронный ресурс]. – Режим доступа: <https://libmonster.ru/m/articles/view/ХРОНОТОП-М-БАХТИНА-КАК-ТИП-ХОУДЕЖЕСТВЕННОГО-ПРОСТРАНСТВА-ЛИТЕРАТУРНОГО-ПРОИЗВЕДЕНИЯ>.

10. Платонов, А.П. Цветок на земле / А.П. Платонов // Интернет Библиотека Алексея Комарова [Электронный ресурс].- Режим доступа: <https://vk.com/away.php?utf=1&to=https%3A%2F%2Flibrary.ru%2Ftext%2F1196%2Fp.1%2Findex.html>.

11. Поршнева, А.С. Изучение художественного пространства: стратегии и алгоритмы / А.С. Поршнева. – Иноязычный дискурс: проблемы интерпретаций и изучения, 2010. – С. 96–115.

12. Топоров, В.Н. Пространство / В.Н. Топоров // Poetica [Электронный ресурс]. – Режим доступа: <https://vk.com/away.php?utf=1&to=http%3A%2F%2Fphilologos.narod.ru%2Fmymth%2Fspace.htm>

13. Ухтомский, А. А. Доминанта / А.А. Ухтомский. – СПб.: Питер, 2002. – 347 с.

***Mounir A.S.,***

*second-year postgraduate student,*

*VSU named after P.M. Masherov, Vitebsk, Republic of Belarus*

Scientific supervisor – Maslova V.A., Dr. Sc. (Philology), Professor

**Keywords.** Graphic imagery, cultural and linguistic nuances, iconic imagery, indexical imagery, visual identity.

The significance of conducting a study on graphic imagery in advertising becomes so important because it helps build a unique brand identity, communicates messages efficiently and provides engagement. It does not speak the language of the audience, but it does transcend language and cultural barriers, evoke emotions, and build a deeper connexion with the audience.

**Findings and their discussion.** Indexical imagery also varies across cultures with respect to the linguistic and semiotic associations of that imagery. Knowing these cultural and linguistic nuances, advertisers will be able to develop more effective and engaging advertising campaigns that connect with consumers on a more meaningful level. In an advertising landscape that is continuously changing, the adoption of graphic imagery is becoming more critical as digital media is becoming more and more used and visual communication is playing a bigger role. To keep up with the latest trends and best practises, advertisers must be aware of the culture and language preferences of its target audience.

In advertising, graphic imagery is an integral part that helps convey meaning, make a strong message and shapes the audiences perception.

**Material and methods.** Using graphic imagery as a means to explore the impact of cross-cultural advertising on brand recognition and audience engagement, this study investigates the role of graphic imagery in cross-cultural advertising. The Belarusian advertising texts will be

analysed. Themes such as product promotion, brand awareness and emotional appeal will be used to select ads.

This will be done through a coding framework that will categorise cultural values into dimensions. Content analysis, further visual and textual elements will be examined to understand key messages and iconic, indexical and symbolic imagery. The research will attempt to study the way graphic imagery is used within the Belarusian culture to identify patterns and differences.

Results will inform how graphic imagery is used in cross cultural advertising, its ability to influence brand recognition and audience engagement.

Graphic imagery is a strong tool in the advertising for representing complex ideas and feelings with visual imagery. Advertisers to build a visual identity to help the brand become more memorable and recognisable to an audience use graphic imagery. Graphic imagery can be used strategically to evoke emotions and associations and create connexions with the target audience [3]. For instance, a car advertisement with a sleek and powerful car can make you feel excited and luxurious. Nevertheless, a food advertisement featuring a delicious looking dish can arouse the viewer's appetite [4]. The way graphic imagery is used in advertising cannot be a one size fits all; it is heavily influenced by cultural and linguistic factors. One thing that is effective and appropriate in one culture might be offensive or confusing in another. The colour red is generally associated with passion, love and excitement in Western cultures, or good luck and prosperity in some Eastern cultures [1].



#### Techniques for Using Graphic Imagery in Advertising

A graphic image is a powerful tool in the advertising world, allowing advertisers to convey ideas and emotions in complex manner through powerful visual images. Graphic imagery is used to provide advertisers with a unique visual identity of their brand that makes it easier to remember and recognise in the minds of audience. In this article, we will consider some graphic imagery techniques used in the advertisement and how they can make it more effective.

Iconic imagery is one of the most common techniques of graphic imagery. In this, the images are used to represent the product or service being advertised in a direct way. For example, iconic imagery is something like a car advertisement of a sleek and powerful vehicle. Such imagery helps consumers remember and recognise the brand by making the connexion between visual and product direct and obvious.

In fact, iconic imagery is especially effective at eliciting a familiarity and recognition. The best approach is to show the product or service when consumers can see the image directly representing the product or service and can instantly identify the brand, and what it offers. This technique is also commonly used in advertising campaigns of well-known brands such as MTZ or JSC Kommunka, where the advertising imagery is immediately recognisable and evokes a feeling of familiarity, or a feeling of nostalgia.



**Indexical Imagery.** Another is graphic imagery, which is also known as indexical imagery. It is a technique commonly used in advertising campaigns for travel and leisure products, where the objective is to induce relaxation and escapism. This means by using images that are not directly related to the product or service. For example, this is an advertisement for a luxury resort and the resort is not shown. This kind of imagery stirs up the consumer's feelings and dreams, giving them a sense of wanting for the advertised product or service. In particular, indexical imagery is very good at creating a specific atmosphere or mood. Advertisers can establish a link with their target audience by using images that give an impression of particular feeling or emotion; making the product or service more attractive.



**Symbolic Imagery.** In symbolic imagery, visual elements are used to convey deeper meanings or connotations, in a more abstract approach. Barse (1977) has stated that advertisers can use symbols, such as animals, colours, or geometric shapes, to represent values, qualities or ideas that the brand is associated with. For instance, an eagle is used in an advertisement for a financial institution, as it is a symbol of strength and power, which the company wants to convey to the viewers that the company is stable and reliable. Another instance is Belarus state flag that is in red and green colours, which symbolises Belarusian's past and its role in the Great Patriotic War. These colours aim to communicate a sense of tradition, stability, and historical importance, which can evoke a feeling of patriotism and kinds of connection to the nation's heritage. Particularly effective in creating a feeling of identity or brand personality is symbolic imagery.

To summarize, all of these techniques—iconic, indexical, and symbolic imagery—in different ways provide ways to engage with and affect the audience. If advertisers can select the right technique, advertisements can be created that not only look good, but are also emotionally engaging and memorable.

**Conclusion.** Advertising should include graphic imagery, which is a powerful tool to convey meaning, tone and emphasis to the audience. Graphic Imagery provides advertisers with a means to create an identity for their brand, communicate complex ideas and emotions, and build a relationship with their target audience. A strong brand presence can be built by this visual identity and can make a difference with how the consumers interact with the brand. Graphic imagery is not a one size fits all approach. It is known that these elements are perceived differently in different cultures and languages. In the one culture may be effective and appropriate but in the other possibly confusing and even offensive. The results of this study constantly emphasise the need for the advertisers to be culturally aware and to be flexible.

1. Aslam, M.M. (2006). Are you selling the right colour? A cross-cultural review of colour as a marketing cue /M.M. Aslam. – Journal of marketing communications. – 12(1). – P. 15–30.
2. Barthes, R. Image, music, text / R. Barthes. – Macmillan. – 1977.
3. Vestergaard, T. The language of advertising. T. Vestergaard, K. Schrøder. – Blackwell. – 1985.
4. Williamson, J. Decoding advertisements: Ideology and meaning in advertising / J. Williamson. – Marion Boyars. – 1978.