

Implications of International advertisements on Cultural Identity Construction:
A multimodal analysis of commercials from Colombia, France, and Russia.

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Research paper presented as a requirement to pursue a bachelor's in foreign Languages.

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Dedicatoria

A Carmen, que fue el aleteo de mariposa que me trajo hasta aquí.

A Cherley, quien, desde el primer día de mi camino profesional, me ha entendido como nadie más.

A Samantha, que me amó en los momentos de luz y, con mayor fuerza, en los de oscuridad.

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Y, finalmente, a mis profesores, quienes me ayudaron a formar la mujer que soy hoy.

NOTE

AI-powered tools such as Grammarly and ChatGPT were used to support the writing process of this graduation research project. These tools were used exclusively for editing, grammar, and spelling correction, assisting with research article searches, and refining the overall writing style. All intellectual content, analysis, and critical thinking presented in this work are entirely my own.

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ABSTRACT

Advertising is a marketing practice used for selling commercial products. It combines culture and language to build a brand's image and has the potential to influence people's views, feelings, desires, and identity. This qualitative study analyzes international ads, focusing on how they use cultural references and language in their commercials to influence the audience's identity construction. The goal is to explore cultural content, images, and linguistic discourse strategies that impact people's identity construction. This study implements a multimodal analysis using three selected commercials from Colombia, France, and Russia. Countries with which the researcher has cultural familiarity. Additionally, interviews were conducted with nine participants who are natives of the country where each commercial was done and published. By focusing on the sociolinguistic implications of advertising discourse, the study can provide a better understanding of how language and cultural representations in advertising contribute to the negotiation of identities and the construction of social realities, as a result, contributing to broader discussions on language use and social dynamics in contemporary societies. Implications for language teaching are also discussed.

Keywords: Advertisement, language, culture, identity construction, multimodal analysis.

1. Introduction

1.1 A multimodal analysis of ads and their influence on cultural identity: The case of drink advertisements

In today's world, the persuasive influence of advertisements has become an important component in shaping our perceptions of cultural identities. To understand the influence of ads on cultural identity, this study analyzes three international ads to identify how they use cultural references and language in their commercials to influence the audience's identity construction. The study analyzes cultural content, visual semiotics, and linguistic discourse strategies that influence people's identity construction. As an everyday and continued presence, the media have a profound impact on our daily lives, functioning alongside other influential agents such as education, the workplace, and family. Within this context, understanding the multifaceted role of advertisements in shaping cultural identities assumes a big significance.

Global research emphasizes the impact of advertising on cultural identity formation. A study by Sheen Moreno and Arbaiza (2020) focused on the "Tenemos Barrio, Tenemos Mundial" campaign by Cristal Beer in Peru, highlighted participants' recognition of distinct Peruvian elements in the ads, their strong emotional connection to the portrayed cultural symbols, and their awareness of the nature of some cultural references. This study identified the strong role of advertising in shaping individuals' sense of cultural identity and belonging.

Building on this background, the present study examines three commercials from Colombia, France, and Russia. These countries were selected not only because of their distinct cultural and linguistic characteristics but also because the researcher has personal and cultural familiarity with them.

Likewise, in the Colombian context, prior research has explored the impact of advertising on cultural identities. Alzate and Quintana (2005) worked with Absolut Vodka's advertising strategies, focusing on the incorporation of specific cultural elements tailored for each culture. The study found that culturally specific approaches allowed the brand to establish a closer and more intimate connection with the target consumers.

Analyzing ads and their impact on people's identity construction is relevant in language teaching and learning because of the connection between language, culture, and identity. Language is not just a system of communication; it also carries with it cultural values, norms, and identity markers. Understanding how advertising influences cultural identities provides awareness and understanding of how language is used and manipulated in various cultural contexts. By analyzing how advertisements shape cultural identities, language teachers can create more culturally inclusive language teaching materials and approaches. Incorporating discussions on the influence of advertising on cultural identities can help learners develop a deeper and better understanding of the sociocultural aspects of language use. This awareness allows language learners to comprehend in a better way the complexity of communication in our globalized world, working on their ability to understand and engage with various cultural perspectives and communicate effectively within different linguistic and cultural contexts. To explore how the ads influence consumers' identity construction, the following research questions are proposed:

1.2 Research questions

1.2.1 Main research question

How do ads influence people's identity construction through the language, images, and content they use?

1.2.2 Specific Research Questions

- To what extent does the advertising content reflect and perpetuate stereotypical cultural roles and standards across different cultures, and how does this influence identity construction?
- What role does visual representation play in these advertisements, and how do images, models, and settings contribute to the construction of cultural and individual identities?
- What role does speech play in these advertisements, and how does it contribute to the construction of cultural and individual identities?

In line with the research questions, the study aims to fulfill the following objectives:

1.3 Objectives

1.3.1 General objective

To analyze how international advertisements use cultural content, images, and linguistic discourse strategies to influence audiences' identity construction, contributing to a deeper understanding of the connection between language, culture, and identity in advertising.

1.3.2 Specific Objectives

1. To examine how advertising content reflects cultural roles and standards across different cultures, exploring their influence on the audience's identity construction.
2. To analyze the role of visual representation (e.g., images, models, and settings) in advertisements and its contribution to the construction of cultural and individual identities.
3. To investigate how the use of language and speech in advertisements contributes to the construction of cultural and individual identities.

1.4 Significance of the study

The study contributes to the development of cultural identity frameworks by focusing on how international advertisements influence the construction of cultural identities.

Language teachers can work with the study's implications to develop educational approaches that incorporate critical analysis of advertisements. Integrating discussions on the influence of advertising on cultural identity into language teaching materials can enhance cultural competence among learners.

2. Literature review

2.1 Conceptual Framework

In this study, the concepts of multimodal analysis and cultural identity are key in examining the impact of international advertisements on individuals' identity construction. Multimodal analysis, which involves research in diverse communication modes such as language, images, and sound, is employed to analyze and comprehend how these elements collaborate with each other to carry messages about identity. Cultural identity, which is understood as sharing values and symbols within a cultural context, is crucial to understanding how international ads can influence cultural identities.

2.1.1 Cultural Identity

Cultural identity is mainly understood as a sense of belonging to a particular group, shaped by cultural categories such as nationality, ethnicity, race, gender, and religion (Chen, 2014). This identification is not static, but it is actively constructed and maintained through the collective sharing of knowledge, traditions, heritage, language, norms, and customs. Chen (2014) emphasizes this process, in which cultural identity is continuously shaped through shared practices and collective experiences. Yep (2002) elaborates this by highlighting the socially constructed foundation of cultural identities, which not only teaches and shows individuals different ways of being but also establishes expectations for social behavior and interaction. These social constructions serve as frameworks for individuals to discover their roles within a group and define how they present themselves and are perceived by others.

Hall (1990) adds a new dimension to this discussion by introducing the idea of a “collective ‘one true self,’” a concept that is rooted in the shared history and ancestry of a group. This perspective reinforces a unifying role of cultural identity, as it connects individuals to a larger narrative of shared experiences, history and values.

Hall's (1997) concept of shared symbols is a key aspect of this discussion, as it shows how meaning is negotiated within cultural contexts. Symbols acquire significance through social conventions, functioning within cultural codes that help facilitate communication while also allowing reinterpretation. Representation, as Hall (1997) argues, is an active process where language and imagery construct meaning, shaping how identities and ideologies are perceived.

Hall also introduces the concept of cultural representation, which is defined as the process where meaning is produced and exchanged within a culture using language, symbols, and images. Representation is not only a reflection of reality but a constructive practice that shapes how individuals and groups are understood and viewed. Through representation, power operates by formulating certain identities, narratives, and values as legitimate while marginalizing others.

McCracken (1986) offers a framework for understanding how consumer goods become carriers of cultural meaning through the process of meaning transfer. He argues that advertising plays a central role in linking products to cultural symbols, identities, and values, allowing individuals to express belonging, pride, or aspiration through consumption. This model brings out how products are not only material objects, but also symbolic tools used to construct and communicate identity. As such, advertising becomes a powerful cultural force that both reflects and shapes social meanings.

While Chen focuses on the active processes of sharing and construction, Yep emphasizes the societal expectations tied to identity, and Hall highlights the historical and ancestral ties that bind members of a group. Together, these perspectives provide a comprehensive understanding of cultural identity as a dynamic interaction of personal identification, social influence, and historical continuity.

This understanding of cultural identity is particularly important when exploring how identity is portrayed in the media. Roland Barthes (1972) theorized that the media function as

a site for the creation of myths and cultural narratives that naturalize ideologies and societal values. These myths, often presented through language, imagery, and symbolism, reinforce certain cultural identities and narratives, often without questioning their constructed nature. Barthes' concept of mythmaking in media complements Hall's (1997) ideas on representation by showing how media constructs and reinforces collective identities through the repetition of familiar symbols and themes.

Understanding cultural identity from this angle allows for a deeper exploration of how self-perception is built within and across communities. For instance, in international advertising, these definitions can inform an analysis of how cultural identities are represented, reinforced, or even challenged through the media. The emphasis on shared traditions, social frameworks, and historical narratives offers a framework for examining how cultural identity functions as both a personal and a collective phenomenon, influencing how individuals see themselves and how they are perceived by others.

2.1.2 Advertising Discourse

Advertising discourse is a powerful site of ideological production where multimodal and cultural elements intersect. Fairclough's (1995) notion of ideological discourse illustrates how advertisements reproduce dominant ideologies through linguistic and visual choices. Ideological discourse refers to language that reflects and constructs ideological positions. Discourse is not neutral; it carries assumptions and values that support specific views and perceptions. It always reflects and shapes power relations and social ideologies. For Fairclough, discourse is a way in which ideologies are produced, reinforced, and challenged. By setting ideologies into texts and conversations, discourse becomes a tool with which social structures are reproduced. Fairclough's (1995) idea of 'ideological power' conceptualizes ideological power as the ability of dominant groups to maintain and legitimize their control using discourse. This form of power operates not by force, but by shaping meanings, values, and

social norms in ways that appear natural. Through language, ideologies become implanted in everyday communication, influencing how people perceive the world and their position within it. This subtle form of control reinforces social hierarchies while often remaining unnoticed by those affected. By analyzing advertising texts critically, one can uncover how power imbalances and social norms are naturalized within consumer culture.

Hall's (1997) framework of cultural representation is a key aspect in understanding how advertisements construct meaning. Through the strategic use of symbols and visual rhetoric, advertisements reinforce particular cultural identities and social values. For Hall, meaning is not simply "reflected" in language or images but constructed through them. In other words, what we see or hear in the media (like advertisements) doesn't just mirror reality, it *shapes* our understanding of the world.

According to Hall, representation is the process by which meaning is produced and exchanged through language, images, signs, and symbols within a culture. This is key in advertisements, which do not just sell products, they also communicate ideas about identity, power, and values.

Machin and Mayr's (2012) analysis of visual rhetoric highlights how advertising employs persuasive techniques to shape public perception, while O'Toole's (2011) study of visual rhetoric in art provides insights into how visual elements convey deeper ideological messages.

Holt (2004) introduces the concept of cultural branding to explain how brands become iconic by tapping into prevailing cultural tensions and myths. Rather than merely representing products, iconic brands function as symbolic resources that help consumers resolve social contradictions and express identity. Cultural branding involves strategic storytelling that aligns a brand with collective anxieties, aspirations, or ideologies, often using cultural narratives to create emotional resonance. Holt argues that successful brands do not simply reflect culture, but they actively participate in shaping it.

By integrating these perspectives together, this conceptual framework provides a comprehensive approach to analyzing advertising discourse through the lenses of multimodal analysis and cultural identity. It allows a deeper understanding of how advertisements communicate meaning, engage with cultural narratives, and influence public perception within a socio-semiotic view.

This framework situates advertising discourse at the convergence of multimodal analysis and cultural identity, offering a multidimensional approach to studying how advertisements function as meaning-making texts. Through the integration of multimodal resources, cultural symbols, and ideological discourse, this study aims to detect how advertising constructs, negotiates and spreads cultural meaning in contemporary media.

2.2 Previous studies

Researchers have explored how cultural references in ads impact individuals' well-being, emphasizing the role of commercial messages in encouraging a sense of belonging. Through a variety of studies, authors have explored topics such as how national identity is highlighted in advertisements, the use of speech acts in different cultures, the representation of cultural values in specific markets such as Nigeria (Dalamu and Ogunlusi, 2020), India (Limbu and Mukherjee, 2024), Malaysia, (Sualman, Jalli, Rashidi, and Darwis, 2021) and Vietnam (Luong, Huynh, and Nguyen, 2023), and the cultural adaptation of advertising strategies (Gromová, Múglová, and Pérez, 2017). The analyses show how brands adjust their advertising messages to emotionally connect with audiences, reflecting or adapting to local cultural norms and values, thereby increasing the effectiveness of campaigns.

The use of cultural elements in advertising and their impact on consumer identity has been widely researched. Carvalho and Luna (2013) found that working with national identity

improves the perception of ads with national symbols. This article explores how national identity salience shapes consumer responses to advertisements in two scenarios: when identity is activated by media context and when it is triggered by advertising messages. The study found that heightened national identity salience will result in positive reactions to ads that reflect this identity, improving evaluations and purchase intentions. Responses are particularly favorable when ads use explicit national symbols or rhetoric, though the media context alone can provoke some similar effects without direct and specific national references.

Carvalho and Luna's research also shows that news emphasizing national identity, such as reports of national tragedies, enhances emotional responses and positive attitudes toward media content. These attitudes are then transferred to ads, even when the ads include only some subtle cues, like national colors or local language branding. Overall, the findings reveal that media contexts tied to national identity can influence ad perception and consumer behavior.

Likewise, studies such as those by Kfoury (2020) show how cultural values, from humor to emotion, vary in advertising according to collectivist and individualist differences. This study analyzed speech acts in beer advertisements in Lebanese Arabic, French, and English, using Searle's (1969) model and qualitative content analysis to explore how these acts are employed in different cultural contexts. After examining thirty advertisements, the results indicate that English-language ads prioritize the use of directives, while Lebanese and French ads predominantly feature assertiveness, which reinforce values of collectivism and patriotism. In contrast, English ads emphasize themes of individualism and self-gratification. The conclusions suggest that speech acts reflect specific cultural values of each country, demonstrating how beer advertisements adapt to cultural norms to resonate with their audience, thereby getting closer to them.

Building on this cultural exploration, Dalamu and Ogunlusi (2020) noted that local values in Nigeria strengthen emotional connections with brands. They examined the realm of

Nigerian advertising. Specifically, they examined cultural elements in advertisements to understand how socio-cultural resources are displayed as persuasive tools in consumer engagement. Through analysis of ten advertisements from various sectors, the study emphasized the crucial role of nominal groups, verbal groups, and prepositional phrases in constructing persuasive messages. Notable observations included cultural connotations linking Yorùbá traditions, family affairs, religious nuances, savings, and historical notions to the advertisements' meaning potential. The study advocated for the consistent integration of cultural elements in advertising campaigns, stressing their educational and influential potential within the Nigerian context.

Similarly, Abokhoza, Mohamed, and Narula (2019) analyzed how advertising reflects the culture and values of the societies it targets. Through a comparative analysis of two Pepsi advertising campaigns in Egypt and Saudi Arabia, the article examines how the ads are culturally adapted to resonate with the target audience. The Pepsi campaign in Saudi Arabia focuses on preserving national identity by incorporating shared values and relevant cultural figures, while the campaign in Egypt takes a more entertaining approach, with fewer cultural values incorporated, relying on references to pop culture and classic Egyptian cinema. The conclusions suggest that the campaign in Saudi Arabia demonstrates greater sensitivity to local social and cultural values, using advertising to promote social responsibility and the transmission of traditional values to new generations.

On a different approach, Limbu and Mukherjee (2024) highlighted that language is the primary cultural component in Indian advertising. This study examined how culture influences consumer decisions and marketing strategies in India. Brands often use cultural elements in their advertising to build emotional connections with consumers, increasing brand acceptance. In India, consumers are particularly sensitive to cultural factors, which leads to the frequent incorporation of these elements in ads.

Limbu and Mukherjee's research focuses on cultural aspects like language, values, customs, rituals, and symbols in Indian advertising. It found that language is a key element, consistently used across various brands and products. However, other cultural aspects, such as customs and symbols, are less consistent. The study also found that while cultural values are prominent, customs, rituals, and symbols are less represented. Differences in how brands portray cultural values are observed, though symbols are more consistently used across brands.

Similarly, Trisnawati (2012) investigated how advertising themes in Indonesia influence the perception of cultural identity. This study explored how cultural identity is constructed through the way audiences perceive television advertisements. This is relevant in a diverse society like Indonesia, where ads are crafted using specific cultural elements that shape viewers' sense of cultural identity. The study focused on how the themes in television ads influence audience perceptions of both the ads and their own lives.

By using a social constructionist approach, the study highlights how viewers' knowledge and experiences are shaped by their social and cultural contexts. This approach offers a deeper understanding of how television ads relate to cultural identity. The identity represented in these ads is not fixed but evolves through social interactions and various activities, especially in culturally diverse countries. It was found that advertising themes affect viewers' perceptions of both the ads and their own cultural identity.

Alternatively, Luong, Huynh, and Nguyen (2023) examined Vietnamese cultural values represented in visual advertising in the Vietnamese market. Using logos and images from popular brands, the study analyzed both visible and invisible cultural elements through the "Iceberg Model for Interpreting Vietnamese Images (IMIVI)" proposed by Huynh in 2022. The results showed that the selected ads reflect important cultural values of Vietnam, represented through visible elements such as flowers, animals, and traditional clothing, as well as invisible values linked to Buddhist, Confucian, and Taoist principles. The study is relevant to visual

communication, multimodality, and language education, offering new insights into the role of culture in commercial advertising and intercultural communication. It is recommended that advertisers subtly integrate cultural values to create a deeper connection with consumers and transmit a sense of cultural pride.

Sualman et al. (2021) observed how festive ads in Malaysia not only promote products but also encourage intercultural cohesion. They focused on how festive advertisements in Malaysia promote cultural values and encourage interethnic relationships in a multicultural society. Through a quantitative content analysis of ten selected festive ads, the research investigated whether these advertisements convey messages that enhance intercultural understanding and strengthen relationships across different cultural groups. The findings show that most of the ads promote positive values like unity and coexistence, with "cohesion" being a key element to highlight the need for cultural understanding during festivals. These ads not only serve marketing purposes but also act as tools for cultural promotion.

Similarly, Adetunji and Abdulbaqi (2012) highlighted the importance of adjusting advertising messages to cultural and religious contexts, especially in diverse societies like Malaysia. This quantitative research examines the relationship between cultural effects (language, religion, and norms) and the reception of advertisements in Malaysia. Considering that communication, including advertising, relies on shared values such as language, religion, and norms, a sample of 150 Malaysians (50 Malays, 50 Chinese, and 50 Indians) from a university town in northern Malaysia was selected. The findings suggested that advertising agencies should carefully consider the cultural elements of their audience to achieve the desired outcomes of advertisements.

Addressing the dilemma of whether multinational companies should standardize or locally adapt their advertising strategies, Harun et al. (2014) focused on how culture influences international advertising. Through a quantitative content analysis, the authors compared

creative strategies and execution elements in advertisements aired in the United Kingdom and Malaysia, focusing on sectors such as automotive, fast-moving consumer goods, and banking. The findings suggested that a strategy of partial adaptation or full localization is essential for advertising in the Malaysian market. The results showed a higher presence of cultural elements in advertisements for Kitkat, Nescafé, and Pampers in Malaysia compared to the United Kingdom, indicating a stronger cultural impact in the Malaysian market. In conclusion, the study emphasized the significance of cultural elements in advertising in Malaysia, reinforcing the need for cultural adaptation in advertising strategies within this market.

Exploring how advertising slogans and discourses promote cultural identities, Tarighatbin and Sadati (2019) examined the semiotic and cultural aspects of 30 advertising slogans in English and Persian from various brands, investigating the functions of the advertising elements used in the ads. Using Charles Sanders Peirce's semiotic model. The researchers analyzed semiotic elements (objects, verbal and non-verbal dimensions) in the slogans, employing a qualitative descriptive approach. The results showed that visual elements, color, and music are widely used in English ads, while visual elements and color are more prevalent in Persian ads.

Majid (2013) examined how cultural values, from humor to emotion, can vary in advertising according to collectivist and individualist differences. This study focuses on the differences and similarities between Telenor TV advertisements in Sweden and Pakistan, focusing on how cultural differences are reflected in advertising. Using a deductive case study approach, five TV ads from each country were analyzed to identify cultural attributes in the communication of advertising messages. The study highlighted key differences: Swedish ads primarily use humor as a communication tool, while Pakistani ads rely on emotional appeals. It also suggests differences in body movement, facial expressions, gender roles, and generational respect, which align with Pakistan's collectivist culture and high-power distance,

compared to Sweden's individualistic culture and low power distance. Additionally, Swedish ads are generally shorter and more direct, while Pakistani ads are longer, more detailed, and use indirect communication.

Despite these differences, the study also found unexpected similarities, such as the emphasis on family ties and health, and sports activities. Collectivism and masculinity are more prominent in Pakistani ads, and individualism and femininity in Swedish ones. The study suggests that cultural influence in Pakistani ads is stronger than in Swedish ads, but identifies surprising similarities that could be explored in future research.

In Europe, Czarnecka, Brennan, and Keles (2017) found that cultural values influence advertising in four countries. They used cultural meaning transfer theory and the GLOBE¹ cultural dimensions to analyze how advertising messages reflect national cultures. A content analysis of 847 magazine ads from the UK, Hungary, Ireland, and Poland examined whether ads mirrored the cultural differences described by the GLOBE Society Values. The results showed both similarities and differences in advertising approaches, but only some of these reflected cultural variations. The GLOBE Society Values were better predictors of certain advertising approaches than the GLOBE Society Practices, though not for all. The findings suggest that while advertisers may rely on national cultures to create cultural meanings in ads, this relationship is limited. Ads may shape social values more than reflect them, and only certain cultural traits may be relevant to advertisers. This study contributes to transcultural advertising research, highlighting that the link between advertising and culture is more complex than simply matching cultural values with ad messages. It suggests that the concept of "national culture" may not be sufficient for transcultural research, and more specific cultural approaches

¹ The GLOBE Global Leadership and Organizational Behavior Effectiveness- model developed by House et al. (2004) examines how cultural differences influence leadership styles and organizational behavior across nations. It identifies nine key cultural dimensions, such as power distance, individualism vs. collectivism, and uncertainty avoidance, that affect how leadership is perceived and how organizations operate in different cultural contexts.

might be better for understanding the relationship between advertising and culture in a globalized economy.

From a different approach, Gromová, Müglová, and Pérez (2017) emphasized the importance of cultural adaptation in international campaigns. Their article explored the intercultural dimension in the translation of advertising texts, comparing the impact of cultural elements in the creation of these texts within the cultural contexts of the United States, Germany, and Slovakia. The authors examined the social, psychological, and cultural aspects of translation, focusing on the tension between the domestic and the foreign and the translation strategies that arise from this dynamic.

The study also observed an evolution in Slovak translations of ads from the 1990s to the early 2000s, highlighting an initial openness to cultural influences followed by a more pronounced distinction between the domestic and the foreign in recent years. Additionally, the integration of the advertising genre into Slovak cultural tradition was identified, with translators increasingly acknowledging the role of intercultural differences in the persuasive transmission of messages.

Focusing more on the foreign language teaching aspect, Hager (2007) explored how German ads can teach cultural values in foreign language classrooms. This article studies how advertising can effectively teach German culture in foreign language classrooms, particularly in advanced German courses. Hager emphasized the importance of integrating cultural instruction into language learning. The article covers the relationship between culture and intercultural advertising, the use of media in language teaching, and specific techniques for teaching culture through advertising.

Hager also highlights studies like those by Hayward and Siaya (2001), which show that Americans value cultural knowledge and foreign language proficiency for success in a globalized environment. Advertising, as Hager points out, is an engaging cultural medium that

can enhance both cultural awareness and language skills. The teaching materials used were developed and tested in an advanced German course, focusing on print advertising.

In the Latin American context, Sheen Moreno and Arbaiza (2020) conducted focused interviews to explore how Peruvian university students connected cultural references in advertising to their cultural identity. This investigation revealed a profound link between the recognition of cultural elements in advertisements and the participants' subjective well-being. This connection was influenced by individual factors, particularly their need for belonging, derived from their social environment, using commercial messages as a conduit to their group ties. The results showed that participants value cultural symbols as they reinforce a sense of belonging and well-being. This connection is based on the easy identification of Peruvian cultural elements, promoted by the family environment and the social context of the individuals. Additionally, the role of advertising is considered a means of satisfying the need for belonging. Cristal beer advertisements can promote a positive experience of well-being, tied to the appreciation of Peruvian culture in advertising.

Contrastingly, Morales, Montaña & Vázquez (2019) focused on child-directed advertising in Spain, examining the discursive strategies employed in low-nutritional-value product campaigns. The findings show that these ads use language and emotions associated with happiness, fun, and success, creating an impact that encourages consumption among children, and that violates the PAOS Code², established in Spain to regulate food advertising aimed at minors. The research suggests greater involvement from the food industry and advertising agencies to make self-regulation more effective in the fight against childhood obesity.

² The Code of Co-regulation of Food and Beverage Advertising Aimed at Minors, Obesity Prevention and Health (PAOS Code) responds to the agreement between the Federation of Food and Beverage Industries (FIAB) and the Ministry of Health and Consumption, through the Spanish Food Safety Agency.

Locally, Brito and Rivera (2012) scrutinized the advertising discourse in television commercials of Colombian mobile phone companies. Adopting Teun A. Van Dijk's Critical Discourse Analysis (1998), the study emphasized the elite nature of media discourse and its potential for mental manipulation. The research aimed to generalize and identify specific elements in advertisements targeting a young audience, contributing to a pedagogical proposal for critical analysis. The study identified similarities and differences in the language, settings, characters, and themes used by each company, revealing how advertising discourse has evolved to promote consumption that responds not only to needs but also to desires for comfort and social status. The results show that mobile phone advertising significantly influences culture, establishing a lifestyle in which the cell phone shifts from being a luxury to a necessity. Furthermore, it demonstrates how these messages emotionally impact young Colombians, generating a "symbolic power" that affects their consumption decisions and self-perception. Finally, the article proposes a pedagogical approach for young people to develop critical discourse analysis skills, allowing them to make informed and autonomous decisions regarding advertising messages.

In turn, Alzate and Quintana (2005) investigated the intersections of art, image aesthetics, advertising, and culture through the lens of Absolut Vodka's dynamic ads. The project explored cultural elements such as abstraction, fetishism, history, art, illumination, typography, fashion, prestige, and the popular. The enduring impact of Absolut's visual storytelling, successfully navigating cultural shifts, was highlighted. This article examines how Absolut Vodka's advertising constantly operates within a space of aesthetic and cultural exploration, creating a lasting impact on communication. The authors argue that Absolut Vodka has managed to stay relevant over time, not only because of its innovative advertising strategies but also due to its ability to reflect and adapt to major economic and sociocultural megatrends. In conclusion, the article emphasizes the fundamental role of advertising in the

construction of social and cultural identity, as well as the importance of an integral and contextual reading of visual communication.

In critically examining beauty stereotypes, Vélez and Goyes (2019) analyzed the multimodal discourse in Victoria's Secret commercials. Using semantic, syntactic, and pragmatic approaches, the study identified consistent elements conveying sensuality, contributing to a hegemonic stereotype of female beauty. The research advocated for a shift from objectification to recognizing women as multidimensional beings, challenging and redefining stereotypical portrayals in the media. Through detailed analysis, it is identified that the brand's commercials use a specific color scheme, with soft tones and black, along with music that evokes sensations and adapts to the visual narrative. Iconographic elements, such as the representation of tall and thin models, preserve a hegemonic beauty stereotype. Additionally, the use of sensual and delicate movements by the models emphasizes their physical features, contributing to the creation of a beauty ideal that, while appealing to the market, overlooks the contemporary context of female empowerment. The study concludes that Victoria's Secret has not evolved in its relationship with consumers, maintaining a view of female beauty that may be harmful in a context where diversity and inclusion are sought.

In conclusion, the reviewed studies collectively highlight trends in advertising research, emphasizing the essential role of cultural references in shaping individuals' well-being and sense of belonging. Researchers consistently explore the strategic use of cultural elements as persuasive tools, analyzing linguistic patterns and discursive strategies. The findings highlight the importance of cultural sensitivity in crafting advertising messages, demonstrating the relationship between culture, language, and visual elements in shaping effective campaigns and influencing social constructs.

The gap addressed by this research lies in comprehensively analyzing the influence of international advertisements on cultural identities. While existing studies touch on specific campaigns or local contexts, this research aims to provide a broader understanding of how various cultures are portrayed in international advertising, influencing the construction of individual and collective identities. By bridging this gap, the study contributes to the field of cultural and linguistic studies, offering insights that can inform more culturally responsive and inclusive language teaching materials and approaches. Additionally, it contributes to a deeper understanding of the complexities of communication in a globalized world, facilitating effective cross-cultural communication. To address the identified gap, the study adopted a qualitative methodology as described in the following chapter.

3. Methodology

3.1 Research approach and design

The choice of employing a qualitative descriptive and multimodal research approach in this study is driven by the need for an exploration of how international advertisements influence individuals' identity construction. Qualitative descriptive research can provide a detailed and comprehensive account of participants' experiences and perspectives. Given the nature of cultural identity and the impact of advertising, a qualitative approach allows a better understanding of the subject. Additionally, the incorporation of multimodal analysis aligns with the diverse nature of advertisements, taking into account visual, linguistic, and cultural elements. By examining not only the verbal content but also the nonverbal aspects such as images, symbols, and cultural references, this approach makes it possible to investigate how these multiple modes work with each other and contribute to the construction of cultural identities. Focusing on the language teaching approach, by analyzing how advertisements shape cultural identities, language educators can create more culturally responsive and inclusive language teaching materials and approaches. Incorporating discussions on the influence of advertising on cultural identities can help learners develop a deeper understanding of the sociocultural aspects of language use.

The cooperation between qualitative descriptive research and multimodal analysis magnifies the study's capacity to work better with the interaction between international advertisements and individuals' identity formation, providing important insights for language teaching, learning, and cross-cultural communication.

3.2 Participants, data, and sample

This study examines six distinct advertisements featuring Colombian (Colombiana), (1 advertising video), French (three advertising pictures from the same campaign, Kronenbourg

1664), and Russian (1 advertising video, Русский дар) drinks. The choice of these specific advertisements aligns with the researcher's proximity to Colombian, French, and Russian cultures, making an easier identification and understanding of the cultural elements represented in the commercials. The ads were also analyzed by nine native, adult participants, three from each country, to contribute to the study's depth and authenticity. The intentional selection of native participants ensures a culturally grounded perspective on the advertisements, enriching the analysis of how these ads influence identity construction. The proximity of the chosen countries to the researcher not only makes it possible for a more profound insight into cultural elements but also makes the recruitment process of the participants easier.

The nine participants represent a balanced distribution across age, nationality, and education. Each of the three age groups (18-24, 25-34, 45-54) is equally represented, ensuring with this, diverse perspectives. There is a slight gender imbalance, with five female and four male respondents. Nationalities are evenly split among Colombians, French, and Russians. Educational backgrounds are also balanced, with three participants in each category: some college/university, a bachelor's degree, and a postgraduate degree. In terms of occupation, students make up the largest group (four), followed by professionals (three) and one housekeeper. A more detailed description of these aspects will follow in the next chapter.

3.3 Data Collection Methods and Procedures

To address the research questions, a combination of qualitative data collection methods was employed, allowing for a comprehensive exploration of how cultural identity and representation operate within international advertisements. The methodology integrates the analysis of six selected audiovisual materials and a survey for the participants to examine dimensions of identity construction. Table 1 below summarizes the alignment between each

research question, the instruments used for data collection, their respective purposes, and the analysis procedures applied.

Research Question	Data Collection Instruments	Purpose	Data Analysis
To what extent does the advertising content reflect and perpetuate stereotypical cultural roles and standards across different cultures, and how does this influence identity construction?	-Three French beer advertising images. -A Colombian advertising video. - A Russian advertising video - Survey.	- Identify and categorize cultural and stereotypical symbols and identity constructs through visual and linguistic components. - Gather qualitative insights into individuals' perceptions and experiences related to cultural representations, and their feelings of closeness towards the advertisements shown.	- Multimodal analysis (images, content, language) - Thematic or content analysis - Analysis of interviews to identify patterns among participants' perceptions and feelings towards the advertisements shown.
What role does visual representation play in these advertisements, and how do images, models, and settings contribute to the construction of cultural and individual identities?	-Three French beer advertising images. -A Colombian advertising video. - A Russian advertising video - Survey.	- Examine the visual elements of advertisements, including images, models, and settings, to understand their role in conveying cultural and individual identities. - Gather participants' insights into how images, models, and settings contribute to their understanding of cultural and individual identities.	- Multimodal analysis (images, content, language) - Thematic or content analysis - Analysis of interviews identifying the visual elements that the participants identify with.

What role does speech play in these advertisements, and how does it contribute to the construction of cultural and individual identities?	-Three French beer advertising images. -A Colombian advertising video. - A Russian advertising video - Survey.	-Examination of how language choices formal/informal, national pride, local expressions) Shape identity construction. - Gather participants' insights into how speech and colloquial expressions contribute to their understanding of cultural and individual identities.	- Linguistic analysis (Speech, colloquial expressions) -Content analysis of spoken elements in ads. - Analysis of survey identifying differences between each group of people within the same culture and their insights into how the linguistic elements shown identify them.
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Table 1. Alignment among RQs, methods, and data analysis.

Initially, participants were recruited from native Colombian, French, and Russian backgrounds, considering cultural sensitivity and diversity. Informed consent was obtained from each participant (Appendix 1), emphasizing their voluntary involvement and confidentiality assurances. Subsequently, information was gathered about their demographic information and initial perceptions, providing an understanding of participants' cultural backgrounds. The selected advertisements went through multimodal analysis, considering verbal and nonverbal elements, cultural references, linguistic strategies, and visual components.

3.3.1 Data Collection Instrument: Survey

Surveys with each participant were done to explore their perceptions, experiences, and reactions to the selected advertisements. This qualitative approach allows for the exploration of participants' cultural interpretations and personal connections to the ads.

To explore the relationship between international advertising and the construction of cultural identity, a survey titled "Survey on International Advertising and Identity and Cultural Construction" was designed and given to participants from different cultural backgrounds, specifically Colombian, French, and Russian. The survey was developed in English and, if needed, was translated into participants' native languages to ensure clarity and comprehension. The idea of the survey was to gather both demographic information and perceptual responses to previously selected international advertisements and validate a multimodal analysis of their cultural impact and representation (Appendix 2).

The survey was divided into two main sections:

Section I – Demographic Information

This section collected essential background information such as age group, gender identity, nationality, education level, and occupation. This data helped contextualize responses and examine patterns across cultural and demographic lines.

Section II – Analysis of Selected International Advertisement(s)

In this section, participants were asked to watch one international commercial or three images (In the French commercial's case) from their country (provided as a link). Then they were asked to reflect on aspects such as the frequency with which they view commercials, their awareness of cultural stereotypes, their perceptions of cultural representation, and their emotional reactions.

The questions included a mix of multiple-choice and open-ended formats, allowing for both quantifiable insights and more personal responses. Particular attention was given to recognizing cultural elements, identifying emotional responses, and evaluating whether the advertisement reinforced or challenged cultural stereotypes.

3.3.2 Data Collection Procedures

The survey was distributed online using Google Forms, allowing participants to respond at their own pace and in their own environment. The study targeted participants from three different national backgrounds (Colombian, French, and Russian), ensuring this way a cross-cultural perspective.

Participants were recruited through academic networks, personal networks, and social media platforms. Before participating, individuals were presented with an Informed Consent Form, which clarified the study's purpose, assured anonymity, and emphasized voluntary participation.

Once consent was obtained, participants accessed the survey, which took approximately 10 to 15 minutes to complete. Responses were collected over two months, and then the data was anonymized and prepared for analysis.

The gathered data was then used to support the multimodal analysis of the advertisements, considering visual, verbal, and symbolic elements, as well as the cultural perceptions and reactions expressed by the participants. This methodology allowed the researcher to triangulate the objective features of the media with the subjective experiences of viewers, offering a view of how identity and culture are represented and interpreted in global advertising.

3.4 Data analysis: Multimodal Analysis

Multimodal discourse analysis is an approach that recognizes meaning making as a process that involves multiple modes of communication rather than relying only on language (Jones, 2021). This perspective aligns with the idea, and the nature of multimodality, which comes from socio-semiotics and tries to analyze communication and situated interactions by studying the diverse resources people use to construct meaning. Jewitt (2013) expands on this by

describing multimodal analysis as a methodological framework that provides concepts and tools for studying visual, aural, embodied, and spatial aspects of interaction and environments.

Similarly, Dicks (2019) highlights the great range of multimodal analysis, which works with the interpretation of both verbal and nonverbal data, like, for example, human gestures, images, video, sound, and even sometimes 3-D materials. Together, these definitions emphasize the importance of considering multiple types of communication in understanding how meaning is constructed. Halliday's (1978) concept of social semiotics emphasizes the very dynamic nature of signs, explaining how meaning emerges from social interactions and is shaped by power structures. Peirce's semiotic model (1931-1958) complements this idea by classifying signs into icons, indexes, and symbols. Icons resemble what they represent; for example, a drawing of a tree looks like an actual tree. Indices have a physical connection to their original referent, such as smoke indicating fire or a thermometer indicating temperature. Differently, symbols rely mostly on social conventions or learned associations, like words, flags, or mathematical signs, reinforcing the idea that meaning is not inherent, but it is actively constructed through interpretation made from social interactions.

Kress and van Leeuwen (2001) introduce the concept of familiarity, explaining how communicators strategically use recognizable symbols and narratives to create and stimulate cultural resonance. They also propose a framework for analyzing images through what they call "visual grammar," Kress and van Leeuwen (2006), which treats visual communication as a semiotic system comparable to language. Their model identifies key elements such as composition, gaze, distance, and modality that contribute to how meaning is constructed visually. They argue that images, like language, are shaped by cultural and social conventions and can carry ideological messages. By analyzing visual texts through this lens, researchers can detect how power, identity, and social relations are encoded in visual representations. This aligns with Machin and Mayr's (2012) notion of visual rhetoric, which focuses on how visual

elements such as color, typography, and composition influence how something is interpreted and reinforce dominant ideologies.

Fairclough (1995) incorporates social semiotics to emphasize that meaning making is both linguistic and socially shaped. He argues that signs, whether these are words, images, or other forms, do not have fixed or static meanings; they are rather shaped by social practices, institutions, and power relations. Social semiotics provide a framework to analyze how meaning is constructed within specific contexts and how these meanings serve ideological functions. It highlights the role of language as a social act that is deeply connected with structures of power and ideology.

O'Toole's (2011) approach to visual rhetoric in art additionally shows how structured systems of meaning within imagery guide the viewer's perception.

All these definitions together emphasize the essential role of multiple communication modes in meaning-making processes and highlight the nature of multimodal analysis. Sharing similarities in creating meaning and incorporating verbal and nonverbal forms of information.

3.5 Validity and reliability

Triangulation, used as a methodological strategy involving the comparison and cross-verification of different data sources or methods, was employed to enhance the study's credibility. By combining surveys, participant observations, and multimodal analysis of advertisements, the research was able to establish a comprehensive understanding of the influence of international ads on cultural identity. Triangulation contributes to the findings, minimizing the risk of bias. The study integrated both the participants' perceptions and the

researcher's cultural knowledge and interpretive insights regarding the selected contexts. This combination allowed for a richer interpretation of the cultural elements portrayed in the advertisements, strengthening the overall validity of the analysis.

3.6 Ethical considerations

Obtaining informed consent from participants was an essential step, ensuring that individuals were fully aware of the study's purpose, procedures, and the use of their data. Participants were provided with clear and transparent information, explaining how their contributions would be used and emphasizing the confidentiality and anonymity of their responses. This transparent communication not only aligns with ethical standards but also encourages a sense of trust between the researcher and participants, ultimately increasing the validity of the data collected. To ensure anonymity, no identifying personal information (such as names or contact details that could lead to identification) was linked to the participants' answers. Through these measures, the research goal was to confirm the principles of reliability, validity, and ethical conduct, in that way strengthening the overall credibility of the study.

4. Findings

This chapter presents the findings of the study, which aimed to explore how advertising content reflects stereotypical cultural roles and how these representations influence the construction of individual and cultural identities across different contexts. Specifically, the research focused on examining the visual and linguistic elements used in advertisements and analyzing participants' perceptions of these representations. To address this, the study was guided by the following research questions:

- To what extent does the advertising content reflect and perpetuate stereotypical cultural roles and standards across different cultures, and how does this influence identity construction?
- What role does visual representation play in these advertisements, and how do images, models, and settings contribute to the construction of cultural and individual identities?
- What role does speech play in these advertisements, and how does it contribute to the construction of cultural and individual identities?

To explore these questions, a qualitative approach was used. The data were collected through the analysis of six advertisements: three French beer advertising images from the same advertising campaign, one Colombian advertising video, and one Russian advertising video. In addition, a survey was conducted to gather individual insights into participants' experiences and interpretations related to the advertisements shown.

The findings are organized according to the themes that emerged from the multimodal analysis of the visual materials and survey data. Each section below addresses one or more of the research questions and highlights patterns, contrasts, and culturally specific elements relevant to identity construction in the analyzed advertisements. The multimodal and linguistic analysis of the advertisements is presented first followed by the survey results because the former allow for a better understanding of the participants' answers.

4.1 Multimodal Analysis of Advertisements

4.1.1 Advertisement #1

This advertisement is set in a familiar environment, in a kitchen that could easily be part of a family cabin. The scene shows a traditional family structure where a father, mother, and son are seen, reflecting what Kress and van Leeuwen (2001) describe as the use of ‘familiarity’ to evoke cultural resonance.



Image 1. Familiar and traditional environment.

The commercial brings to light Russian cultural elements, beginning with a traditional Orthodox church and a knight carrying a red flag, a symbol of victory, echoing Hall's (1997) concept of cultural representation through symbolic imagery. The scene then changes to an ancient context, showing us a village of small wooden cabins and traditional costumes, which aligns with Barthes' (1977) notion of myth-making in media that portrays cultural identity in historical narratives.

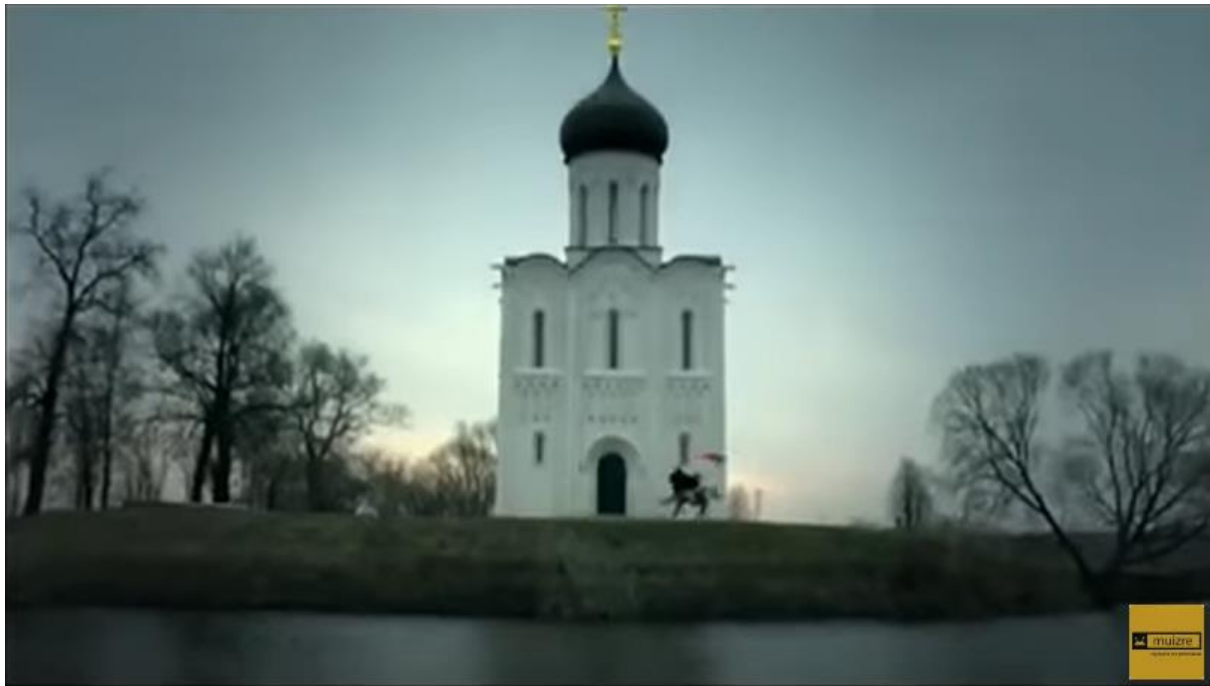


Image 2. Orthodox church.



Image 3. Victorious knight carrying a red flag through a village of small wooden cabins.

In the background, there's also evidence of the 'Khokhloma' style of dishware, a traditional Russian art form painted on wood, usually done with a black background and decorated with florals, plants, and berry designs. This shows what Kress and van Leeuwen (2006) describe as 'cultural markers' in multimodal texts, where visual elements are used to

mark cultural identity. Additionally, Barthes' (1977) theory of semiotics explains how these designs can be employed as signs that contain and carry deeper cultural meanings and heritage, linking the advertisement with cultural tradition.



Image 4. Traditional dishware displaying the product.

Machin and Mayr (2012) argue that this kind of visual style functions as 'visual rhetoric,' where the aesthetics of a cultural element are used persuasively to generate nostalgia in the viewers. In addition, Halliday's (1978) concept of 'social semiotics' supports the idea that these visual elements are part of a larger system of meaning-making, helping to construct and communicate cultural values to viewers.

In this advertisement, the use of color and folklore is a powerful tool for cultural representation. The red color, prominently shown, symbolizes victory, bravery, and courage in Russian culture, aligning with Kress and van Leeuwen's (2006) concept of 'cultural markers' that generate specific cultural associations. The gold color, representing glory and dignity, reinforces these ideas, functioning as what Machin and Mayr (2012) describe as 'visual rhetoric' to convey a sense of national pride, and also aligns with Fairclough's (1995) idea of 'ideological power' in media. Additionally, the presence of the Firebird, a very well-known element from

Slavic folklore symbolizing justice, freedom, and love, becomes a vivid example of Barthes' (1977) theory of myth-making in media, where cultural symbols are used to construct and communicate deeper social values. This use of folklore also connects to O'Toole's (2011) analysis of 'visual rhetoric' in art, where symbols are employed to evoke emotional responses and reinforce cultural identity.



Image 5. Lady and knight wearing traditional costumes, the color red and golden, and a firebird pin.



Image 6. Mug with a gold firebird on it.



Image 7. General displaying armor with the golden firebird.

The advertisement uses various cultural elements to promote *Ruskie kvas* (A traditional Russian fermented beverage made from rye bread), connecting the product with Russian traditions. Explicitly, it expresses gratitude for these traditions and the unique taste of *kvas*, while implicitly combining national pride and preference for Russian-made products. The

company behind the commercial, Русская кваса, targets Russian consumers, emphasizing the importance of local traditions over foreign influences, aligning with Hall's (1997) 'cultural representation.'

The promotion of *Ruskie Kvas* works with a message about preserving Russian cultural identity. By showing traditional values, the advertisement positions *Kvas* as a product and a symbol of national heritage. The phrases used, such as “Благодарю” (I appreciate, I thank you) and “И дар этот наши традиции” (Giving is our tradition), reflect Bourdieu's (1984) concept of cultural capital, where shared traditions are transmitted across generations, encouraging a collective sense of belonging to said culture.

The visual techniques used, including references to Russian customs, traditional food, and traditional clothing, resonate with Kress and van Leeuwen's (2006) concept of 'semiotics,' where cultural symbols are used to communicate deeper meanings. The ad not only promotes *Kvas* but also invites consumers to engage with their heritage by choosing a product deeply rooted in Russian tradition.



Image 8. Traditional clothing.



Image 9. Traditional clothing.

This commercial has a strong emphasis on traditional values, honoring Russia's history and its roots. It displays various cultural elements, ranging from ancient lifestyles and historically significant colors to folklore and everyday objects that show traditional and known designs. These elements resonate with consumers because they reflect familiar cultural elements, recalling stories and legends that are passed down through generations, stories that they have heard since they were kids, and this reinforces a sense of cultural identity.

4.1.2. Advertisement #2

This commercial seeks to celebrate Colombian products, food, customs, music, and art. It begins with a landscape that could easily represent any Colombian city, featuring a variety of typical foods such as fried fish, plantain slices (*patacones*), ceviche, coconut, and dragon fruit (*pitaya*).



Image 10. Traditional food: Fried fish with plantain.



Image 11. Traditional food: Ceviche, coconut and pitaya.

The advertisement also includes representations of traditional music and dances like salsa, urban dance, and vallenato, as well as the musical instruments used to create these rhythms. The use of these cultural symbols aligns with Hall's (1997) concept of 'cultural representation,' where specific images and practices are used to construct and communicate national identity.

Additionally, Fairclough's (1995) notion of 'ideological discourse' highlights how the promotion of local products reinforces a sense of pride and belonging. The use of musical instruments, dance forms, and food also reflects O'Toole's (2011) concept of 'visual rhetoric,' showing how the selection of these foods and dances brings to mind a connection to Colombian heritage, emphasizing the richness of the nation's culinary and musical traditions.



Image 12. Salsa dance.



Image 13. Musical instruments.

During the whole commercial, vibrant colors and floral patterns create an energetic atmosphere, which reflects Kress and van Leeuwen's (2006) idea of 'color as a semiotic mode' used to evoke emotional responses and convey cultural vitality. The inclusion of typical neighborhood shops in the background also connects to Fairclough's (1995) concept of 'social semiotics,' where everyday scenes are shown and represented to present the advertisement in a relatable, authentic context.



Image 14. Vibrant colors and typical shops.



Image 15. Fashion influenced by animals from the region and vibrant colors.

The final goal is to influence consumer behavior by encouraging the consumption of Colombian products, creating a strong national identity, and supporting the local industry, which aligns with Bourdieu's (1984) concept of how culture shapes economic choices. These elements are significant in representing Colombian culture, resonating with consumers using familiar aspects of music, food, expressions, and art. By focusing on everyday experiences and cultural icons, the commercial becomes easily relatable to Colombians who have personal connections with these traditional elements.

4.1.3 Advertisement #3

This advertisement consists of a series of three visually cohesive images created for the French beer brand *Kronenbourg 1664*. Each image features a prominent French landmark: The Arc de Triomphe, Mont-Saint-Michel, and the Eiffel Tower, paired with the recurring tagline "C'est un peu plus qu'une bière" ("It's a bit more than a beer"). The visual structure and linguistic elements of the ads follow a consistent pattern, using iconic national symbols to evoke cultural pride.

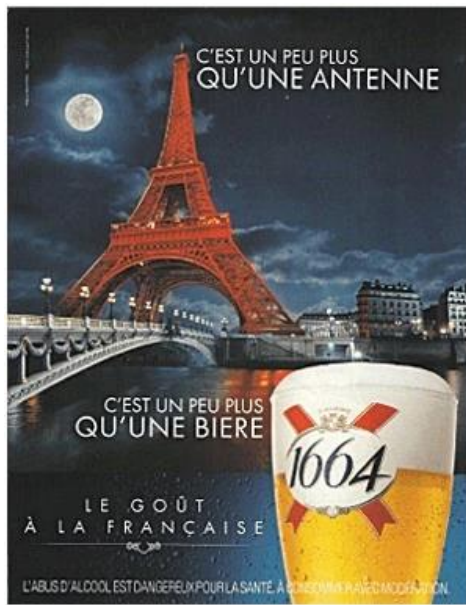


Image 16. The Eiffel Tower along with the product.

This image highlights the Eiffel Tower, using the phrase "C'est un peu plus qu'une antenne" (It's a bit more than an antenna). Again, a 1664 beer bottle is prominently placed, reinforcing the association between the beer and French landmarks.

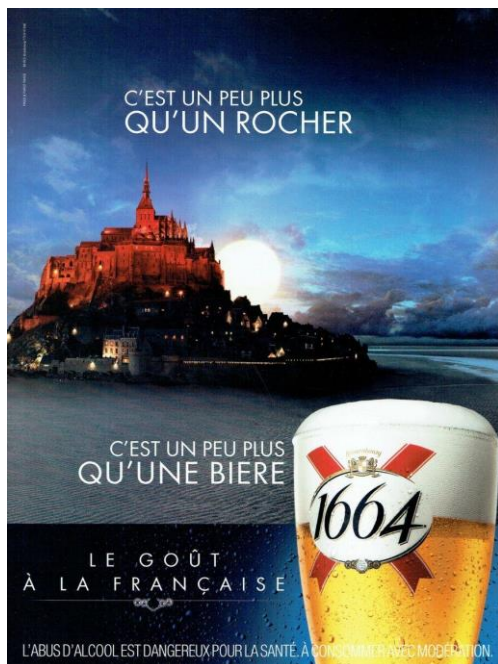


Image 17. Mont Saint-Michel along with the product.

This ad showcases Mont Saint-Michel, an iconic French island commune, with the phrase "C'est un peu plus qu'une butte" (It's a bit more than a hill). The 1664 beer bottle stands beside it.

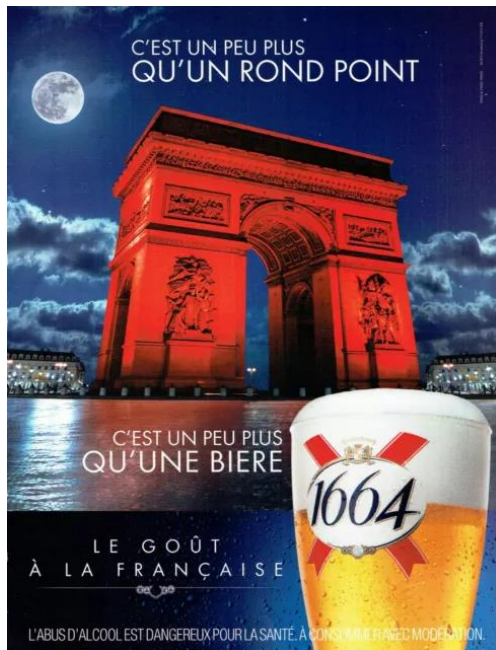


Image 18. The Arc de Triomphe along with the product.

The advertisement features the Arc de Triomphe, a well-known French monument, with the text "C'est un peu plus qu'un rond-point" (It's a bit more than a roundabout). A 1664 beer bottle is placed next to the landmark.

The three images belong to an advertising campaign for *Kronenbourg 1664* beer, each featuring iconic elements of French culture, such as the Arc de Triomphe, Mont Saint-Michel, and the Eiffel Tower. Each image displays a phrase that begins with "C'est un peu plus qu'un..." (It's a little bit more than...) followed by a term related to the monument ("rond-point," "rocher," "antenne"), culminating in "C'est un peu plus qu'une bière" (It's a little bit more than a beer), reinforcing the message that this beer is "more than just a drink." The phrase "Le goût

à la française" (The French taste) suggests cultural authenticity, linking the product with the essence of France.

This cultural approach aligns with Hall's (1997) concept of "shared symbols" in visual communication, where visual elements evoke specific cultural meanings. The presence of iconic monuments reinforces French national identity and establishes an emotional connection with consumers, particularly those who value French cultural heritage.

Following Barthes' (1972) theory, we can consider these elements as "cultural myths." The advertisement does not simply depict the monuments as structures but presents them as symbols of a deep national identity. These myths create a system of meaning that associates the beer with "Frenchness" in an almost "mythical" sense, elevating its value in the market by adding a sense of authenticity and national pride.

In addition, the choice of nighttime settings and the use of a full moon in each image adds an air of sophistication and mystery, which could attract a premium-seeking audience. This connects with Holt's (2004) concept of "cultural branding," where a brand appropriates cultural values to build a powerful narrative that resonates with the consumer.

The three images in the *Kronenbourg 1664* advertising campaign employ not only cultural iconography but also color symbolism and composition that reinforce its message. The dominant colors, red, blue, and white, remind us of those of the French flag, a recognizable and familiar element for the French. This can be understood as what Barthes (1972) identifies as "cultural signifiers," where color and other visual details evoke a shared identity. The use of national colors seeks to generate an emotional resonance with French consumers by evoking a symbol of the nation. In this way, the advertisement links the product with national pride and collective cultural identity.

Furthermore, the visual composition directs the viewer's attention from the monuments, which occupy the upper part of the image, to the beer at the bottom. By placing the product

lower and closer to the consumer, the image follows the natural visual path, which generally moves from top to bottom. As Kress and van Leeuwen (2006) explain in their visual grammar analysis, this type of composition creates a hierarchy of meanings. The monuments represent the “ideal” (aspirational and symbolic) at the top, while the beer in the foreground symbolizes the “real,” tangible, and accessible to the consumer. This contrast between the ideal and the real emphasizes that *Kronenbourg 1664* is a product that "descends" from the iconic level to integrate into the everyday life of its consumers.

Finally, the visual focus on the beer as the "endpoint" reinforces the idea that this drink encapsulates all the values and symbols represented by the iconic monuments. The brand becomes a tangible symbol of "French taste," directly bringing cultural identity to the consumer. This design makes the beer the highlight of the image, inviting the consumer to not only drink a beverage but also to experience a cultural moment that celebrates and respects the French essence.

The cultural elements, color symbolism, and visual structure come together to create a cohesive and powerful message, positioning *Kronenbourg 1664* as a beer deeply connected to French national identity. Creating a brand identity that sells not just a product but an experience and a sense of cultural belonging.

4.2 Linguistic analysis of advertisements

4.2.1 Advertisement #1

The commercial promoting Russian *kvas* uses various cultural elements to connect with the audience, emphasizing national pride and the importance of traditions. Through expressions of gratitude and references to Russian customs, the advertisement establishes a strong emotional connection with Russian consumers or those interested in Russian culture. By highlighting the

cultural value of *kvas* and the significance of tradition, the commercial appeals to the audience's sense of identity and pride.

The commercial explicitly celebrates Russian traditions, particularly the flavor of *rye kvas*. The phrase “Спасибо, так говорили дед наш и прадед...” (Thank you, this is what our grandfather and great-grandfather said...) reflects a deep appreciation for Russian heritage. It implies that the product is a part of this historical tradition, rooted in generosity and cultural exchange. The implicit message promotes a sense of national pride and highlights the importance of Russian products in an increasingly globalized world. This strategy of persuasive communication aligns with Fairclough's (1995) 'ideological discourse,' where the product is positioned within a larger cultural narrative, enlarging its appeal as an authentic and traditional choice.

The primary product being promoted is *rye kvas*, a beverage deeply associated with Russian culture. The commercial's message, "Русская благодарность ржаного кваса бодрящую вкус" (Gratitude for the invigorating taste of *rye kvas*), emphasizes both the product's flavor and its cultural significance. As McCracken (1986) notes, advertisements often link products to cultural identity, using them to promote a sense of belonging and pride. In this case, *kvas* is presented as not just a beverage but as a symbol of Russian tradition, reinforcing the brand's connection to national identity.

The ideology of the commercial revolves around the importance of preserving and celebrating Russian traditions. The phrase “И дар этот наши традиции с которых щедрость И проди нас сделал” (And this gift is our traditions, which generosity passed on to us) reinforces the idea that Russian culture is built on values such as generosity and historical continuity. The use of gratitude and references to ancestors, such as "Так говорили дед наш и прадед" (This is what our grandfather and great-grandfather said), connects the product to a deep cultural tradition. Holt (2004) argues that such references are crucial in advertising, as

they establish a link between the product and the consumer's cultural identity, promoting authenticity. By incorporating these linguistic elements, the commercial employs the collective memory of the audience, reinforcing a sense of continuity between the past and the present.

The commercial argues that *rye kvas* is not only a product of great taste but also one of deep cultural importance. The phrase “Русский дар ВЕКОВЫЕ ТРАДИЦИИ РУССКОГО КВАСА” (Russian gift, the centuries-old traditions of Russian *kvas*) positions the product as a gift from the Russian tradition, embodying the values of the past. This rhetorical strategy appeals to national pride by framing *Kvas* as an integral part of Russian heritage. Holt (2004) argues that brands create cultural meaning by associating themselves with national identity, collective memory, and social values. Advertising uses cultural branding techniques to position products as symbols of cultural continuity, encouraging consumers to connect with the product on a deeper, identity-based level.

The commercial's call to action encourages consumers to embrace and consume *rye kvas* as a way of honoring Russian traditions. This not only promotes the product but also encourages the preservation of Russian traditions through consumption. McCracken (1986) argues that legitimizing cultural practices through consumer behavior reinforces collective identity. The advertisement uses this strategy to connect the act of purchasing *kvas* with the broader project of cultural preservation and national pride.

The Russian *Kvas* commercial effectively promotes the product by leveraging cultural elements and national pride. By focusing on gratitude, tradition, and the cultural significance of *rye kvas*, the advertisement builds an emotional connection with its audience. Through linguistic choices, persuasive techniques, and appeals to national identity, the commercial positions *rye kvas* as more than just a beverage and more as a cultural element that symbolizes Russian heritage.

4.2.2 Advertisement #2

The "Primero Lo Nuestro - Colombiana" commercial, produced by the Colombian beverage brand, seeks to promote national pride and the preference for local products through cultural elements. By using regional expressions and emphasizing local values, the advertisement creates a strong connection with Colombian consumers. Expressions such as “Nooo, queremos pescado frito, mijo” (“Nooo, we want fried fish, man.”) and “Esto es Colombia, y los colombianos preferimos lo de acá” (“This is Colombia, and Colombians prefer what’s from here.”) evoke a sense of cultural belonging, fostering an emotional connection with the audience by tapping into their national identity (Pennycook, 2007).

The commercial explicitly promotes Colombian identity and local products. By stating, “Esto es Colombia, y los colombianos preferimos lo de acá” (“This is Colombia, and Colombians prefer what’s from here.”), it encourages the audience to embrace local products over foreign alternatives. Implicitly, the advertisement provokes nationalism, celebrating Colombian culture and reinforcing the preference for locally produced items over foreign ones. This theme of localism is particularly important in a globalized market where foreign products often dominate. Advertising often acts as a tool for reinforcing national identity by promoting products that embody cultural values and heritage.

The linguistic resources used, such as colloquial expressions and cultural references, work as tools of persuasion, reinforcing the uniqueness and quality of Colombian products. Phrases like “Primero lo nuestro” (What is ours goes first) and “Tenemos un sabor único” (We have a unique taste) appeal to national pride and identity, a form of 'visual rhetoric' (O'Toole, 2011) that makes the audience feel connected to their culture.

The commercial, produced by the brand "Colombiana," targets Colombian consumers. The advertisement positions consumers as active participants in promoting national pride and supporting local industry. It also creates a power dynamic between the global and the local: it

promotes the value of Colombian products and culture, positioning them as superior to foreign alternatives. This reflects broader cultural and economic dynamics in which local industries must maintain their strength within global competition

The primary function of the commercial is to promote the brand “Colombiana” and its products, emphasizing the uniqueness and authenticity of Colombian culture. By aligning the product with national identity, the commercial encourages consumers to consider their purchasing decisions as acts of cultural pride. This is consistent with the concept of cultural branding, where brands are marketed as symbols of national identity and collective values (Holt, 2004). The use of media channels such as television and social platforms further helps spread this message to a wide audience, reinforcing the connection with national identity.

The ideology underlying the commercial is the valorization of the local and the celebration of Colombian identity. Phrases like “Primero lo nuestro, no lo de allá lejos” (“First what’s ours, not what’s from far away.”) express the idea that local products are inherently valuable. The use of colloquial language, such as “Cordon bleu? Escargot? Nooo, queremos pescado frito, mijo,” (“Cordon bleu? Escargot? Nooo, we want fried fish, man.”), strengthens the connection by presenting the brand as genuinely Colombian and deeply embedded in local culture. McCracken (1986) emphasizes the importance of cultural meaning in advertising, noting that linguistic elements, such as local idioms, play a crucial role in creating authenticity and establishing familiarity with the target audience. These language choices help the advertisement resonate on a deeper cultural level with viewers.

The commercial’s call to action is clear: it encourages consumers to support Colombian products. The statement “Esto es Colombia, y los colombianos preferimos lo de acá” (“This is Colombia, and Colombians prefer what’s from here.”) invites viewers to make consumer choices that align with their national identity. The advertisement also legitimizes this preference by referencing Colombia’s cultural achievements, stating, “Aquí diseñamos,

componemos, creamos, exponemos, y nos apoyamos entre nosotros.” (Here we design, compose, create, exhibit, and support one another.) According to McCracken (1986), this use of cultural references not only legitimizes the message but also encourages a sense of collective identity among consumers. The emphasis on supporting local talent strengthens the legitimacy of the commercial’s message, urging viewers to choose products that reflect their cultural pride.

The "Primero Lo Nuestro - Colombiana" commercial effectively promotes Colombian products by influencing cultural identity, national pride, and localism. By incorporating colloquial language, cultural references, and persuasive arguments, the advertisement establishes a deep connection with Colombian consumers. It encourages the purchase of local products while encouraging a sense of unity and pride in Colombian culture. Ultimately, the commercial seeks to influence consumer behavior, positioning Colombian products not only as a choice but as a symbol of national identity and cultural pride.

4.2.3 Advertisement #3

The 1664 beer campaign draws explicit connections between iconic French landmarks and the beer itself. Phrases like “C’est un peu plus qu’un rond-point” (It’s a bit more than a roundabout) or “C’est un peu plus qu’une antenne” (It’s a bit more than an antenna) emphasize the elevated cultural value of French heritage. Implicitly, the campaign aligns the beer with French sophistication, identity, and pride, reinforcing the notion that 1664 beer is a cultural product deeply rooted in France’s national heritage.

By featuring landmarks such as the Arc de Triomphe, Mont Saint-Michel, and the Eiffel Tower, the advertisements provoke a sense of familiarity and admiration for French culture. This strategy encourages consumers to associate the beer not only with quality and taste but also with France’s cultural impressiveness.

The advertisements position 1664 beer as a cultural ambassador, positioning it alongside France's most iconic landmarks. Consumers are portrayed as both admirers and

participants in preserving and celebrating French heritage. The images and slogans create a symbolic power dynamic, where the brand assumes the role of a guardian of French culture, and the audience is invited to take part in shared national pride by consuming the product.

This reflects a wider trend in global markets where brands use cultural elements to maintain local authenticity and national identity in a competitive environment. By comparing cultural landmarks with the beer, the advertisements elevate the product, positioning it as a symbol of “Le goût à la française” (The Taste of France).

The central ideology of this campaign is the celebration of French exceptionalism and cultural pride. The repetition of “C’est un peu plus...” (It’s a bit more...) linguistically suggests that both the landmarks and the beer surpass ordinary expectations. This phrasing invites viewers to see 1664 beer as an extension of France’s cultural legacy.

By pairing colloquial language with iconic imagery, the advertisements establish both accessibility and prestige. According to Pennycook (2007), such linguistic strategies are effective in encouraging emotional connections while reinforcing a brand’s cultural significance.

The advertisements rely heavily on visual rhetoric and cultural symbolism. The landmarks serve as metaphors for the beer’s quality, with each iconic landmark representing a unique aspect of French identity. For instance:

- The Arc de Triomphe symbolizes strength and triumph, implying the beer’s superior quality.
- Mont Saint-Michel evokes mystique and tradition, suggesting the beer’s timeless appeal.
- The Eiffel Tower represents elegance and innovation, aligning with the beer’s premium image.

The comparison of these landmarks with the beer creates a persuasive narrative: 1664 beer is not just a drink; it is a cultural experience. This aligns with Holt's (2004) concept of cultural branding, where products are marketed as symbols of collective identity.

The slogan "Le goût à la française" directly invites consumers to embrace a French lifestyle and identity through their purchasing decisions. The call to action is implicit yet powerful: choosing 1664 beer is not just a choice of beverage, but an act of cultural participation and pride.

The 1664 beer campaign integrates cultural landmarks, evocative language, and persuasive symbolism to promote its product as a representation of French identity and pride. By comparing the beer with iconic French landmarks, the advertisements encourage consumers to associate the brand with national heritage, sophistication, and authenticity. Ultimately, the campaign positions 1664 beer as more than just a beverage, as it becomes a celebration of France itself.

4.3 Survey Results Analysis

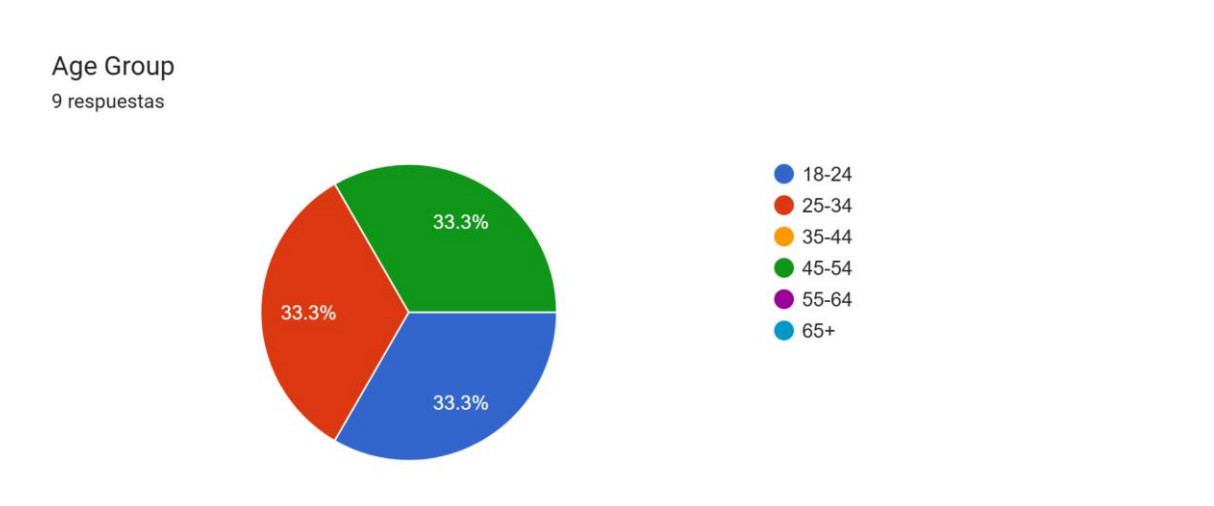


Figure 1. Distribution of participants by age.

The survey data shows an even distribution across three age groups: 18-24, 25-34, and 45-54, with each group represented by three responses. This indicates that no age group dominates the sample, this provides an equal representation of perspectives from all three demographics. This uniformity ensures that insights taken from the survey are not biased toward a particular age group.

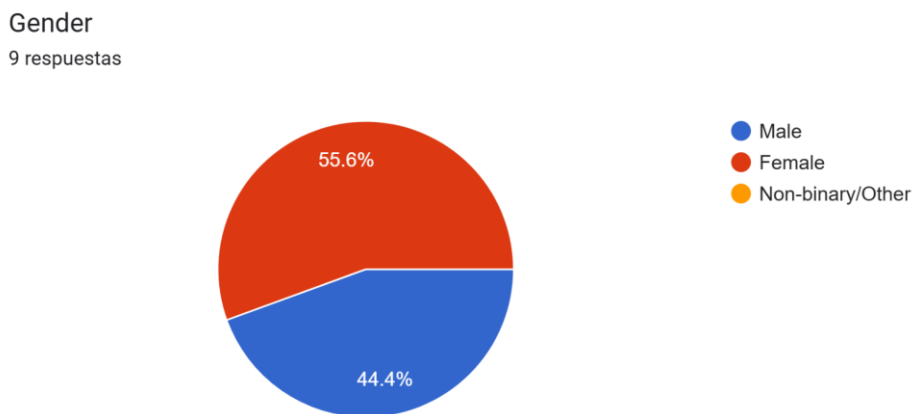


Figure 2. Distribution of participants by gender.

There is a higher representation of female individuals compared to male individuals. Out of the nine responses, five identify as female, while four identify as male. This small imbalance suggests that the survey leaned slightly more toward female participants.

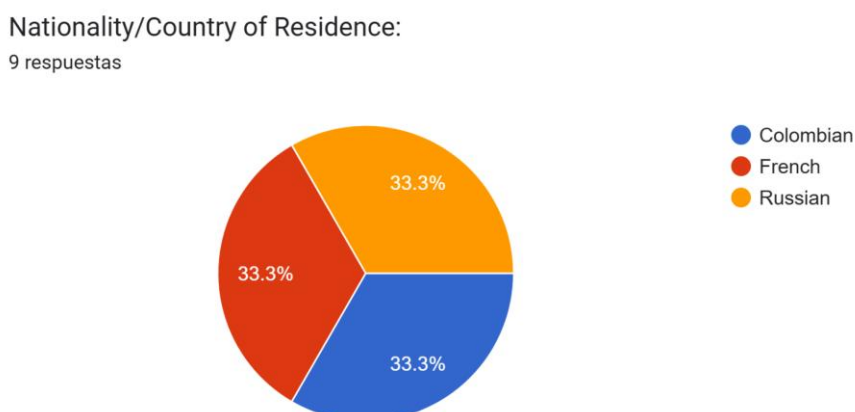


Figure 3. Distribution of participants by nationality.

Colombians account for three responses, as do the French and Russians, resulting in an equal distribution among the three nationalities. This balance ensures that perspectives from these cultural backgrounds are equally represented in the survey.

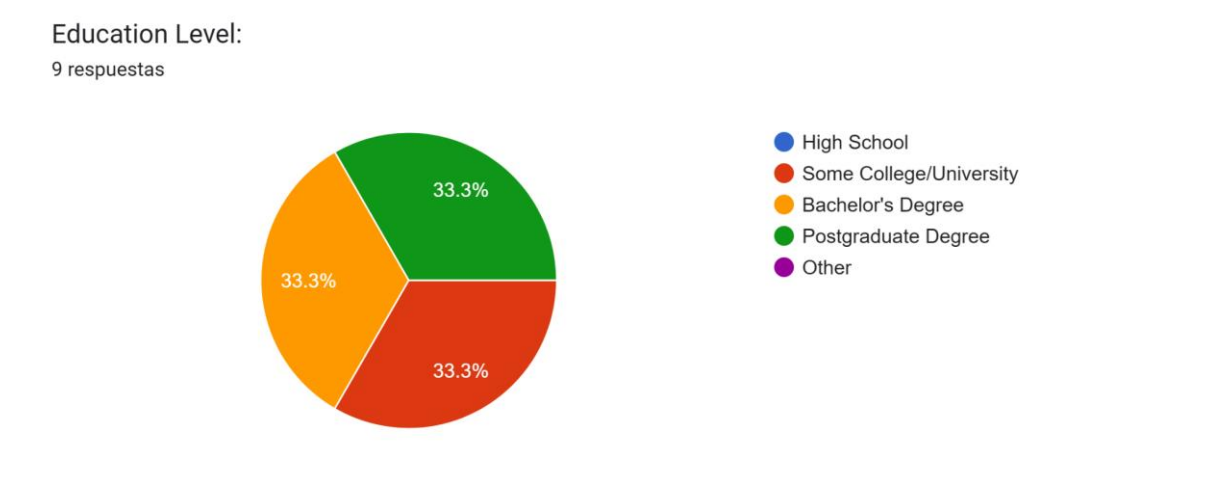


Figure 4. Distribution of participants by education level.

The survey data reveals a varied distribution of educational levels among the participants. Three indicated "Some College/University," three reported having a "Bachelor's Degree," and three indicated holding a "Postgraduate Degree." This equal representation across the three educational levels ensures a balanced perspective from individuals at different stages of academic achievement.

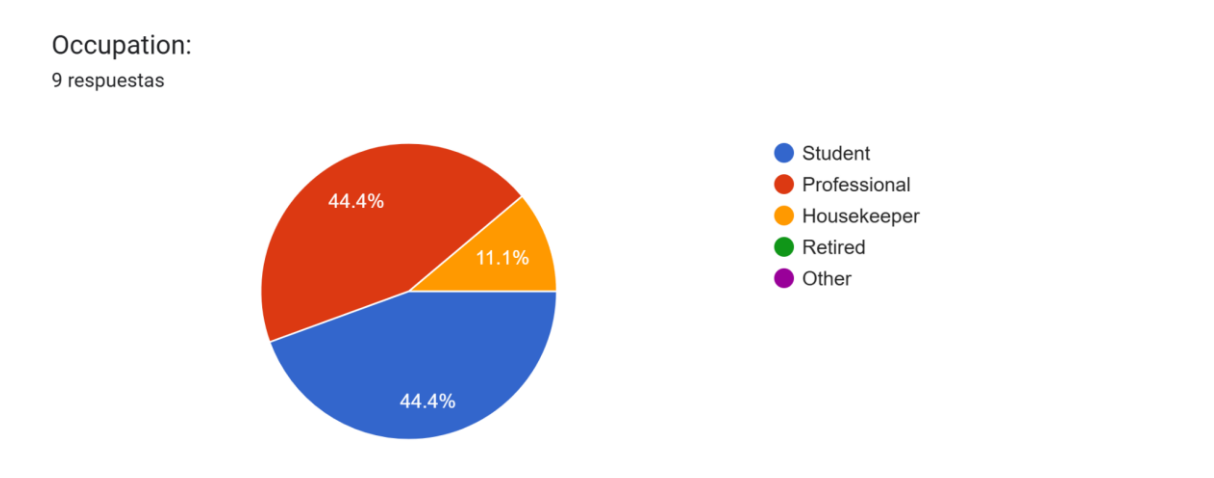


Figure 5. Distribution of participants by occupation.

The survey data highlights a diverse range of occupations among the participants. Students represent the largest group, with four responses, followed by professionals, who account for three responses, and one housekeeper. This distribution suggests that the survey captures perspectives primarily from students and professionals, with a smaller contribution from other occupations.

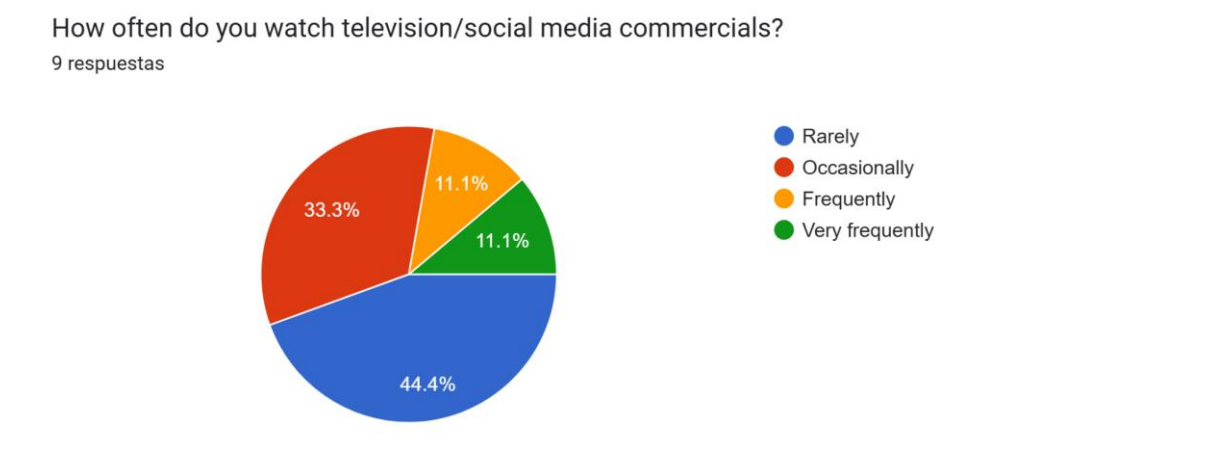


Figure 6. Distribution of participants by how often they watch television/social media commercials.

The survey data reveals varying frequencies of exposure to television and social media commercials among the participants. "Rarely" is the most common response, with four participants indicating this frequency. Three participants selected "Occasionally," while one chose "Very Frequently" and one "Frequently." This suggests that the majority of participants either rarely or occasionally watch commercials, indicating limited regular exposure.

Do you often notice / Have you noticed cultural stereotypes in advertisements from different countries?

9 respuestas

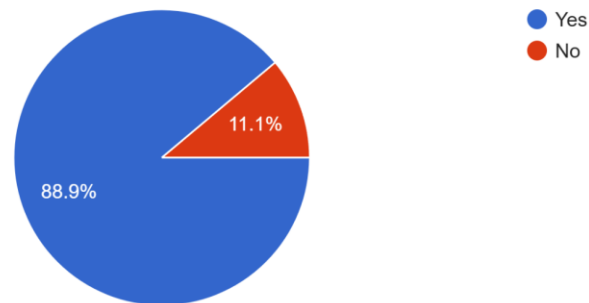


Figure 7. Distribution of participants.

The survey data shows a strong tendency among participants to notice cultural stereotypes in advertisements from different countries. Out of the nine responses, eight participants answered "Yes," indicating that they have observed such stereotypes, while only one respondent answered "No." This large number of agreements suggests a high level of awareness regarding cultural representation in advertisements.

Have you noticed any differences in how advertisements target different demographic groups such as age, gender, or ethnicity?

9 respuestas

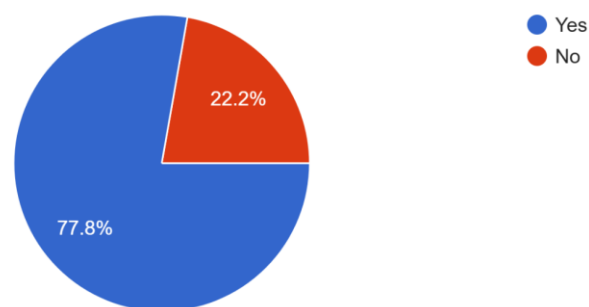


Figure 8. Noticing how ads target different demographics.

The survey data indicates that most participants have noticed differences in how advertisements target various demographic groups, such as age, gender, or ethnicity. Out of nine responses, seven participants answered "Yes," while two answered "No." This majority suggests that many individuals are aware of some marketing strategies employed in advertisements.

If you answered yes to the previous question, please describe some notable differences you have observed.

Age difference, social classes, and gender
The ethnicity that prevails is white, with no older than 35 years old, in comparison with other ethnicities. Gender varies
Advertisers try to craft messages that resonate personally with different audiences, trying to be unique and specific for the target one. Tea Advertising and tech won't be the same because of demographic targeting.
Advertising is based on the user's interests
Commercials tend to change depending on the year/time period it is published, commercials change with the social trend of each time period.
Commercials always play with different elements depending on their target audience, for example, if it is for kids, you will normally see many colors and music, commercials for women have elements like flowers and colors like pink, and men will have the color blue.
Social classes, ages, gender, occupation, and religion.

Table 2. Descriptions of differences observed by participants.

Did you find the commercial interesting?

9 respuestas

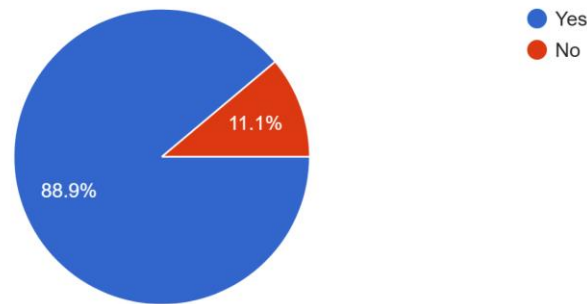


Figure 9. Distribution of participants regarding interest in online commercials showed.

The survey data reveals that the majority of participants found the commercial interesting. Out of nine responses, eight participants answered "Yes," while only one responded "No." This indicates a highly positive reception of the commercial among the participants. The favorable responses suggest that the commercials were engaging and effective in capturing attention.

If yes, what made it interesting?

It's interesting to see the protectionist position that this ad takes because we're able to see and hear them talking about products from somewhere else but highlighting that we prefer or should prefer something national, something that's ours.

It's energetic

The fact that they used French monuments, important to French culture, to compare with the advertised product.

The commercial was recorded as a mini movie that shows the product as something that has been consumed for many years.

Different periods.

There's history, culture, and traditional food that can be seen in the video, and everything goes well together.

The French landmarks.

The comparison of the product with French products.

Table 3. Description of what participants found interesting.

The responses reveal several key factors that made the commercials interesting to participants. One individual appreciated the protectionist message conveyed by the ad, highlighting a preference for national products over foreign ones. Another participant found the energetic tone of the commercial engaging. Several respondents noted the use of French monuments, which were tied to the nation's culture and heritage, making the French ad both culturally rich and visually appealing. One of the commercials' storytelling approaches was also praised for presenting the product as a long-standing tradition. Additionally, one of the ads' use of different periods, history, culture, and traditional food was seen as a cohesive and effective way to engage viewers. Finally, the comparison of the advertised product in the French ad with iconic French products contributed to the commercial's appeal.

Which cultural elements were you able to recognize in the commercial?

Bogotá, some popular neighborhoods, food, and clothing

Just the dancing part

Colombian seafood, refreshing drinks, and diversity

The Eiffel Tower, L'arc de Triomphe and le mont St Michel

Russian culture and traditions, heroes of Russian fairy tales and literature, rituals of Russian folk culture, Russian language, Russian values, and connection with patriotism.

History and traditions.

Clothes, food, manners, language.

L'arc de Triomphe, La tour d'Eiffel, Le Mont Saint-Michel.

Architecture, like La Tour d'Eiffel and L'Arc de Triomphe.

Table 4. Cultural elements from the commercials were recognized by participants.

The cultural elements recognized in the commercials varied widely across respondents, reflecting the diverse ways in which cultural references are interpreted. In the Colombian ad, one participant identified elements of Bogotá, including popular neighborhoods, food, and clothing, highlighting local culture. Another participant noted the dancing aspect, which could mean traditional or popular dance forms. Several respondents recognized Colombian cultural symbols, such as seafood, refreshing drinks, and the diversity of the country. In the French ad, others observed iconic French landmarks, including the Eiffel Tower, L'Arc de Triomphe, and Le Mont Saint-Michel, emphasizing the cultural significance of these symbols. Finally, in the Russian ad, one participant recognized Russian cultural elements, such as heroes from fairy tales and literature, folk rituals, language, and a connection to patriotism. Other responses highlighted aspects of history, traditions, food, manners, and language, which collectively reflect the diverse cultural influences and elements used in the commercial.

How would you rate the commercial in terms of its cultural representation?

9 respuestas

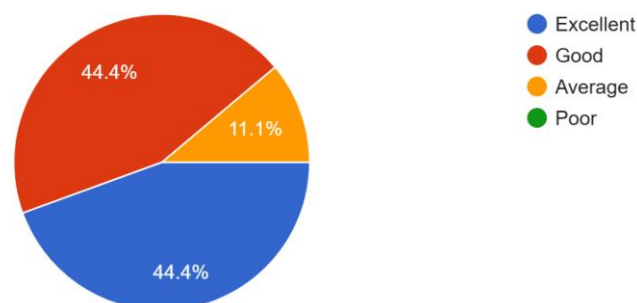


Figure 10. Distribution of participants' ratings of cultural representation in the commercials.

The survey data shows a generally positive evaluation of the commercial's cultural representation. Out of nine responses, five participants rated it as "Excellent," while three rated it as "Good," and one rated it as "Average." This suggests that the majority of participants found the commercial to be highly effective in representing culture, with a few viewing it as good but not exceptional. The high ratings reflect the commercial's successful use of cultural symbols and elements, while the "Average" rating may indicate room for improvement in how cultural representation was portrayed.

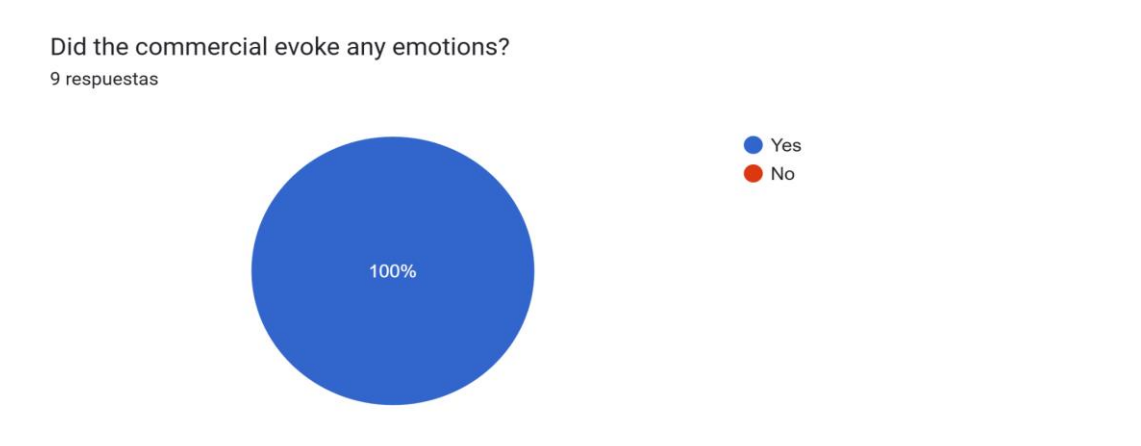


Figure 11. Participants emotional response to the commercials.

All nine participants responded affirmatively to the question, indicating that the commercials successfully evoked emotions. This suggests that the commercials had a strong emotional impact on the audience, potentially through their storytelling, cultural references, and/or visual appeal. The universal positive response highlights the commercial's effectiveness in engaging viewers on an emotional level, which can contribute to its memorability and overall success.

If yes, what emotion(s) did it evoke? (Check all that apply)

9 respuestas

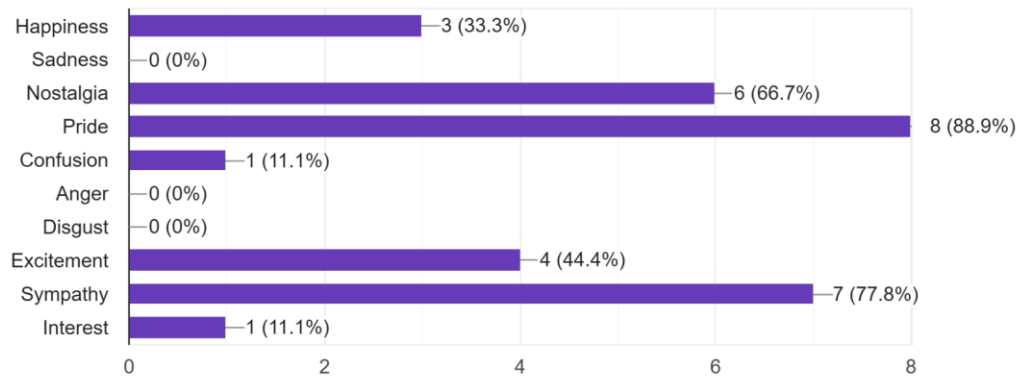


Figure 12. Emotions that were evoked by the commercials.

The emotional responses to the commercials were varied, with several participants identifying multiple emotions. Commonly, pride and nostalgia emerged as dominant feelings, suggesting that the commercials resonated with viewers by evoking a sense of cultural or national pride and recalling positive past experiences. Other emotions that were frequently mentioned include excitement and sympathy, indicating that the commercials sparked enthusiasm and empathy in viewers. A few participants also reported happiness and interest, while one respondent noted experiencing confusion. These emotional responses reflect the commercials' diverse appeal, touching on positive feelings that helped create a strong connection with the audience.

Do you think the commercial reinforced or challenged your cultural stereotypes
(French/Colombian/Russian cultural stereotypes)?

9 respuestas

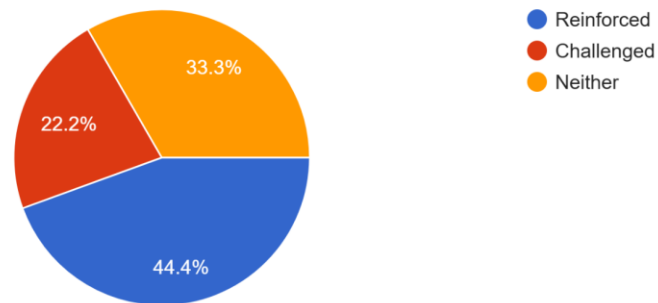


Figure 13. Impact of the commercial on participant's cultural stereotype perceptions

The survey responses indicate a mixed perception of the commercials' impact on cultural stereotypes. Out of the nine participants, four felt that the commercial reinforced cultural stereotypes, while three believed it challenged them, and two felt that it did neither. This suggests that the commercials may have either affirmed or questioned certain cultural expectations, depending on individual perspectives. Those who felt the commercial reinforced stereotypes may have perceived them as highlighting well-known cultural traits, while those who felt they challenged stereotypes might have viewed them as presenting an unexpected portrayal.

In what ways do you think the commercial influenced your perception of identity?

9 respuestas

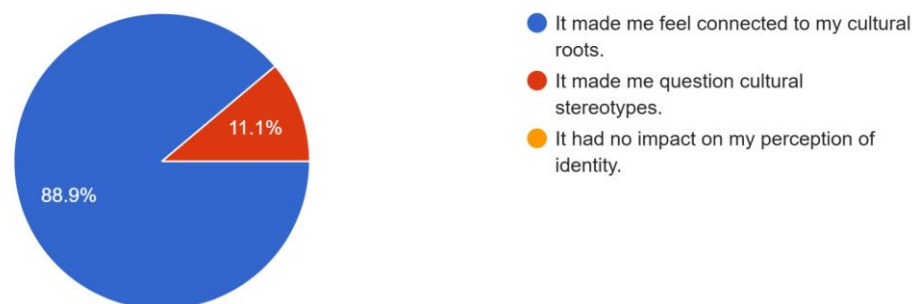


Figure 14. Participants' reflections on identity after watching the commercial.

The survey responses show a strong emotional connection to cultural identity, with eight participants stating that the commercial made them feel connected to their cultural roots. This suggests that the commercial successfully resonated with viewers on a personal level, reinforcing their sense of identity and pride in their cultural heritage. The consistency in responses indicates that the commercial may have effectively highlighted cultural elements that participants could relate to, encouraging a deeper appreciation or recognition of their own cultural backgrounds. This influence on identity perception may contribute to the commercials' success in engaging their audience.

Do you consider that this commercial accurately shows your culture?
9 respuestas

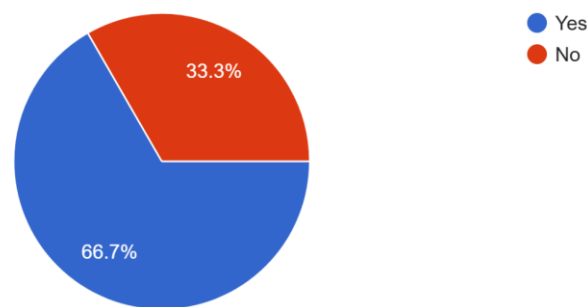


Figure 15. Perceptions of cultural accuracy in the commercial.

The survey responses reveal a divided opinion on whether the commercials accurately portray participants' cultures. Out of nine responses, five participants answered "Yes," indicating that they felt the commercials depicted their culture accurately, while four answered "No." This suggests that while the commercials resonated with a majority of viewers, a significant portion of the audience felt that they did not fully capture or reflect their cultural reality.

Do you have any additional comments or observations about the commercial?

Nope
It was mostly white people. Our ethnic and cultural diaspora is much bigger than that.
No
I don't consider that this commercial accurately shows my culture because it is only a part of it; it doesn't and cannot show the extent of it. But it does show a small part of my culture more or less accurately.
I think this is a commercial that shows the beauty of Russian culture and traditions through a popular drink.
I really liked the commercial, and I want to try the product displayed.
I think it shows an important part of French culture, but it does not represent the whole culture.
It shows an important part of my culture.

Table 5. Additional comments.

The additional comments offer a mix of observations and critiques regarding the commercials' representation. One Colombian participant noted that the commercial predominantly featured white people, highlighting the lack of diversity and the need to reflect the broader ethnic and cultural diaspora. Another French respondent acknowledged that the commercial accurately portrayed a small part of their culture but emphasized that it could not capture the full extent of it. A few Russian participants expressed positive views, with one appreciating how the commercial showcased the beauty of Russian culture and traditions, while another expressed a desire to try the product. One French participant commented that the commercial represented an important part of French culture, though not the entirety of it, suggesting that the ad was somewhat selective in its cultural representation. Overall, the responses reflect a mixture of appreciation and constructive criticism.

To facilitate clarity and comparison, the data is also presented in three separate tables corresponding to Colombian, French, and Russian participants. This organization highlights similarities and differences within each cultural group while preserving participants' anonymity through the use of general demographic categories and non-identifiable responses.

Question	Participant 1	Participant 2	Participant 3
Age group	18–24	25–34	45–54
Gender	Male	Female	Male
Education level	Some college	Some college	Bachelor's degree
Occupation	Student	Student	Professional
Frequency of ads	Very frequently	Rarely	Occasionally
Cultural stereotypes noticed	Yes	Yes	Yes
Demographic differences noticed	Yes	No	Yes
Example of differences	Age, class, gender	-	Ethnicity (mostly white, under 35), gender
Found the commercial interesting	Yes	No	Yes
What made it interesting	Protectionist stance highlighting national pride.	-	Energetic style
Recognized cultural elements	Bogotá, neighborhoods, food, clothing	Just the dancing part.	Colombian seafood, refreshing drinks, and diversity
Cultural representation rating	Good	Average	Good
Emotions evoked	Happiness, nostalgia, pride, excitement, sympathy.	Confusion.	Pride, excitement, sympathy.

Reinforced or challenged stereotypes	Neither.	Challenged.	Reinforced.
Influence on identity	Connected to cultural roots.	Questioned stereotypes.	Connected to cultural roots.
Accurate representation of culture	Yes.	No.	Yes.
Additional comments	None.	“Mostly white people, our diaspora is bigger.”	None.

Table 6. Colombian participants' answers.

Question	Participant 4	Participant 5	Participant 6
Age group	18–24	18–24	45–54
Gender	Female	Female	Male
Education level	Bachelor's	Bachelor's	Some College/Univ
Occupation	Student	Professional	Student
Frequency of ads	Occasionally	Occasionally	Frequently
Cultural stereotypes noticed	No	Yes	Yes
Demographic differences noticed	No	Yes	Yes
Example of differences	-	Kids = colors/music; women = pink/flowers; men = blue.	Social class, age, gender, occupation, and religion.
Found the commercial interesting	Yes	Yes	Yes
What made it interesting	Monuments as product comparison.	Use of landmarks.	Comparison with French products.

Recognized cultural elements	Eiffel Tower, Arc de Triomphe, Mont Saint Michel.	Arc de Triomphe, Eiffel Tower, Mont St. Michel.	Eiffel Tower, Arc de Triomphe.
Cultural representation rating	Excellent	Good	Good
Emotions evoked	Nostalgia, Pride, Interest.	Nostalgia, Pride, Sympathy.	Pride, Sympathy.
Reinforced or challenged stereotypes	Challenged.	Neither.	Reinforced.
Influence on identity	Felt connected to cultural roots	Felt connected to cultural roots	Felt connected to cultural roots
Accurate representation of culture	No (partial)	No (partial)	Yes.
Additional comments	Limited representation.	Incomplete culture.	Shows an important part of the culture.

Table 7. French participants' answers.

Question	Participant 7	Participant 8	Participant 9
Age group	25–34	25–34	45–54
Gender	Female	Male	Female
Education level	Postgraduate	Postgraduate	Postgraduate
Occupation	Housekeeper	Professional	Professional
Frequency of ads	Rarely	Rarely	Rarely
Cultural stereotypes noticed	Yes	Yes	Yes
Demographic differences noticed	Yes	Yes	Yes

Example of differences	Ads vary by target (tea vs tech, etc.)	Ads based on users' interests.	Ads change with time/social trends.
Found the commercial interesting	Yes	Yes	Yes
What made it interesting	Mini-movie style; tradition + longevity.	Different time periods.	History, culture, and traditional food.
Recognized cultural elements	Fairy tale heroes, folk rituals, patriotism.	History, traditions.	Clothes, food, manners, language.
Cultural representation rating	Excellent	Excellent	Excellent
Emotions evoked	Happiness, Nostalgia, Pride, Sympathy.	Happiness, Nostalgia, Pride, Excitement, Sympathy.	Nostalgia, Pride, Excitement, Sympathy.
Reinforced or challenged stereotypes	Neither.	Reinforced.	Reinforced.
Influence on identity	Felt connected to cultural roots.	Felt connected to cultural roots.	Felt connected to cultural roots.
Accurate representation of culture	Yes	Yes	Yes
Additional comments	Beauty of Russian culture.	-	Enjoyed ad; wants to try product.

Table 8. Russian participants' answers.

Based on the survey responses, the commercials appear to have made a strong emotional impact on most participants, successfully evoking a sense of cultural pride and connection. A significant portion of the audience appreciated the commercial for highlighting elements of their culture, such as landmarks, traditional food, and historical references. Many participants felt that it reinforced their cultural identity and was effective in showing key cultural elements.

However, there were also critical observations. Some participants felt that the commercial did not fully represent the diversity of their cultures, particularly in terms of ethnic

representation. This suggests that while the commercials resonated with many viewers, they may have missed an opportunity to reflect on the complexity and diversity of the cultures they aimed to represent. Additionally, although the commercials were praised for capturing important cultural elements, some felt that they only depicted a small portion of their culture.

4.4 Research questions, results, and discussion

4.4.1 To what extent does advertising content reflect and perpetuate stereotypical cultural roles and standards across different cultures, and how does this influence identity construction?

The content of advertisements often reflects stereotypical cultural roles and standards, shaping both collective and individual identities. The survey responses highlight how cultural stereotypes, demographic targeting, and selective representation influence viewers' perceptions of their own and others' identities.

Survey participants agreed that advertisements frequently reflect cultural stereotypes. The participants observed that these stereotypes are often tied to demographic factors such as age, gender, ethnicity, and social class. For instance, one participant noted the predominance of white individuals under 35 years in advertisements, which shows the lack of diversity in many advertisings. Another highlighted how ads use gendered elements, such as pink and flowers for women or blue for men, to appeal better to specific groups.

These observations suggest that advertisements preserve cultural norms and biases. By using familiar imagery and associations, advertisers reinforce existing stereotypes rather than challenging them. For example, cultural elements like French landmarks, Russian folk traditions, or Colombian food and clothing were prominently featured in commercials, reinforcing established cultural narratives.

However, this narrow focus on certain elements or demographics risks excluding the full spectrum of a culture's diversity. As the two participants pointed out, while one of the commercials showed a small part of their culture, it failed to represent its broader complexity and richness. A selective representation simplifies cultural identities; it limits and often shows stereotypical views of a culture.

The survey results also reveal the influence of advertisements on identity construction. On one hand, participants noted that advertisements can provoke a sense of pride and connection to cultural roots. Many participants felt that commercials evoked emotions such as pride, nostalgia, and happiness, helping them feel more connected to their cultural heritage. By highlighting shared traditions, landmarks, or values, advertisements can strengthen cultural identity and create a sense of belonging.

On the other hand, the reinforcement of stereotypes can limit identity construction. When advertisements rely on reductive portrayals of culture, they risk alienating individuals who do not see themselves reflected in these depictions. For example, a participant criticized the lack of ethnic diversity in one advertisement, pointing out that their culture is far more diverse than what was portrayed. This inconsistency between the individual's lived experience and the advertisement's portrayal can lead to feelings of exclusion.

Additionally, some participants indicated that advertisements made them question cultural stereotypes. Ads that challenge these norms by presenting alternative narratives or highlighting not-so-well-known cultural aspects can widen perspectives and encourage viewers to reflect on their assumptions. However, the survey indicates that such instances are less common, as many participants felt that the ads they viewed primarily reinforced stereotypes.

The survey participants also emphasized that advertisers tailor content to specific demographic groups, using language, visuals, and themes that resonate with their target audience. For instance, ads for children are described as colorful and playful, while ads for

women emphasize certain colors and symbols. This targeted approach creates content that feels relatable and engaging but also reinforces societal standards about age, gender, and social class.

Several participants noted that advertisements often evolve with societal trends and time periods. This adaptability allows advertisers to stay culturally relevant, but it also means that stereotypes and standards are continually updated rather than deconstructed. For example, ads may reflect contemporary gender roles or consumer expectations while still operating within a framework of cultural norms.

Advertising content reflects and perpetuates stereotypical cultural roles and standards to a significant extent. By focusing on recognizable cultural elements and targeting specific demographics, advertisers can create content that reinforces existing norms and simplifies cultural identities. While this can encourage a sense of pride and connection for some viewers, it often excludes others, limiting the wideness of identity construction.

4.4.2 What role does visual representation play in these advertisements, and how do images, models, and settings contribute to the construction of cultural and individual identities?

Based on the survey's answers, visual representation in these advertisements plays a central role in shaping perceptions of cultural and individual identities. Participants highlighted how the use of specific images, models, and settings often communicates particular cultural values, aspirations, or societal ideals. Many respondents noted that advertisements tend to feature a predominance of young, white individuals, often excluding other ethnicities or portraying them in a limited scope. This reflects a tendency for advertisements to perpetuate idealized, often homogenous cultural standards, which may not fully capture the diversity of contemporary society. These stereotypes can impact identity construction by reinforcing narrow representations of beauty, success, and cultural norms.

For example, in the Russian *Kvas* ad, the depiction of a traditional family unit might reinforce a stereotypical image of Russian family values, focusing on a nostalgic view of the past. While this evokes cultural pride, it may also leave out more modern or diverse family structures. Similarly, the Colombian ad's reliance on traditional foods and dances, while celebratory, may not reflect the full range of cultural expressions found within Colombian society today.

The *Kronenbourg 1664* ad, through its use of national monuments, also maintains a certain idea of what it means to be French centered around historical landmarks and a specific vision of French pride and sophistication. This can exclude those who may not feel represented by these symbols, particularly immigrants or individuals from different cultural backgrounds within France.

Visual representations in advertisements play a powerful role in constructing and communicating cultural identities. The strategic use of cultural markers, symbols, and familiar settings serves to create a connection with the target audience, evoking national pride and emotional resonance. However, these visual elements can also perpetuate stereotypical cultural roles, particularly in terms of ethnicity, age, and gender. This reflects the broader role of advertising in shaping societal standards and identities. As the survey results suggest, while advertisements frequently use cultural stereotypes, they can also shape and reinforce collective cultural identities, affecting how individuals perceive themselves and their place within their culture.

4.4.3 What role does speech play in these advertisements, and how does it contribute to the construction of cultural and individual identities?

The speech in the Russian *Kvas* commercial reinforces a deep connection with Russian heritage through the use of phrases that evoke historical continuity, such as "Спасибо, так говорили дед наш и прадед..." (Thank you, this is what our grandfather and great-grandfather said...).

This phrase ties the product to past generations, invoking a sense of cultural continuity and pride. It positions *kvas* not just as a beverage but as an integral part of Russian identity, rooted in family traditions and national values. Through the use of gratitude and references to Russian customs, the advertisement encourages a collective identity that resonates with viewers, particularly those who see their identity as knitted with Russian heritage. The implicit message here, focusing on national pride, appeals to the consumers' sense of belonging to a long-standing tradition, consequently strengthening individual identity by aligning it with the broader national culture.

In the "Primero Lo Nuestro - Colombiana" commercial, speech plays a crucial role in encouraging a sense of cultural belonging by adding colloquial expressions such as "Nooo, queremos pescado frito, mijo" and "Esto es Colombia, y los colombianos preferimos lo de acá." These expressions directly appeal to the audience's everyday language and cultural practices, making the advertisement more relatable and grounded in the Colombian experience. The language used emphasizes the preference for local products and celebrates Colombian identity, implicitly positioning these products as superior to foreign alternatives. By speaking in the familiar dialect of the target audience, the advertisement not only strengthens national pride but also reinforces individual identity by linking personal choices, like purchasing local products, with a broader cultural narrative. The commercial's persuasive power lies in its ability to create a sense of solidarity among Colombians, inviting consumers to embrace their cultural heritage through the act of supporting local industries.

In the 1664 beer campaign, the speech element is subtly connected with visual imagery to elevate the beer as a cultural product symbolizing French sophistication. Phrases like "C'est un peu plus qu'un rond-point" (It's a bit more than a roundabout) link everyday elements of French culture with a sense of elevated quality, positioning the product within the prestigious narrative of French heritage. The language here functions not only to sell the beer but also to

sell a lifestyle, a "taste of France" that connects the consumer with the country's legacy of elegance, tradition, and innovation. The speech encourages consumers to identify with French values of cultural pride, which translates into individual identity construction. By associating the beer with iconic French landmarks, the advertisement positions the product as an embodiment of French national pride, appealing to both cultural and individual identity by inviting consumers to take part in this cultural experience.

In all three advertisements, speech is not just a tool for promoting products; it serves to construct cultural and individual identities by linking products to broader national narratives. The linguistic elements used in each case help consumers feel part of a larger cultural community, where purchasing decisions are not just economic but also an expression of cultural pride and personal identity. By emphasizing tradition, national values, and local pride, the advertisements transform the consumption of these products into acts of cultural affirmation, inviting individuals to define themselves through their connection to the larger collective identity of their country.

5. Conclusions

In conclusion, the results emphasize the powerful role that advertisements play in shaping cultural and individual identities by reflecting and reinforcing stereotypical cultural roles and standards. Advertisements are not only a commercial tool but also a key cultural force that molds collective perceptions of identity, rooted in deeply established societal norms. The consistent use of demographic targeting, gendered imagery, and selective cultural representation leads to the continuity of narrow cultural stereotypes, limiting the scope of identity construction for both individuals and communities.

The survey reveals that advertisements often reinforce traditional cultural symbols and practices, such as the nostalgic representation of family values or iconic national landmarks. While these portrayals can encourage pride and emotional connection for some, they risk excluding the complexity and diversity within cultures. Many participants pointed out that advertisements frequently fail to capture the full wideness of their cultural identity, relying instead on reductive and idealized portrayals that reflect mainstream norms rather than the rich, multifaceted nature of their societies.

The strategic use of visual elements, language, and symbolism in advertisements serves to strengthen the connection between the consumer and the cultural narrative being promoted. Advertisers craft content that resonates with their target audiences by appealing to shared values, traditions, and national pride. However, this selective approach limits the portrayal of diverse cultural expressions and reinforces societal expectations tied to age, gender, ethnicity, and class.

Moreover, while advertisements can serve as a source of cultural pride, they can also alienate those whose lived experiences do not align with what is presented in the media. The survey highlights the need for more inclusive and diverse representations in advertising to make sure that all individuals can see themselves reflected in the media they consume.

An additional consideration relates to the tension between individual and national identity. A commercial may evoke feelings of nostalgia or pride by presenting national symbols and values, yet at the same time, individuals might not fully identify with the images portrayed. This tension illustrates how cultural identity construction is not a uniform or collective process but one mediated by personal experiences, social belonging, and self-perception.

Closely linked to this is the question of what we understand by inclusion in advertising. Representing non-white individuals or people over the age of 35, for example, may suggest a step toward diversity, but it raises the question of whether such gestures are sufficient to speak of true inclusivity. Inclusion requires going beyond superficial representations to reflect the complexity and lived realities of cultural identities.

Ultimately, the combination of visual representation and language in advertisements contributes to a broader cultural dialogue, where identity is continuously constructed and negotiated. While advertisements can be a tool for celebrating cultural heritage, they must also evolve to challenge stereotypes and encourage a more inclusive understanding of identity that reflects the complexity of contemporary societies. By doing so, advertisements have the potential to influence not only consumer behavior but also societal perceptions of identity, offering a space for more authentic and diverse representations of culture in the future.

From an educational perspective, these findings also hold important implications for language learning and teaching. Language teachers can add critical media literacy into their classrooms and encourage learners to analyze the cultural message found in advertisements. This approach encourages both linguistic and intercultural skills, helping students not only understand how persuasive language works and its mechanisms, but also question how identity and culture can be represented and constructed through media. Discussions around this topic can be used as material for exploring cultural narratives and developing critical thinking.

However, this study is not without limitations. The participant pool was relatively small and may not be representative of broader populations. Additionally, the research process faced methodological challenges, particularly in selecting appropriate video material. It was difficult to find advertisements that served the study's purpose while being comparable in terms of product type. (In this case, beverages) The initial plan was to analyze a single advertising campaign across different cultural contexts, but this was not possible due to the lack of access to suitable content. As a result, this study relied on separate advertisements that shared thematic similarities, rather than origin from a unified campaign.

These limitations suggest the need for further research that works with a larger and more diverse participant base, and greater access to advertising material to improve further studies. Comparative studies, and the participation of expert participants could deepen our understanding of the dynamics and relationship between advertising, representation, and identity across different sociocultural settings in further studies.

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Appendix 1

Informed Consent Form for Participants

Title of the Study: Implications of International advertisements on Cultural Identity

Construction: A multimodal analysis

Investigator: Lidia Holguín Maksimova

Institution/Affiliation: Universidad del Valle

Contact Information: lidia.holguin@correounivalle.edu.co

Purpose of the Study

You are invited to participate in a research study that will explore how individuals perceive and interpret advertisements through a multimodal analysis. The study will analyze various advertisements considering verbal and nonverbal elements, cultural references, linguistic strategies, and visual components. Your participation will help understand how cultural background influences the interpretation of these elements.

Procedures

If you agree to participate, you will be asked to:

- Provide general demographic information (e.g., age, gender, nationality, language background).
- Share your perceptions of selected advertisements in a questionnaire related to your interpretation and reaction to these.

Voluntary

Participation

Your participation is entirely voluntary. You have the right to decline to participate or to withdraw from the study at any point without any penalty.

Confidentiality

All information you provide will be kept strictly confidential. Your responses will be anonymized and used solely for research purposes. No identifying information will appear in any publication or presentation resulting from this study. Data will be stored securely and only accessed by the researcher.

Consent

Statement

By signing below, you confirm that you have read and understood the information provided above. You agree to participate voluntarily and understand that you can withdraw at any time.

Participant's Name: _____

Signature: _____

Appendix 2

Survey on international advertising and identity and cultural construction

Thank you for participating in our study on international advertising and identity and cultural construction. Your responses will contribute valuable insights to our research. Please answer the following questions to the best of your ability.

SECTION I. Demographic information

Age Group

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+

Gender

- Male
- Female
- Non-binary/Other

Nationality/Country of Residence:

- Colombian
- French
- Russian

Education Level:

- High School
- Some College/University
- Bachelor's Degree
- Postgraduate Degree
- Other

Occupation:

- Student
- Professional
- Homemaker
- Retired
- Other

SECTION II. Analysis of the selected international ad(s)

Please watch the following commercial(s) and answer the following questions based on your observations. (You provide links or paste the selected ad video(s))

How often do you watch television/social media commercials?

Rarely
Occasionally
Frequently
Very frequently

Do you often notice / Have you noticed cultural stereotypes in advertisements from different countries?

Yes
No

Have you noticed any differences in how advertisements target different demographic groups such as age, gender, or ethnicity?

- Yes
- No

If yes, please describe some notable differences you have observed.
[Open-ended response]

Did you find the commercial interesting?

Yes
No

If yes, what made it interesting?

_____ -

Which cultural elements were you able to recognize in the commercial?

How would you rate the commercial in terms of its cultural representation?

Excellent
Good
Average
Poor

Did the commercial evoke any emotions?

Yes
No

If yes, what emotion(s) did it evoke? (Check all that apply)

Happiness
Sadness
Nostalgia
Pride
Confusion
Anger
Disgust
Excitement
Sympathy
Other: _____

Do you think the commercial reinforced or challenged your cultural stereotypes (French/Colombian/Russian cultural stereotypes)?

Reinforced

Challenged

Neither

In what ways do you think the commercial influenced your perception of identity?

It made me feel connected to my cultural roots

It made me question cultural stereotypes

It had no impact on my perception of identity

Other: _____

Do you think that this commercial accurately shows your culture?