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Sociocultural transformations of the experience of life's fulfillment in creolized advertising texts

Abstract. The article considers the specific functioning of advertising slogans as a distinct type of creolized media text, using the «Бери от жизни всё!» [«Take Everything from Life» / «Ask for More!»] slogan as a case study. The study focuses on the transformation of the semantic and pragmatic characteristics of this expression as it transitions from advertising discourse to a broader cultural context. The study employs a comprehensive methodology, including content analysis, text analysis, analysis of creolized texts, lexical and stylistic analysis, elements of K.S. Stanislavski's method, and semiotic analysis for a multifaceted interpretation of the research object. The author establishes that a creolized advertising text constitutes a complex communicative unit in which verbal, auditory, and visual elements form an inseparable semantic unity. In the case of the «Бери от жизни всё!» slogan, the original imperative statement is significantly transformed: the grammatical form of command is softened by the emotional and auditory components, shifting the pragmatics from an aggressive call to action to a friendly invitation to active engagement. Particular attention is given to the phenomenon of speech perspective (as defined by K.S. Stanislavski), which becomes evident when the verbal component is detached from its iconic and auditory elements. The study demonstrates that the slogan starts to function independently as a phraseological unit, retaining the emotional component of its creolized source while functioning in new contexts related to success, overcoming challenges, and embracing life to the fullest. The analysis reveals a paradoxical transformation: originally perceived as an appeal to consumerism, the slogan takes on a new life in the context of self-actualization, personal achievements, and triumph over adversity. This is supported by numerous user-generated videos that utilize the expression as a marker of positive life philosophy, illustrating the process of a new phraseological unit emerging from an advertising slogan.

Keywords: creolized text; advertising slogan; semantic-pragmatic transformation; phraseological unit; media text; media discourse

Introduction

The study aims to conduct a comprehensive analysis of the semantic and pragmatic transformations of the advertising slogan «Бери от жизни всё!» [«Take Everything from Life» / «Ask for More!»] as an example of a creolized media text. It is essential to regard standalone advertising slogans as independent media texts since «the concept of a media text is much broader: it includes vocal qualities, music and sound effects, visual imagery...».¹

In contemporary scholarly literature, the «creolized text» term refers to texts whose structure is defined by two fundamentally different components: a verbal (linguistic/speech) component and a non-verbal component that belongs to sign systems other than natural language [1]. This division is supported by the analysis of stylistic transformations in translated advertising texts [2] and studies on the structural and functional characteristics of creolized texts [3].

In today's media landscape, advertising (especially internet advertising) serves as an example of creolized texts as it integrates sign elements from various semiotic systems. The modern definition of a creolized text is as follows: «A complex textual formation in which verbal and iconic elements form a unified visual, structural, semantic, and functional whole aimed at exerting a comprehensive pragmatic impact on the recipient».²

At the core of the creolization process lies the combination of elements from different semiotic systems within a single textual complex (E.E. Anisimova, A.A. Bernatskaya, Yu.A. Sorokin, and E.F. Tarasov). This integration is «achieved through simultaneous manipulation at different semiotic code levels» [4]. Traditionally, the verbal component is associated with intellectual information processing, while the visual component is linked to emotional impact. However, in the case of a verbal-auditory-visual creolized text, where the auditory aspect is represented by the vocalization of the verbal sequence (e.g., in television advertising), this component shows unique flexibility, allowing it to integrate with both verbal and visual elements during perception, either independently or in conjunction with both.

The relevance of this study is determined by the need for a deeper understanding of the mechanisms governing the interaction of verbal, auditory, and visual components in advertising texts, as these interactions significantly influence audience perception.³ The research objective is to examine how the verbal part of a creolized text can function independently and acquire new semantic interpretations beyond its original context.

Materials and methods

This study employs a comprehensive methodological approach, treating the examined linguistic unit as a phraseological unit. The methods used include content analysis, text analysis, analysis of creolized texts, lexical analysis, lexicographic methods, elements of logical-semantic analysis, grammatical and stylistic analysis, comparison, and generalization. In addition, elements of K.S. Stanislavski's method and semiotic analysis were incorporated.

A key aspect of Stanislavski's theory of stage speech is the concept of speech perspective. While elaborating this concept, Stanislavski distinguished (1) the perspective of conveyed thought (also referred to as logical perspective); (2) the perspective of experienced emotion; and (3) the artistic

¹ Dobrosklonskaya T.G. *Medialinguistics: a systematic approach to the study of media language: contemporary English media speech*. Moscow: Nauka. 2008. 264 p.

² Anisimov E.E. *Text linguistics and intercultural communication (on the material of creolized texts)*. Moscow: Publishing center "Academy". 2003. 128 p.

³ Shuvalov V.I. *The psychology of advertising*. Rostov-on-Don: Phoenix. 2003. 320 p.

perspective, which skillfully arranges details and nuances that illustrate a narrative, storytelling, or monologue. Furthermore, a detailed examination of Stanislavski's views demonstrates that the emotional tone of a speech act serves as a key factor in shaping the experienced emotion [5].

The perspective of experienced emotion, as defined by Stanislavski, serves as the study object, while the subject of analysis is the semantic and pragmatic transformations of the «Бери от жизни всё!» slogan and how these transformations are expressed.

Results

At first glance, the «Бери от жизни всё!» slogan may seem associated with the Soviet era, often perceived as a declaration of excessive consumerism. However, in its modern interpretation, it also encourages recklessly expending one's energy and resources.

This slogan embodies the same concept reflected in other imperative expressions, such as the Latin «Carpe diem!» and its equivalent «Лови момент!» [«Seize the moment!», «Живи на всю катушку!» [«Live to the fullest!»], or «Отрывайся по полной» [«Go all out!»]. Similar ideas are also present in English phrases like YOLO (You Only Live Once) and FOMO (Fear of Missing Out). The linguistic variability of these expressions influenced by trends in usage (for example, YOLO's peak popularity was in the 2010s) indicates a deep sociopsychological and philosophical foundation rooted in the love of life and its intensity.

The slogan appears in the closing segments of various commercials for a well-known brand, where diverse storylines are reinforced by visuals, voiceovers, and background music. The text structure of these advertisements follows the classic AIDA (Attention-Interest-Desire-Action) model designed to capture attention, generate interest, create desire, and prompt action.

The plot of each video is based on the idea that its protagonists, mostly young people, solve problems with resourceful ideas. At the climactic moment, accompanied by graphic design and sound effects, the «Бери от жизни всё!» slogan is heard, with the logical and semantic emphasis deliberately placed on the imperative verb.

When analyzing this statement outside the context of audiovisual advertising, it can be interpreted as a command expressed as an imperative with a clear semantic and logical emphasis on the final word. However, when considered as the written verbal component of a creolized text, priority is given to the verbal element: the imperative, in addition to its grammatical form, is further reinforced by graphic means (lettering, an exclamation mark) and an internal intonation that is perceptible even when read silently [6]. When spoken aloud, this imperative takes on a specific commanding intonation, which conveys a degree of declared aggression and/or assertiveness, remaining focused on the final word. This transformation of imperative intonation is confirmed by [7], which explores how internal dynamics and emotional states influence the expression of a commanding tone.

Despite the fact that in the creolized text of this brand's television advertisement, the slogan is graphically represented through lettering, its creators deliberately weaken traditional graphic, semantic, and grammatical markers and the logical emphasis of the verbal sequence. Instead, they replace these with the power of perception derived from the visual-auditory pleasure associated with the product's qualities. As a result, the visual and auditory components take precedence, forming an attributive visual-intonational complex that comes to the forefront and effectively neutralizes the grammatical and intonational features of an imperative command. The latter aspect could potentially trigger a negative reaction, especially among younger audiences.

According to many linguists (G. Копнина, G. Солганик, etc.), the emotional, or attributive, layer of an utterance, although subordinate to the intellectual verbal component, becomes the primary target of communicative manipulation. In this context, the initial verbal aggressiveness is softened through

the use of a warm, friendly intonation, in which the vocal focus shifts to the sublingual zone. This technique is often referred to as the «voice in the mouth» by actors.

In addition to creating a friendly atmosphere, the authors of the advertising slogan integrate elements of exclamatory semantics and grammar into the verbal imperative. These structures do not necessarily call for specific actions but instead express a sense of satisfaction (e.g., «Здорово!» [«Great!», «Вкусно!» [«Delicious!», or «Отлично получилось!» [«Well done!»]). A similar technique, transferring intonations from one utterance into the structure of another, is also widely used by actors.

As a result of this phonetic and intonational creolization, the pragmatics of the statement undergoes a transformation: the forceful imperative energy is softened and reshaped into an intensified invitation, i.e., a feature common to conversational speech in everyday situations, such as when a host encourages a guest with «Берите, берите...» [«Go ahead, take some...»]. The metaphorical image of life as a celebration rooted in the European philosophy and Epicurean teachings of the 18th century is further emphasized through the use of the preposition «от» («from») instead of the expected «у» («of»). Compare «бери у жизни» («take out of life») vs. «бери от жизни» («take from life»). This subtle linguistic shift reorients the advertisement's message: rather than promoting a sense of relaxation derived from pleasure, it stimulates active engagement, reinforcing the idea that the well-known brand's beverage invigorates regardless of the circumstances, even in an already favorable environment.

A.P. Chekhov held deep respect for the work of I.A. Bunin and highly valued his contributions, as reflected in his letter from January 1904. In essence, Chekhov's advice anticipates what would later be formulated in the 1936 dictionary edited by D.N. Ushakov. Compare:

Chekhov's letter to Bunin, who was staying at a resort: «Живите в свое полное удовольствие, утешайтесь, пишите почаще Вашим друзьям...» [«Live to your fullest pleasure, find solace, and write to your friends more often...»].

Ushakov's Dictionary: «Брать всё от жизни (сполна пользоваться всем тем хорошим, что даёт жизнь)» [«To take everything from life (to fully enjoy all the good things that life offers)»].

Simultaneously with the pronounced active energy, the intonational and visual accompaniment of the advertisement conveys a theme of relaxation, incorporating motifs of a host or hostess welcoming guests and creating a festive, carefree atmosphere, which is particularly appealing to a young audience. Festive lightheartedness emerges as one of the discursive elements of glamorous aesthetics, contributing to the formation of an exceptionally effortless communicative text structure. Moreover, the youth becomes a brand, reinforcing the advertisement's orientation toward a younger audience. This alignment is supported by the findings of researchers studying creolized advertising texts:

«The image of the recipient is determined by the target audience of advertising texts, which refers to a group of people united by certain characteristics. These characteristics are based on marketing communication techniques employed by product manufacturers (e.g., women, men, young people aged 22–25, residents of Moscow, etc.)» [4, p. 8].

Thus, the attributive, emotionally auditory component of the creolized text becomes particularly relevant in relation to the verbal sequence since it is perceived as highly communicative. This is because it shapes the perception of flavor, conveys the intention of consuming the advertised product, and evokes a physiological sensation of pleasure that does not require additional verbalization. The interaction of this emotional-sensory attributive complex with the verbal component transforms the grammatical and semantic directness of the imperative (when expressed as a command). For example, the exclamation mark intensifies the energetic intonation, facilitating a redistribution of the utterance's dynamics and allowing for the addition of an intonational nuance with a different semantic

overtone, thereby amplifying the desired mode of tension. As a result, this process leads to a reinterpretation and transformation of the presupposition within such a text into a quasi-precedent structure capable of self-reproduction according to the «launched arrow» principle (perspective in Stanislavski's terms).

Despite the apparent dominance of the visual-auditory sequence, the effect of the «launched arrow» is realized primarily at the verbal level, remaining the carrier of an emotional image that is not directly integrated into the advertised product. The perception of the product's flavor, which generates a sense of pleasure, is maintained within a series of commercials from a specific brand, thereby transmitting the concept of selling a good mood. In other words, through the «launched arrow» effect, a verbal image subject to creolization is conveyed, forming a linguo-cognitive construction mechanism, i.e., a mechanism for deriving pleasure from unique, intense experiences. This mechanism attains the status of a signifier, organizing its semiotic perspective.

Next comes the consolidation of a universal emotional flash image of pleasure derived from achieved victory, which is reproduced in narrative lines not directly related to beverage consumption. Videos titled «Бери от жизни всё!» posted on YouTube and other online platforms do not convey the image of drink flavors or promote excessive consumerism and reckless indulgence. On the contrary, they present a storyline showcasing ways to express individuality and achieve success in challenging, sometimes seemingly insurmountable situations.

Most of these narratives, except for parodies, are dedicated to various forms of success, ranging from new, predominantly extreme sports and amateur performances to achievements in the business sphere. The «Бери от жизни всё!» slogan accompanies workshops, training sessions, and similar events exemplifying fortunate escapes, strokes of luck, and success as a reward for creativity, courage, and willingness to take risks, thereby excluding any notion of aggressive consumerism.

With changes in the video sequence, event structure, and thematic content, the verbal signifier reproduces a creolized, inherently synthesized text that retains its empirically defined referentiality. It ensures its ability to be reproduced as a call to success. In this case, the verbal component outweighs the visual one, resulting in a noticeable semantic shift: in the commercials of a well-known brand, the narrative intensity does not reach the level of sharpness inherent in the semantics of the slogan in amateur videos titled «Бери от жизни всё!». The effect of emotional uplift associated with achieving success or good fortune is most prominently conveyed in videos where advertising functions as a pretext, enriching them with the «launched arrow» effect.

Since a creolized text, unlike purely verbal or purely visual text forms, inherently possesses a polycode nature, defining its presupposition must involve at least a polycode semantic interpretation. For example, the phrase «Бери от жизни всё!» encourages to fully enjoy all the benefits that life offers or proves life's inexhaustible energy and abundance, which evokes joy. However, such a verbal narrative alone does not convey the true emotional-intentional condensation and intensity of the message, which is transmitted with the tripled energy and velocity of a launched arrow. A brief creolized narrative, in which all three components develop simultaneously, ultimately condenses into a single focal point, conveying not so much the flavor of the well-known beverage but rather the feeling of victory. This sensation, possessing ultra-communicative properties, integrates into the discourse of fulfilling the recipient's desires, intended to stimulate them toward active engagement. Thus, the flavor of the beverage expected to invigorate due to its chemical composition is instead transformed into a feeling of exhilaration arising from an already achieved victory.

The image of flavor created through the positive energy of visual and auditory components (expressed via conveyed wit, youth, courage, actively demonstrated kindness, humanity, and other qualities) is further reinforced by the energy of the verbal imperative-invitation, akin to welcoming a guest. This shapes a context of anticipation on the part of the recipient, facilitating the formation of an

ultra-light communication experience akin to a celebration without obligations. These processes generate an initially fragmented and later integrated flash image, isomorphic to an instantaneous burst of emotional energy. This flash image functions as an integrative unit of the creolized text, where all components are inseparable.

Discussion

Numerous homemade videos titled «Бери от жизни всё!», which have no direct connection to the products of the well-known brand, demonstrate that the original verbal component existing independently of the iconic aspect of the creolized text can self-replicate [8]. In this case, the message is conveyed purely verbally, condensed through creolization to the level of a phraseological unit, and enriched with the semantics of success and good fortune, which were absent in the original verbal text. This verbal component becomes a carrier of experience transmitted to other recipients while preserving the authentic emotional essence of the invariant. Given that the final flash image cannot be adequately conveyed by any means other than verbal description (since an individual lacks access to film or television equipment), the slogan retains its impact through language alone [9; 10].

According to Stanislavski's concept of speech perspective, this phenomenon manifests as follows: when the iconic (visual) and audio components are lost, the verbal part typical of advertising and other freely circulating slogans begins to function autonomously, acquiring new meanings. The process of creolization leaves its mark in the form of fan-shaped semantics that continue to resonate in contexts unrelated to the original iconic imagery. For example, the slogan might be used as a title for a video showcasing the achievements of individuals with disabilities, the success of amateur performers (including children), personal sports victories, a festive New Year's dinner, parental advice to teenagers on their birthdays, encouragement for professional accomplishments, etc.

Conclusions

Thus, a unit of a creolized language represents a transformed verbal entity that becomes a carrier of an experience embedded through creolization. This is followed by a traditional process described in phraseology theory, in which a phraseological unit functions as a linguistic image. The use of this new phraseological unit is socially marked as it retains information about its source, i.e., advertising. The use of advertising slogans in everyday communication is often perceived as a sign of intellectual limitations or linguistic flatness.

The source in this case is not the classical exhortation to seize the moment («Carpe diem!») or to enjoy all the blessings of life in the ancient sense, but rather a widely recognized advertising slogan. However, there is a gradual transformation characterized by no explicit connection to the original advertising text. This creates a paradox: the function of this linguistic unit as an advertising slogan gradually fades, acquiring the meaning of «enjoying all the blessings of life» reinforced and refined by the philosophy of success and overcoming adversity.

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Социокультурные трансформации переживания полноты жизни в креолизованном тексте рекламы

Аннотация. В данной статье рассматривается специфика функционирования рекламных слоганов как особого типа креолизованных медиатекстов на примере слогана «Бери от жизни всё!». Исследование сосредоточено на трансформации семантико-прагматических характеристик данного выражения в процессе его перехода из рекламного дискурса в общекультурный контекст. В рамках исследования применяется комплексная методология, включающая контент-анализ, текстуальный анализ, анализ креолизованного текста, лексический и стилистический анализ, а также элементы метода К.С. Станиславского и семиотического анализа для многоаспектной интерпретации объекта исследования. Установлено, что креолизованный рекламный текст представляет собой сложную коммуникативную единицу, где вербальные, аудиальные и визуальные элементы образуют неразрывное смысловое единство. В случае слогана «Бери от жизни всё!» происходит значительная трансформация изначального императивного высказывания: грамматическая форма приказа смягчается благодаря эмоционально-звуковой составляющей, меняющей прагматику выражения с агрессивного побуждения на дружеское приглашение к активным действиям. Особое внимание уделяется явлению «перспективы речи» (по К.С. Станиславскому), которое наблюдается в случае отделения вербального компонента от иконического и аудиального. Исследование демонстрирует, что слоган приобретает самостоятельное существование в форме фразеологической единицы, сохраняющей эмоциональный компонент креолизованного источника, но функционирующей в новых контекстах, связанных с темами достижения успеха, преодоления трудностей и полноты жизни. Анализ показывает, что происходит парадоксальная трансформация: первоначально воспринимаемый как призыв к потребительству, слоган обретает новую жизнь в контексте самореализации, личностных достижений и победы над обстоятельствами. Это подтверждается многочисленными пользовательскими видеороликами, использующими данное выражение как маркер позитивной жизненной философии, что иллюстрирует процесс формирования новой фразеологической единицы на основе рекламного слогана.

Ключевые слова: креолизованный текст; рекламный слоган; семантико-прагматическая трансформация; фразеологическая единица; медиа-текст; дискурс медиа

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