

Construction of Cultural Identity in New Media Advertising from the Perspective of

Semiotics



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Abstract

This study examines the relationship between advertising, cultural identity, and semiotics in new media to compare local and international advertising methods. It examines Nike's global campaign 'You Can't Stop Us' and Patanjali's Ayurvedic campaign, analyzing how advertisers use narratives, signs, and symbols to create culturally resonant messages. The study uses a qualitative methodology rooted in semiotic analysis to explore connotative, denotative, and myth levels of meaning in advertisements. The results show how using universal symbols, like sports and multicultural posters, in international advertisements creates a sense of group identity. Conversely, local advertisements promote pride and authenticity by utilizing culturally appropriate themes and symbols. To prevent homogenizing cultural distinctions and oversimplifying complicated identities, the study emphasizes the significance of striking a balance between cultural originality and inclusivity. It also emphasizes how transformative media encourages participation and supports the development of cultural identities.

Keywords: Consumer engagement, narrative strategies, symbolism, brand communication, localization, globalization, advertising, new media, cultural identity and semiotics.

1 Introduction

1.1 Evolution of Advertising: From Traditional to New Media

Advertisements have undergone multiple changes over the last ten years. It has transitioned from a one-way, static communication mode to an interactive, dynamic mode. Previously, advertisements were disseminated through television, radio, and print, considered traditional media platforms. However, engagement chances remained constricted through such media platforms, which depended on the advertisers to compose a message and the public to consume them passively. The prime goal was mass communication targeting to achieve a massive audience via generalized news (Belch & Belch, 2020).

Landscape underwent a swift shift with the rising popularity of digital technologies. Two-way communication commenced with the introduction of TikTok, YouTube, Instagram, and Facebook, which do not allow users to be passive recipients and are actively involved. This evolution permits advertisers to work alongside the audiences, get on-time feedback, and share personalized exposures. Kotler (2021) explained that "interaction during advertisement has resulted in more consumer interaction, increased loyalty towards the brand." Table 1 sketches the advertisement evolution from one-way, static communication to interactive through social media, thus underscoring how digital advancements made real-time consumer interaction. This transformation highlights a shift from mass marketing to data-driven personalized campaigns.

Period	Key Mediums	Models for Communication
Pre-1900s	Prints in the form of Newspapers, Magazines	Static mode (One-way)
1900s-1950	Radio, Early Television	Broadcast (One-way)
1960-1990	Colored TV, Cable TV	Mass marketing (One-way)

2000-Present	Social media and streaming platforms	Personalized interaction (Two-way)
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Table 1: Evolution of Communication Models and Advertising Media (Belch, 2020)

The above table explains mediums of advertising communication, deliberating the transformation from a traditional pattern of mass marketing to updated targeted campaigns. The evolution of color Television in the 1960s has resulted in remarkable refinement in visual illustrations and storytelling, although it continued to be a passive medium. However, the advent of social media in the 2000s empowered users to remain engaged with advertisements, thus molding and reshaping the communication model (Kotler, 2021).

1.2 Digital Advertisement: Facts and Figures

The supremacy of digital advertisement can be seen from its increasing global ad spend. Statista (2025) reported that global spending on digital advertisement has reached over 650\$ billion, representing 60% of total global ad expenditures. \$180 billion is accounted for social media platforms, which shows the pivotal role of social media platforms such as Instagram, TikTok, and Facebook in contemporary marketing strategies (Statista, 2023). eMarketer (2024) revealed that mobile advertising makes up more than 72% of digital ad spending, directed by the adoption of smartphones globally. Mobile platforms enable advertisers to reach consumers anytime and wherever they are by providing personalized ads established on real-time data such as browsing behavior and location. The skyrocketing trend of mobile advertisement brings out the tilt towards instance and satisfaction in consumer engagement (Azirah, 2010). Figure 1 demonstrates the significance of digital advertisement as a part of total global ad expenditures by illustrating a significant share of the market taken by social media and mobile advertisement (Statista, 2025).

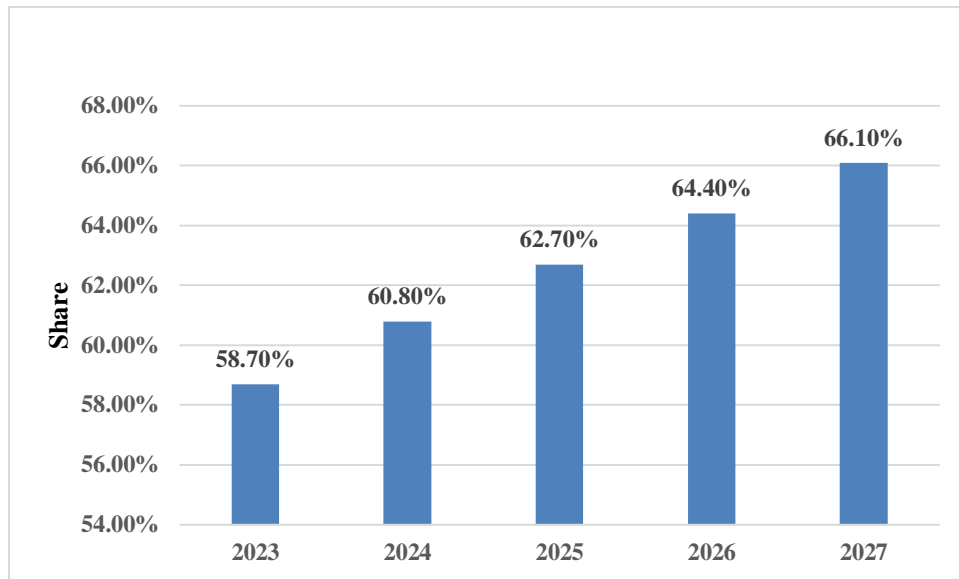


Figure 1. Global Digital Advertising Market share and Expenditure (Statista, 2025)

This rapid development in advertisement has been reached towards brands and perpetuates the intricacy of crafting marketing strategies. Lamberton and Stephen (2016) indicate how new media advertisement needs a significant comprehension of consumer behavior, digitalized analytics, and creativity in engagement techniques. Content personalization and direct interaction with consumers have gained popularity in marketing.

1.3 Semiotics, Cultural Identity, and New Media

Cultural identity, semiotics, and new media are fundamental in comprehending how advertisers bring value in a digital environment. These foundations elucidate how advertisements affect personal and collective personalities in a generation where interactive and personalized communication is preferred. The word 'Semiotics,' which emerged from the research of Ferdinand de Saussure and got significance from Ronald Barthes and Charles Peirce, is the study of how symbols and signs are used to create significance and interpretation in communication. Saussure

presented the ‘dynamics model’ of sign, which has two constituents: the signifier, which is a physical form like a word or model, and signifies which mental conceive the represents. Alternatively, Barthes set in motion the concept of myth in semiotics, representing the actual cultural and ideological connotation passed on by signs. Semiotics in the advertisement context construct a fundamental framework for analyzing how brands use auditory, textual, and visual elements to develop certain feelings and cultural coordination. For instance, luxury advertisements' gold and black patterns represent sophistication, power, and wealth. In such cases, the signifier represents the product, whereas the signified symbolizes status and exclusivity (Smith, 2023).

Stuart Hall defined ‘Cultural Identity’ as shared qualities, values, and beliefs that unite individuals in a social group. Hall (1996) defined cultural identity as something that is not constant but gradually shaped by political, social, and historical events. Advertisements in such globalization have become a pivotal site where multiple cultural identities are built and worked out. Advertisements represent existing cultures and participate in their creation by providing symbols that consumers can adopt or reject. This identity construction procedure can be seen in niche marketing, in which cultures and social groups are targeted by brands with tailored messages (eMarketer, 2024).

Cultural identity construction via advertisement has become complicated and dynamic in the new media framework. New media can be digital technologies that aid interaction and communication on social media, mobile apps, websites, and multiple streaming channels. Unlike traditional media, where there is one-way communication, new media is based on real-time feedback and two-way interaction between consumers and brands. This shift in trend has noteworthy effects on advertisement and identity construction. Firstly, it facilitates advertisers in conducting personalized, tailored messages and giving preferences to individual consumers. Secondly, it

authorizes consumers to efficiently participate in the interpretation process by liking, commenting, and sharing mutual brand content (Barthes, 1977).

New media has a participatory nature, which enables it to give rise to user-generated content (UGC), which allows consumers to become co-creators of brand statements. This situation can be seen on platforms like TikTok and Instagram, where users create content by featuring different brands. This contributed to the construction and publicizing of brand image, mostly in ways advertisers did not initially want. Jenkins (2006) revealed that this interactive, participatory culture diminishes the boundaries between consumers and producers, which led to a democratized media landscape that is co-constructed instead of dominated by advertisers.

Anyhow, this interactive essence of new media poses ultimatums for advertisers. As it provides multiple opportunities for better interaction, it also causes little impact and control over the actual message linked with the product. Consumers can reevaluate and remodel messages of advertisements in such a way that would counter the brand's original intent. This situation can be seen in viral social media memes and parodies, which divert the actual meaning of advertisement for their amusing and comic purpose. Regardless of challenges, new media has created unmatched golden opportunities for advertisers to build culturally resonant brands by cultivating engagement, interaction, and dialogue among audiences (Chandler, 2017).

In short, semiotics, cultural identity, and new media reticulate mutually to provide a complete framework for better comprehending how advertisements generate meaning and influence identity. Semiotics aids in decoding the symbolic factor of advertisement, showing how brands implant cultural myths and worth in their posting. The theory of cultural identity shows the function of advertisement in modeling and settling identities, especially in globalization, where cultural boundaries are fluid. Due to its participatory and interactive nature, new media has modified the

advertising perspective, allowing more dynamic and personalization of two-way communication. This notion emphasizes the significance of studying advertisements not only as a commercial scale practice but also as a force of culture that modifies how users and communities describe themselves in the digital media age.

This research paper examines the construction of cultural identity in new media advertising through the lens of semiotics. It explores how advertisements reveal and model cultural identities, directing the interaction between local and global narratives. This paper addresses the following question:

- I. How do new media advertisements apply semiotic strategies in constructing cultural identity?
- 2 What roles do textual and visual elements play in tailoring cultural rhetoric in an advertisement?
- 3 How do local and global brands steer the tension between localization and cultural homogenization in their advertisement strategies?

2 Literature Review

The correlation between cultural identity and advertisement has remained a concern of broad academic research, especially about new media. This literature review explores three focal points to the research question: (1) semiotics as a substructure for comprehending interpretation in advertising, (2) cultural identity and its involvement in consumer behavior, and (3) reforming and transformative effect of new media on advertisement practices and representation of culture. By incorporating knowledge from these fields, this research sets up a theoretical framework for analyzing semiotic strategies in new media advertisements in constructing cultural identities.

2.1 Semiotics and Advertising

Semiotics is known as examining signs and symbols and their part in communication; preliminary originated from the work of Charles Sanders Peirce and Ferdinand de Saussure. Saussure (1916) has established a dyadic model of sign, which comprises signifier and signified. Peirce extended this work by giving rise to a new model known as the triadic model with the addition of an interpretant, which interprets the meaning acquired by the observer (Chandler, 2017). In the advertisement framework, semiotics offers a framework to interpret how auditory, text and visual elements generate meaning. Barthes (1977) further expanded semiotics by differentiating between connotations with ideological and cultural meanings and denotation with literal meanings. He established the concept of myth in which advertisements lodge broader cultural rhetoric that shows societal ideologies. Advertisements depend on semiotic concepts to transfer messages that go around with consumers. Symbols and signs are significantly organized to provoke certain emotions and link with culture.

Zwick (2004) stated that advertisement works in terms of cultural texts, which impacts societal standards and principles. By incorporating cultural symbols, advertisements promote products and invent aspirational narratives that build consumer identity. For example, Coca-Cola's usage of Santa Claus in the winter season campaign shows the sign of holidays, which goes after product promotion (Patterson & O'Malley, 2006). Various studies have applied semiotic analysis for the exploration of advertisement. Floch (2001) securitized semiotic strategies in retail branding to identify how brands build visual coherence via typography, colors, and logos. Mick and Politi (1989) studied using metaphors in advertising to change consumers' points of view by generating symbolic meaning. These studies emphasize the value of semiotic analysis in uncovering the cultural meaning concealed inside advertisements.

2.2 Cultural Identity and Advertisement

Cultural identity is shared values, beliefs, and characteristics that explain a social group. Cultural identity is not constant, as political, social, and historical forces gradually modify it. In today's globalization, globalization plays an important part in this procedure by showing and modeling cultural values. McCracken (1986) argued that advertising functions as cultural text incorporating symbols and rhetoric that affect consumers in perceiving themselves and their environment. For instance, product advertisements of automobiles and clothing brands usually place such goods as markers of identity and status, which enables consumers to show their cultural attachment. Niche marketing evolved as a dominant strategy for the construction of cultural identity. Advertisers produce effective personal appeals by targeting specific demographics to align with the cultural values of such groups. Croteau (2006) argued that niche marketing enables marginalized communities to include themselves in the mainstream media, thus cultivating empowerment and belonging. Critics like Banet-Weiser (2012) explained that niche marketing could play an important role in manipulating identity and minimizing complete cultural narratives to valuable stereotypes.

2.3 Transformative Features of New Media Advertising

New media has revolutionized advertisement by providing tools and digital platforms focusing on immediacy, personalization, and engagement. Contrary to a traditional advertisement that uses passive and one-directional mediums, new media provides two-way interaction between consumers and brands. Social media Apps such as "YouTube, Instagram, and Facebook" enable audiences to communicate with advertisements via shares, likes, comments, or feedback ((Kaplan & Haenlein, 2010). Consumers keenly discern advertisements and actively participate in the discussions, able to share their favorite content and influence the perception of other people regarding the brand (Voorveld at All, 2018). Algorithms authorize advertisers to convey

personalized messages depending on individual mindsets, demographics, and attitudes, ensuring more interaction and engagement. New media enables advertisers to compute the effect of their branded campaigns effectively, allowing them to rectify strategies dynamically (Smith & Chaffey, 2022).

A defining feature of new media advertisement is the evolution of user-generated content (UGC), in which consumers can create and promulgate brand narratives. Jenkins (2006) described "convergence culture" in which traditional boundaries that exist between audiences and advertisers are no longer constant; they have become more fluid because consumers are now not only recipients of advertisement messages but also actively participating in the creation, alteration, and sharing of branded content for example. Social media such as TikTok and Instagram have now set off as focal points for UGC. Challenges on TikTok, which are brand initiatives, motivate users to design videos that feature branded hashtags, thus efficiently aligning them into co-creators of brand advertisement campaigns. This participation culture of consumers enhances advertisement reach and authenticity as the audience considers UGC more reliable and relatable than the previous advertising procedure (Arvidsson & Caliandro, 2016).

2.4 Gaps in Literature

Despite substantial research on new media, cultural identity, and semiotics, several critical gaps remain. The convergence of class, gender, race, and other identity indicators in advertisements remains absent. Although studies have inspected the characterization of individual identities, there is still limited study on how such identities intersect and impact consumers' perceptions. Crenshaw (1991) used the concept of intersectionality to underline the superposed system of oppression experienced by marginalized groups. Applying this study to advertisements could offer a deep comprehension of how advertising campaigns address or fail to address such diverse identities.

The function of emerging digital technology like augmented reality (AR) and virtual reality (VR) in constructing cultural identity is an important area for research exploration. VR and AR technology provide an inclusive experience that engages consumers with brands. For example, IKEA's AR app allows consumers to envision the future of their homes by creating personalized and exclusive related experiences. However, limited studies still exist on how such technology has impacted identity construction and cultural representation.

As research highlights the interactive characteristics of new media, there is a need to research more about consumer agency in the interpreting process. How do consumers analyze advertisements to complement cultural and personal identities? What is the role of user-generated content in strengthening brand rhetoric? Fuch (2014) stated the possibilities of interactive media to strengthen consumers, but it is unclear to which extent this strengthening translates into meaningful change in culture.

3 Methodology

This study's qualitative research design applies semiotic analysis to study the construction of cultural identity in new media advertising. A qualitative study is suitable for revealing the symbolic, cultural, and ideological meanings inscribed in advertisements, incorporating an in-depth exploration of visual, textual, and auditory contexts used to manage messages specifically. This study investigates the interrelationships between these components that create cultural stories and affect personal or collective identities.

Based on semiotic theory, the research utilizes references from Ferdinand de Saussure, Roland Barthes, and Charles Peirce. According to Saussure, a sign differentiates between the signifier (the form, such as an image or word) and the signified (the concept it represents) that offers the

groundwork for examining the fundamental denotative interpretations in advertisements. Barthes' ideas of connotation and myth broaden this foundation by revealing the cultural and ideological explanations that transcend the literal demonstration of signs. For example, Barthes' concept of myth explores how advertisements submerge diverse cultural descriptions, including traditionalism or globalization, to match their viewers. Peirce's triadic model of semiotics, including the representamen (the sign), interpretant (the meaning derived by the observer), and object (the entity being referred to), further enhances the study by inspecting how viewers perceive and engage with advertising ideas.

The study is categorized into three types to help you comprehend the sem. First, the denotative type recognizes the literal features of the advertisements, such as colors, texts, and objects. Second, the connotative type examines the cultural and symbolic interpretations linked to these features. It also explores how they invoke specific sentiments or confederacy. Third, the mythical type explores the broad beliefs and cultural depictions the advertisements assist, such as originality, coalition, or resilience to contemporaneity.

The Purposive Sampling Strategy was employed in choosing advertisements to verify the significance and variety of the study. The analysis focuses on two levels of advertisements: global campaigns and local campaigns. Global advertisements like Nike's 'You Cannot Stop Us' campaign were selected for their importance on global topics such as resistance and inclusivity, which exceed tribal and racial boundaries. Local advertisements, such as Patanjali's Ayurvedic campaign, were chosen to emphasize cultural selectivity. These advertisements encourage conventional ethics and legacy. They were selected to connect particular standards, including those established for digital programs. They implicitly examine traditional identity and involve remarkable audience discussion regarding likes, comments, and shares.

The six advertisements studied included three representing global and three representing local campaigns. The collection guarantees a steady demonstration of distinct industries and societal settings. The selection also permits a relative exploration of how global and local brands establish cultural identities. The advertisements were collected from platforms including Instagram, Facebook, and Facebook, ensuring they were suitable for the electronic advertising environment.

Data analysis inculcated both the visual and textual features of each advertisement. It also included contextual details about the campaigns, such as their aims, receptions, and target groups. Visual components, such as color projects, imageries, and surroundings, were reported through videos and screenshots, while textual features, such as mottos and banners, were examined for research. Contextual data was gathered from campaign overviews, online records, and secondary literature to offer more acuity to the study.

The semiotic analysis was managed systematically, with each advertisement being explored separately to examine its distinctive semiotic approaches. The conclusions were differentiated across the six advertisements to recognize similar designs and distinctions in how global and local brands establish cultural identities. The analysis showed different strategies: global advertisements generally focused on inclusivity and mutual human affairs through global symbols such as sports and various ethnicities, while local advertisements emphasized traditional pride and inheritance by including cultural outfits, environments, and speech.

For ethical considerations. All advertisements were publicly accessible, which established clarity and availability. Cultural sensitivity was sustained throughout the study to refrain from misunderstanding cultural symbols. The findings were checked with existing literature to strengthen objectivity and submitted to peer examination to eliminate potential discrimination. This strategy offers a comprehensive framework for understanding how semiotic programs in

contemporary media generate a sense of cultural identity. By merging theoretical viewpoints with empirical research, the analysis thoroughly explains the dynamic between tradition, identity, and advertising in the modern era.

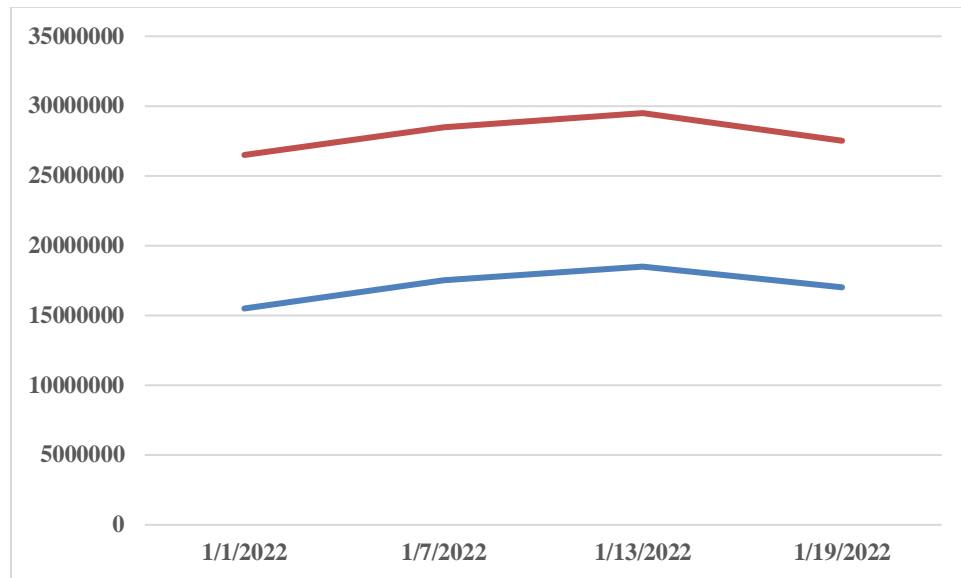
4 Comparative Analysis of Semiotic Strategies in Advertising

The comparative analysis of Patanjali's Ayurvedic campaign and Nike's 'You Cannot Stop Us' shows two divergent strategies for constructing cultural identity through semiotics. Both of these campaigns targeted symbols, text, and visual elements that resonate with the c, but their campaigns differ based on the scope of their concern, whether the markets are local or global.

4.1 Case Study 1: Nike's 'You Cannot Stop US' Campaign (Global Advertisement)

Nike's "You Can't Stop Us" campaign demonstrates global advertisement by contributing to the universal themes of perseverance, resilience, and unity. It was launched during the COVID-19 pandemic and evoked reactions from consumers globally, buttressing Nike's position as a brand that advocates inclusivity and human power. This campaign efficiently rises above cultural boundaries, intriguing to a massive audience by showcasing mutual experiences of humans.

The advertisement uses the montage technique, constantly combining visuals of athletes across the sport and ethnicities. This type of strategy requires more association and excellent mutual tugging within visuals, moving from one background and changing into another. For instance, a player's dribble variation from basketball to soccer player narrates a visual narrative that adheres towards unity irrespective of physical distinctness. Nike provides diversity through the recruitment of athletes from multiple backgrounds. The selection of disabilities alongside Olympians illustrates that perseverance is a universal characteristic. This assortment contemplates a borderless world in which individuals of all abilities, genders, and races unite for brilliance.



Graph 2: This graph illustrates the online reach of Nike by showing engagement metrics like shares, views and interactions for the campaign "You Can't Stop Us". It highlights the powerful appearance of digital media. (Brand24)

The 'You Can't Stop Us' slogan is inclusive and motivational. It positions Nike as a brand that comprehends consumers' hard work and celebrates their strength. This motto is effortless yet powerful enough to resonate with a global audience. It cuts across all language and cultural barriers, thus permitting the message to reach a global audience. The advertisements utilize the theme of black and white to intersperse the moments of vibrant color.

The contrast in color exhibits struggles, triumph, and hope. These metaphors emphasize challenges suffered by humans, but they evolve stronger. The monochromatic visuals provoke feelings of adversity, but the theme of colors shows joy and achievement. Nike develops a sense of cultural identity globally by encouraging shared values of determination, unity, and resilience. Nike's advertisement aligns with globalization, acknowledging diversity and focusing on the collective

human experience. Its favorable outcomes depend on its ability to cultivate a sense of belonging among diverse audiences, thus placing Nike as a brand that endures inclusivity and progress.

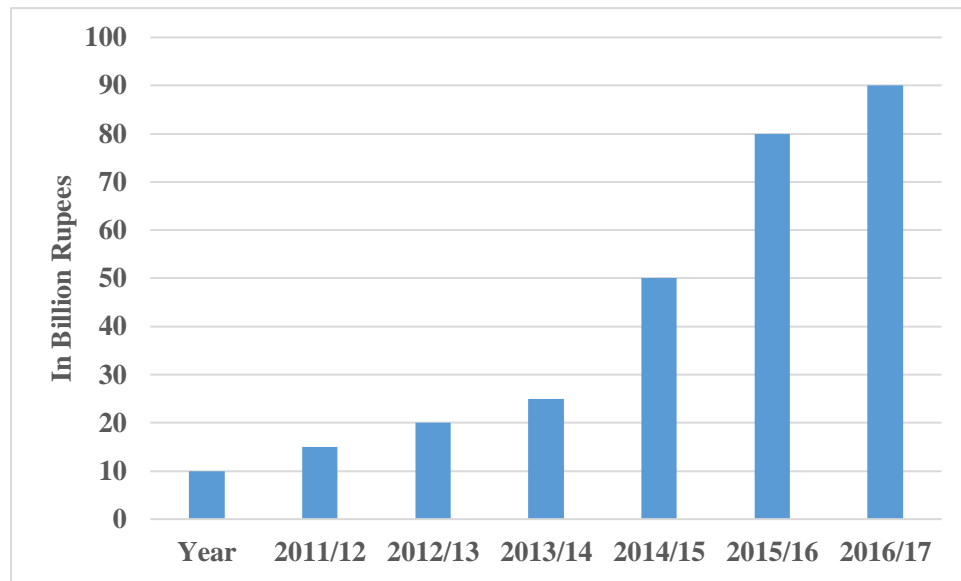
4.2 Case Study 2: Patanjali's Ayurvedic Campaign

Patanjali's Ayurvedic campaign utilizes a localized strategy focusing on India's traditions and traditional and cultural heritage. This campaign promotes India's identity through Ayurvedic remedies, bringing authenticity and nostalgia. It follows Patanjali's aim to promote natural living and preserve cultural traditions.

The advertisement efficiently attributes the rural Indian Landscape, the portrayal of villages, and traditional attire. Such visuals help provoke nostalgia and reliability, thus appealing to audiences to value cultural roots. The rural imagery focuses on simplicity, purity, and interconnectedness with nature, thus aligning with the Ayurved principles. The portrayal of traditional attire in the form of dhotis and sarees emphasizes cultural pride. Patanjali places itself by showing the visual elements as a brand intensely entrenched in Indian traditions and values. Visual campaign drives also turn around rural life and modernism by proposing traditional practices that offer a sustaining, genuine and healthy lifestyle. The popular maim, 'Inspired by Ancient Indian Wisdom,' establishes the interconnection among Patanjali, Indian culture and Ayurveda. The language stands with nationalist sentiments, appealing to various consumers to discern pride in the cultural legacy of India.

Yellow, Brown, and Green colors, also known as Earthy tones, embody organic living, health, and nature. These symbolic colors orient themselves with the edict of Ayurveda, drawing attention to the brand's focal point on natural remedies. This earthy palette recalls the emotions of trust and composure that are of utmost importance for healthy advertisement. Patanjali develops the identity

of local culture by emphasizing natural living and authenticity. Patanjali is a custodian of India's culture and heritage by adjoining its products with traditional values, appealing to consumers who prefer cultural preservation.



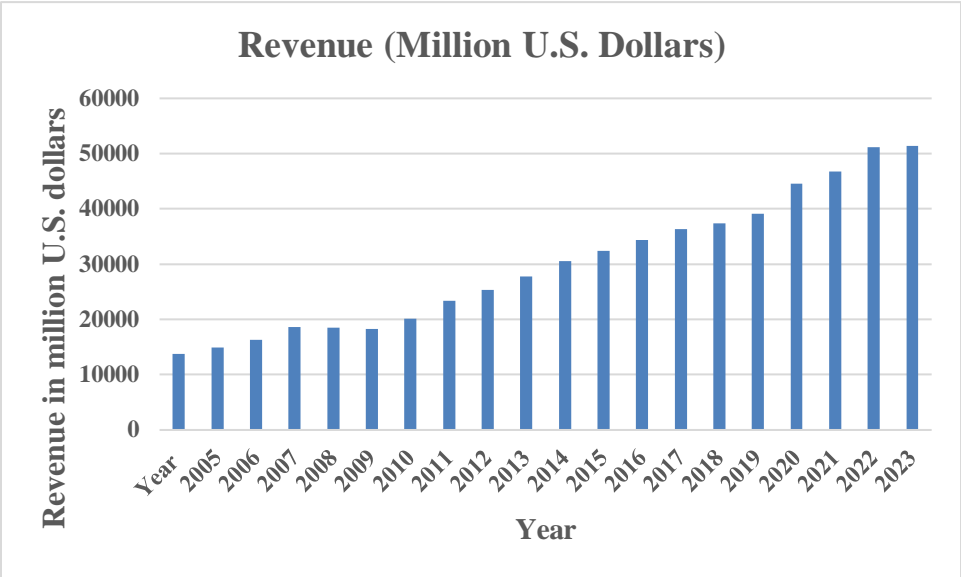
Graph 3: This graph represents the sale revenue per year of Patanjali, growth and consumer engagement on brands over time, thus supporting the argument that advertisement driven by localized culture is effective (Patanjali Annual Report)

5 Construction of Cultural Identity: Nike vs Patanjali

5.1 Globalization vs. Localization

Particularism and promoting a uniform cultural identity. It is a globalized life matter, narrated through sports yet transcending boundaries, represented through Nike's global advertisement focusing on its all-inclusive human nature. These campaigns transcend geographical and cultural boundaries by celebrating universal symbols such as athletes of multiple backgrounds and moments of sport. The strategy reflects the theme of globalization where human conditions are made similar in terms of the rhetoric of unity and resilience. 'You Can't Stop Us' is Nike's slogan,

limiting the spirit and calling for the retention of diversity; this note vibrated strongly in the days of COVID-19. Nike's extensive use of social media, with around 50 million views on YouTube, highlights its impact and outreach.



Graph 4: This graph presents the revenue (2006-2023) of Nike, illustrating fluctuations in growth trends, particularly in terms of global events such like COVID-19 pandemic (Statista, 2025)

Contrary to this, Patanjali’s advertisement is based on cultural specificity, promoting India's Ayurveda and culture. This campaign celebrates nationalist sentiments and places itself as a preserver of traditions in the intensely globalized market. By exhibiting rural landscapes, the slogan "Inspired by Ancient Indian Wisdom," and traditional attire, Patanjali calls Indian consumers who are looking forward to rootedness and originality. The advertisement on social media has around 20 million views on different platforms like Facebook and YouTube, and it has a high level of interaction with the Indian audience.

Feature	Nike (Global)	Patanjali (Local)
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Reach on Social Media	50 million global views	30 million localized views
Message Core	Resilience, Unity, and Inclusivity	Natural Living, Originality, and Heritage Pride
Targeted Audience	Diverse global demographic	Primarily Indians
Cultural Scope	Global focus on shared human experiences	Local celebrates Indian culture and heritage.

Table 2: This table Patanjali compares Patanjali's localization approach with Nike's global advertisement by including visual symbols, color palettes, language and overarching cultural ideologies

5.2 Semiotic Policies in Advertisement

Semiotics play a key role in building cultural identity, enabling brands to express complex concepts through images, language, and symbols. Brands like Patanjali use unique semiotic policies to elevate their narratives and cultural heritage. Nike recruits multi-ethnic sports personalities, which symbolizes inclusiveness and worldly agreement. Together, athletes of different ethnicities and sports form the slogan 'You Cannot Stop Us.' Meek Black and White images work of mutual struggle on screen, but bursts of color echo the essence of victory and hope. These semiotic choices create universal appeal, resonating with a global audience.

Patanjali's advertisement depends on symbols that are deeply rooted in Indian heritage. The visuals underscore rural landscapes and natural living, which bring back nostalgia and authenticity. The employ of earthy tones such as browns and greens emphasizes the interconnectedness of Ayurveda and nature. Textual slogans highlight ancient Indian wisdom, connecting Indian pride and heritage with the brand.

Semiotic Elements	Nike (Global)	Patanjali (Local)
Cultural Ideology	Globalization and Inclusivity	Nationalism and Cultural Preservation
Color Palette	Monochrome with vibrant highlights	Earthy tones such as greens and browns
Language	Motivational	Cultural
Visual Symbols	Sports, Multicultural	Rural landscape, herbs, and traditional attire

Table 3: This table categorizes Patanjali and Nike's usage of semiotic elements in the advertisements comprising visual symbols, language, colour palettes and overarching cultural ideologies

5.3 Narrative Construction and Engagement

The desire to nationalize it into a Nike uniform calls forth the desire to construct resilience and rhetoric of global unity. The seamless advertisement transfer between the sports and athlete provides an excellent narrative of reciprocity. In shaping sports, Nike shows us challengers who prevail through suffering to depict tenacity and unity. Aubergine Calling Advertisement Its Advertisement during COVID-19 Patanjali Advertisement will certainly go a long way in making its relevance louder since consumers find themselves resonating with its themes such as collective hope and struggle where Patanjali narratives are woven around conserving natural living that has their roots in Indian heritage culture. The campaign evokes nostalgia by showcasing traditional practices and rural India. It reinforces the brand persona of a custodian of culture who connects Ayurveda and rural authenticity to wellness and health.

Aspect	Nike (Global)	Patanjali (Local)
Cultural Alignment	Global human values	Indian traditions and pride
Visual transitions	Dynamics and Seamless	Grounded and static
Themes	Inclusivity, resilience, and unity	Natural living, authenticity, and heritage

Table 4: This table breaks down the storytelling techniques of Patanjali's and Nike's campaigns, hence focusing on engagement strategies, cultural themes and visual transitions

5.4 Engagement Metrics and Reach

Nike and Patanjali's strategies suggest the wide reach and engagement numbers that showcase local and global differences in campaigning. Nike's global strategy paid off even more watchers due to the common system. However, Patanjali's localized campaign nurtured well-engrained emotional bonds within its target market. Nike's vast reach indicates the effectiveness of its universal messaging. However, Patanjali's involvement illustrates the potency of culture in building loyalty.

5.5 Discussion of Themes

Analysis of Patanjali's and Nike's advertising campaigns reflects elucidative intuition into how the advertisements construct cultural identity.

i. Globalization vs. Localization: Nike

Globalization is another aspect of Nike's campaign — a transnational identity transcending geographical boundaries. It perceives shared human interactions in a way that invites solidarity and entanglement. Patanjali's strategy counters globalization by showing cultural specificity

through cultural heritage and traditional Indian culture. This tension highlights the struggle between particularism and universalism in advertisement.

ii. Authenticity in Advertisement

Authenticity is key when it comes to connecting with audiences. Nike achieves authenticity by landing on actual athletes and unspooled moments, authentic actions with viewers. Patanjali represents the authenticity of culture and the facts of Indian traditions and values. Both strategies bear to the advertisement truly bring nuance and belief to the foreground.

iii. Representation and Stereotyping

Nike's global approach threatens to erase cultural nuances, effectively compartmentalizing the different peoples demanding representations of certain types." Patanjali's romanticizing images of rural life could emerge into stereotypes, limiting its appeal to modern and urban audiences. Advertisers must address these issues to guarantee the inclusion and dignified portrayal

iv. Role of New Media

The two strategies increase the new media platforms' reach and efficacy in engaging with audiences. Nike's because YouTube is one of those social media, but Patanjali has the strategy to expand its reach globally through social media, focusing on localized digital channels that enable its local impact. Thanks to new media's reach and interactivity of naar, brands can deliver unique themes to customers, inspiring creativity and engagement.

6 Conclusion:

This research thoroughly investigates how new media advertisements construct cultural identity through semiotic analysis. Employing the case studies of Nike's 'You Can't Stop Us' strategy and

Patanjali's Ayurvedic campaign, this study provides refined strategies advertisers utilize to communicate cultural values and interact with diversified consumers. The results, through analyzing such campaigns' symbolic elements, text, and visuals, provide a crucial perception of the reciprocation between globalization and localization, user interaction, and originality.

They display the growing contradictory local and below-the-line brand strategies in constructing cultural accounts. Nike's campaign is a perfect example of a globalized strategy because it utilizes universal symbols, スポーツ, The post also had images from varied cultural backgrounds and motivational quotes that fought against territorial and cultural limits. It taps into community, resilience and diversity to connect with a miljarded world, provide entertainment to various audiences, and promote togetherness and collective identity. Patanjali, unlike Nike, has a localized campaign in keeping with India's ancient traditions and ethos. Patanjali's authenticity originates from its co-occurrence with Indian traditional values. Its preservation, both cultural and natural, is among its objectives. Global campaign strategies could reduce cultural differences in the name of diversity. However, However, local advertising propaganda promotes preconceptions and glamorizes traditions, diminishing their diverse appeal. The tactics used by both parties illustrate how new media channels can have a transformational impact. Through destination, from the interactive representation and the development of a strong relationship. Advertisers have unique opportunities to engage with customers. In the same way, Patanjali uses social media to build strong connections with Indian users, especially in rural and regional areas. Such precedents illustrate how new media assist brands in co-creating cultural portrayals amongst consumers to increase authenticity and interaction.

Regardless of numerous contributions, this research recognizes limitations that pave the way for further research. The center of research on two advertisements rich in context restricts the scope

of generalizability. A diversified analysis, including industries, various cultures, and multiple advertising mediums, could give more thoughtful insight. In addition to this, the dynamic characteristic of cultural identity transformed by the political, social, and technological environment requires constant exploration. The emergence of artificial intelligence, augmented reality, and virtual reality creates additional complications in the landscape by presenting new challenges and multiple opportunities. The inference of this research goes beyond the academic inquiry by providing practical guidance for advertisers. The results of this study focus on the value of balancing local and global campaign strategies, bypassing cultural stereotypes, and enhancing the interactive characteristics of new media to cultivate healthy consumer relationships. By adopting a meaningful approach to the representation of culture, advertisers can build an all-inclusive campaign strategy that will resonate with the broad audience while maintaining ethical integrity.

In conclusion, cultural identity construction through new media is a complicated and diversified procedure that highlights technological, broad cultural, and social dynamics. Patanjali and Nike's dichotomy strategies epitomize multiple ways brands navigate the tussle between localization and globalization, particularism and universalism, and modernity and tradition. These campaign strategies underline the important role of semiotics in formatting culturally resonant messages and show the transformation of new media in molding cultural narratives. While advertisers continue to interact with an increasingly interconnected and broad cultural world, this research reminds them of the responsibility and power inherent in their work, suggesting a balance between ethical practices, Cultural sensitivity, and creativity.

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