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## GOOGLE DOODLES AS MULTIMODAL STORYTELLING

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### Abstract

This article highlights increasing multimodality of online communication, in particular, multimodal alteration of Google logo known as Google Doodle. Doodles are interesting in terms of multimodal communication, semiotic landscape, encoding and decoding information, meaning-making, visual storytelling and visual communication in the globalized world, which remains multilingual, multicultural, multiracial, multiethnic and prone to conflicts. Despite the problems of aberrant decoding Umberto Eco described, visual communication proves to be the economical and effective means of informing the global audience. Google Doodles progressed from simple pictorial elements added to the Google verbal logo to intricate images with complicated multi-tier historical and cultural background, animated, interactive, hyper-linked, AI-based, video doodles, puzzles and even diverse games. Doodles followed and mirrored ICT and visual design evolution, developed in parallel with digital design and digital multimodality. Google used the chance to implement and demonstrate digital design potential in modern communication. Google Doodles became bright examples of infotainment, edutainment and gamification as every doodle was to inform, to educate, to astonish, to trigger WOW effect while celebrating some remarkable personality or event. Every Doodle is the result of thorough research into the issue, of sophisticated visual and digital design, of unique imaginativeness and high creativeness of the world best mind what makes it possible to squeeze an elaborate story into a picture or a short video. Google Doodles tend to become unique samples of multimodal storytelling, highly complicated semiotically and cognitively. Doodlers make great fun for many people, they send them googling to track down amazing stories, to discover intriguing details, to generate ergodic discourse and broaden knowledge horizon. Support of *Doodle 4 Google* competition among kids promotes multiliteracy and digital culture what is crucial to keep young generations future-proof.

**Keywords:** logo, Google Doodle, digital design, digital multimodality, edutainment, infotainment, multimodal communication, visual design, storytelling, semiotic landscape.

### 1. Introduction

Multimodality has become a noticeable trend in communication of the 21<sup>st</sup> century. Google Doodle, a temporary alteration of the logo on Google's homepage to commemorate events, academic achievements, technical innovations, prominent historical figures, celebrities, international and national holidays is a perfect example of increasing multimodality in modern communication. It is an argument in favour of visualized storytelling as communication type in the globalized world, of visual and graphic design as an aesthetics trend. Firstly created in 1998 by Larry Page and Sergey Brin, Google co-founders, to honor the annual Burning Man festival in Nevada (Google, 1998), Google Doodle made a long way from *a doodle* in its primary meaning ("an aimless or casual scribble, design, or sketch" (Dictionary by Merriam-Webster: America's most-trusted online dictionary, n.d.) to sophisticated pictures with intricate multi-tier historical and cultural background,

animated, interactive, hyper-linked, AI-based, video doodles, interactive puzzles and games. Initially, Google Doodles were designed by invited artists but in the early 2010s when they started gaining popularity, growing semiotically and cognitively complicated, Google set up a team of high-calibre professionals—creative designers, artists, engineers and programmers known nowadays as Doodlers (The Guardian, n.d.). The Doodlers have created nearly 5,000 doodles, global and local, for Google’s homepages around the world. Google Doodles followed and mirrored ICT and visual design evolution, developed in parallel with digital design and digital multimodality. Changing its logo Google used the chance to implement and demonstrate digital design potential, infotainment and edutainment strategies, gamification as every doodle was to astonish, to trigger WOW effect, to inform, to educate while celebrating some remarkable personality or event. There might be debates about the most notable Google Doodles. ICT and digital multimodality breakthroughs make the first-ever doodle in its category becomes noticeable. Sometimes information about new technologies in Google Doodle falls into the category of TechNews surveys (Al-Heeti, 2020). Now any conspicuous Google Doodle tends to be multimodal. Every Doodle is the result of extensive investigation, of sophisticated visual and digital design, unique imaginativeness and high creativeness of the world best mind what makes it possible to squeeze the extraordinary story into a picture or a short video. Numerous semiotic modes (visual images, colors, symbols etc.) and media (animation, video, games, interactivity, AI, sharing via social media) make Google Doodles brilliant examples of digital multimodality. Since 2012, ‘*multimodalized*’ Doodle narration might be extended and clarified by a hyperlinked story—brief information on the doodle, facts and details which inspired the Doodle team, emotional memories of the Doodlers’ leader or the artist who designed the doodle, reminiscences of the people who had been close to the celebrity for years etc. For instance, Freddie Mercury doodle is hyperlinked to the memories of Dr. Brian May, CBE, Guitarist of his first meeting with then-beginning charismatic musician, his ‘evolution into a world-class vocal talent’, and personal impressions of Jennifer Hom who had been working on the doodle for four months (Google, 2011b). Multimodal Doodles convey concise stories and spur visitors to google for relevant facts, to plunge into history, narration, biographies with multiple implications, controversy and criticism, to generate ergodic discourse and broaden one’s knowledge horizon.

## 2. Theoretical background

In the 2020s, the research of multimodality spans diverse sectors and fields, ranging from communication, advertising, multisensory marketing, packaging (Hultén, 2015) to transport, logistics, distribution, medicine.

In the 2010s, famous museums of modern art and academic laboratories united their efforts to organize exhibitions and demonstrate the role of taste, smell, touch, gestures in multisensory art and communication (Palmer, 2016; Verbeek, 2021; University College London, 2019; Museum of Arts and Design, 2013; Museum Villa Rot, 2015; Quenqua, 2015), thus promoting further interest to diverse modes in communication and cognition. The shift to online communication during the COVID-19 pandemic intensified digital multimodality growth. Major and minor museums had to shift to digital domain, to transform their activity and discourse, to experiment with modes and media, with multimodal storytelling, to extend multimodality to make visitors’ impressions multisensory and interactive (Diamantopoulou, Paschou, & Papaioannou, 2020; Interreg Europe, 2020; Grant, 2020; Ings, 2021; King et al, 2021; Panetta, 2021). COVID-19 pandemic entailed multimodalization and semiotics diversification of online landscape.

Multimodality has become one of the most popular areas of research in linguistics and theory of communication during the last decade. Numerous conferences and mushrooming publications evidence increasing multimodality of communication. Routledge publishes Multimodality Studies Series to explore multimodal meaning-making in modern world.

The theoretical background of multimodality research are the fundamental works of Kress

and van Leeuwen (Kress & van Leeuwen, 2001; 2006; Kress, 2010). New generation of scholars extended the scope of multimodality studies (Blasch, 2021; Moschini & Sindoni, 2021a; Moschini & Sindoni, 2021b; Stöckl, Caple, & Pflaeging, 2019; Matwick, 2016; Popa, 2016; Zentz, 2016). Multimodal communication is becoming more popular as an object of research in linguistics and narratology (Cohn et al., 2017; Krysanova, 2019; Maargaard, 2018; Shevchenko, 2019; Torop, 2019; Yefimenko, 2018).

Multimodal evolution of Google Doodles can be described as the progress from pictorial images, images with colour and graphic symbols to animated, interactive doodles (Karataieva, 2014). Publications about notable Google Doodles highlight details and implications, attract attention to the event or personality Doodles celebrate (Wikipedia, n.d.). Multimodal and semiotic analysis of Google Doodles reveals the role of visual image and sign in modern communication, the importance of sign making and multimodal meaning-making.

### 3. Research findings

The decision on the theme of a Google Doodle is taken by the team and can be the result of brainstorming and hectic discussion of the ideas voiced by Doodlers and offered in abundance by Google users. Google Doodle creation might be a long-term process. After the first sketches were made, it might take several months to hatch the doodle. To tell an amazing story Doodlers have to conduct the in-depth research, to unwind the life tapestry of the famous person they decided to celebrate, to accumulate little-known facts interviewing relatives, personal assistants, friends. To provide more entertainment for the readers and bring a touch of pure magic to multimodal storytelling the Doodlers' jobs might be presented in a fantastic, light-hearted manner:

- (1) *Engineering Gurus - Rui Lopes, Corrie Scalisi, Mark Ivey*  
*All things D of 3 - Leon Hong*  
*Deity of rain, lava & lightning - Kevin Laughlin*  
 (Google, 2013).
- (2) *Engineering wizardry: Mark Ivey, Kris Hom, Brian Murray*  
*Background wonderfulness: Kevin Laughlin*  
*Game ideas: Everyone*  
 (Google, 2015a).

Global popularity of Google Doodles and their increasing complexity entailed collaboration of Doodle team with other institutions and agencies, for example, with the Tokyo-based animation house to design the logo for Tokyo Olympic Games (Google, 2021d), with STUDIO4°C for Earth Day Doodle (Google, 2021d), with New York-based *The Honeybee Conservancy* for Earth Day (Goole, 2020b).

Popularity of Google Doodles is proved by their increase in number, by the impressive list of publications about them, harsh criticism of particular doodles that signals there are true Google Doodle watchers who consider them from all angles and promote interest to the logo. For instance, sharing egalitarian beliefs newsmen and activists demand from the Google corporation equal presentation of races and genders in the doodles. The advocacy group reported that between 2010 and 2013, 62% of people celebrated in doodles were white men (SPARK Movement, n.d.; Shockman, 2016). Having been criticized for posting doodles related to religious holidays, Google abstains from referencing religious themes and iconography in doodles (Wikipedia, n.d.). The last time Google celebrated Easter was April 23, 2000 (Miles, 2018) what, in its turn, triggers criticism. Some US politicians and newsmen claim Google with its headquarters in the USA ignores milestones of American history while celebrating insignificant occasions and controversial personalities (Puzzanghera, 2007).



Figure 1. First Google Doodle created in 1998 by Larry and Sergey Brin to honor the Burning Man festival (Google, 1998).



Figure 2. Google doodle backs gay rights in Russia (Google, 2014)

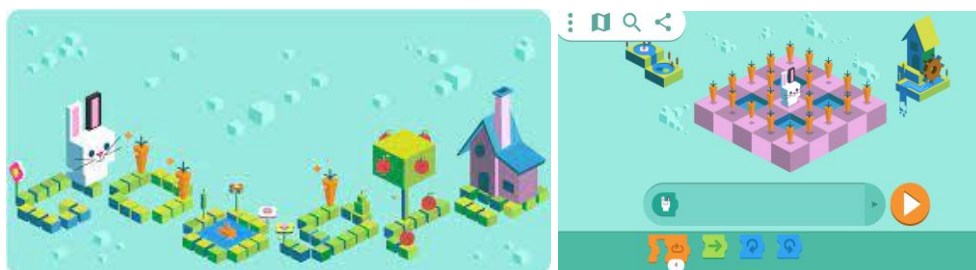
Simultaneously, Google Doodles visualize corporate vision and stance on disputable social issues. In February 2014 on the eve of the Olympic Games in Sochi, Google used color symbolism for the rainbow doodle to back gay rights in Russia (Google, 2014).

Competition among school kids for the best *Doodle for Google* (Google, n.d.) makes doodles more popular with young generations. The competition originated in Great Britain, then spread to the USA, was launched in India and Singapore. Involvement of current generations of school children into the *Doodle for Google* contest strongly encourages their creativity, design skills, and, more important, their loyalty to ICT, digital culture making kids future-proof. Champika Fernando, one of the project's most passionate collaborators at MIT, shared her thoughts:

*...With Scratch, kids can create their own interactive stories, games, and animations, using coding blocks just like the ones in today's Doodle. They can also share their projects in an online community with millions of other kids around the world. We believe all kids should have the opportunity to develop their confidence with the technology that surrounds us* (Google, 2017a).

Google's support of digital culture was evident in the interactive doodle celebrating 50 years of kids programming languages (see Figures 3 and 4).

Google Doodles designed by kids and teen-agers for the *Doodle for Google* competition might be interesting in terms of *openness of the text*, of readers modelling, namely, "how texts produce their model readers" (Genosko, n.d.). Doodles designed by kids, finalists of *Doodle for Google* competition in 2021, look much more semiotically charged in comparison with first-ever Doodles (Google n.d.).



Figures 3 and 4. Celebrating 50 years of kids coding (Google, 2017a)

First Doodles (1999) included pictorial element which symbolized the event (Halloween, Father's Day) (see Figures 5 and 6) (Google, 1999; 2000). Their symbolic meaning was transparent.



Figure 5. Halloween Google Doodle (Google, 1999)

Figure 6. Father's Day (Google, 2000)

Pictorial components in modern Google Doodles are much more semiotically complicated. For example, 1 November 2020 Google used color symbolism (USA flag colors) and the slogan in two languages to remind US voters about the presidential election (see Figure 7).



Figure 7. United States Elections 2020 Reminder (Day 1) (Google, 2020d)

Numerous Google Doodles celebrating outstanding people reveal evolution of multimodality in online communication. In the first Doodles of this category picture/ portrait of the person Google celebrated substituted one of the letters. In the ascetic doodle of 2009 (see Figure 8), Mahatma Gandhi's image replaced initial "G" in the logo. In the doodle of 2012 (Figure 9) a pince-nez, an indispensable and easily recognizable component of his image, replaces "OO" (Cutting the Chai, 2012). This Google Doodle creolization can be qualified as visual synecdoche. Thus, comparison of the doodles devoted to Mahatma Gandhi's shows increasing symbolic intricacy.



Figure 8. Birthday of Mohandas Karamchand Gandhi, 2009



Figure 9. Mahatma Gandhi's 143<sup>rd</sup> birthday unofficial Google doodle, 2012

One of the latest and the most beautiful-ever Google Doodle is devoted to Cristine de Pizan (see Figure 10), an Italian poet, first professional female writer at the court of King Charles VI of France

(Google, 2021c). Image of Christine sitting in a medieval chair substitutes “G” and her ornate texts curl as “-oogle” against the background of medieval castles, charming ladies dressed in then-aristocratic fashion, involved in leisure-time activities, going on a pilgrimage. The doodle and hyper-linked story might become an impetus to learn why “Cristine de Pizan is among the 1,038 influential women represented in Judy Chicago’s iconic 1970s art installation “The Dinner Party” on display at the Brooklyn Museum ” (Google, 2021c).



Figure 10. Celebrating Cristine de Pizan, 11 September 2021

The 2021 Google Doodles celebrating prominent people reveal augmenting creolization, multimodality and cognitive complexity. The doodle devoted to Laura Bassi, the first female university professor with the degree (see Figure 11), includes the imitation of one of her portraits which replaces one letter “O” and pictures pertinent to her academic research (Google, 2021b). Obviously, the pictures at the background are not so easy to decipher for an average Google visitor as Laura Bassi conducted in-depth academic research in many fields and became a key figure in popularizing Newtonian mechanics. But all the images spur people to google information about the outstanding scholar who broke many gender stereotypes. The doodle celebrating Johannes Gutenberg (Figure 12) is much more creolized and semiotically diverse: the doodle includes pictorial image of the inventor instead of the first letter “O”, the word *Google* in type pieces below to show the approach and function of the press, the picture of the mechanical movable type printing press instead of the second “O”. Finally, *Google* is spelt in Gothic script, then-standard typographical style in Western Europe (Google, 2021a).



Figure 11. Celebrating Laura Bassi, 17 April 2021



Figure 12. Celebrating Johannes Gutenberg, 14 April 2021

The doodle is accompanied by a hyper-linked story about Gutenberg’s contribution to book-printing and spreading literacy: “... By the 16<sup>th</sup> century, an estimated 200 million books were in print thanks to his invention, which gave birth to a new era of mass communication and a new branch of media:





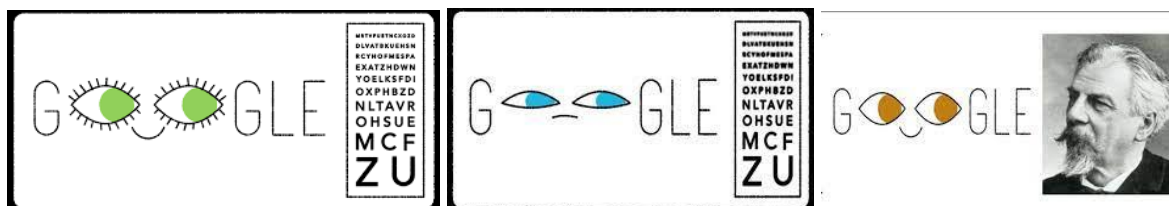
Figures 15 and 16. John Lennon's 70<sup>th</sup> birthday, 8 October 2010 (Google, 2010a)

In 2011, Doodlers devoted the doodle to Freddie Mercury, another prominent musician (see Figures 17 and 18) (Google, 2011b). The doodle is also based on his song but is obviously more multimodal, visually saturated in comparison with the doodle celebrating John Lennon. It is a dynamic kaleidoscope of bright images Freddie Mercury created.



Figures 17 and 18. Freddie Mercury's 65<sup>th</sup> Birthday (Google, 2011b)

Many Google Doodles celebrating famous people are not only informative but also educational and reveal clandestine information about well-known objects, for example, the doodle celebrating Ferdinand Monoyer, French ophthalmologist (see Figures 19, 20, and 21) (Google, 2017b). Millions of people speaking languages based on Latin alphabet saw his name at least several times in their life as the ophthalmologist integrated it into his chart to test subjects' clarity of vision. The animated doodle conveys a visual story with captions about the famous chart and the dioptre Ferdinand Monoyer introduced in 1872. Naturally, the double O in the logo was used to picture pairs of eyes of the most common colors, which mirror different emotions. Many Google users admitted in their comments the doodle triggered WOW effect.



Figures 19, 20, and 21. Google Doodle celebrating Ferdinand Monoyer (Google, 2017b)

Nowadays, a doodle, accessible globally, might be used to deliver some social message. When handwashing and a mask became major WHO recommendations during COVID-19 pandemic, Google celebrated two other doctors, Dr. Ignaz Semmelweis, the first person to discover the medical benefits of handwashing (see Figure 22), and Dr. Wu Lien-teh, surgical mask pioneer (Figure 34) (Google, 2021f). Therefore, during COVID-19 pandemic these Doodles functioned like PSA reminding Google users about sanitation requirements.





Figure 22. Recognizing Dr. Ignaz Semmelweis and Handwashing (Google, 2020c)



Figure 23. Dr. Wu Lien-Teh's 142<sup>nd</sup> Birthday (Google, 2021f)

In 2010, the team offered the first interactive Doodle to commemorate the 367<sup>th</sup> anniversary of Isaac Newton (Google, 2010b). Isaac Newton's academic achievements and heritage are unique in Mathematics, Mechanics, Optics, Astronomy but for the doodle (see Figure 24) the team selected the law of universal gravitation he is associated with for millions of people. The doodle signaled a breakthrough in multimodal logo design and since 2010 interactive doodles have been growing in number.



Figure 24. First interactive Google Doodle to commemorate the 367<sup>th</sup> anniversary of Isaac Newton (Google, 2010b)



Figure 25. Jules Verne's 183<sup>rd</sup> Birthday (Google, 2011c)

The doodle celebrating Jules Verne's 183<sup>rd</sup> birthday (see Figure 25) was an adventure story—interactive animated underwater voyage inspired by his Nautilus (Google, 2011c). It was another striking example of new technologies and multimodality implementation in visual storytelling:

- (7) *“Using CSS3 (and with help from our resident tech wizards Marcin Wichary and Kris Hom), the doodle enables anyone to navigate the Nautilus (nearly) 20,000 leagues with the simple*

*pull of a lever. And for those using devices with built-in accelerometers and the latest versions of Google Chrome or Firefox, it's even simpler—just tilt your device in the direction you want to explore and the Nautilus will follow. So voyage below (and above) the waves to see what you can discover... just make sure to keep an eye out for the giant squid. **Update Feb 9, 8:44 AM: You can now explore the ocean from our Jules Verne doodle in full view and HD***” (Google, 2011c).

23 July 2021 Google offered the biggest interactive doodle—Doodle Champion Island Games (Figure 26 and 27) to mark the start of the Olympic Games in Tokyo (Shah, 2021; Google, 2021e). Google users were told the Japanese story and invited to play mini-games (table tennis, skateboarding et al. depending in the Olympics schedule). Noteworthy, Google did its best to tell about all summer Olympics via interactive doodles (Google, 2012a; 2012b; 2012c; 2016) but the doodle designed for Tokyo Olympics might trigger a new doodle type—Google Doodle games.



Figures 26 and 27. Doodle Champion Island Games (July 24) (Google, 2021e)

In 2011, Google decided to celebrate Charlie Chaplin, silent film star, with the first-ever video doodle, namely, live action movie (see Figures 28 and 29) (Google, 2011a). Members of the Doodle team had starring roles in that first-ever movie Google released. Charlie Chaplin appears in the black and white silent movie against the Google logo incorporated into the scene set in the 1910s. As any silent movie the video is accompanied by the tune—piece of music *Funny Folks* from 1904.



Figures 28 and 29. 122nd Birthday of Charlie Chaplin (Google, 2011a)

Music as one of the modes is included into doodles more and more often. 17 December 2015 Google played ode to Ludwig van Beethoven and his masterpieces (Figures 30, 31, and 32) (Google, 2015b). It is multimodalized abridged musical biography of the genius. Users can play the game and solve the musical puzzles sorting pieces of his famed works. The curtain with the writing *Google* falls in the digital theatre in the end of the digital concert Google organized.



Figures 30, 31, and 32. Celebrating Ludwig van Beethoven's 245<sup>th</sup> Year (Google, 2015b)

21 March 2019, Google celebrated Johann Sebastian Bach with the first ever AI-powered Doodle (see Figures 33 and 34) (Google, 2019a). Animated composer communicates with visitors via textual captions, teaches them fundamentals of music and encourages to compose some tune. AI with its analysis of 306 Bach's works helps Google users compose something comparable to the genius's masterpieces. The visitors are encouraged to share their composition experience in social media and to give feedback with 3 emojis (*like*, *indifferent*, *disappointed*). Exceptional multimodality mingles with gamification making the doodle captivating.



Figures 33 and 34. Google Doodle celebrating Johann Sebastian Bach (Google, 2019a)

It looks more than a challenge for Doodlers to squeeze the lifestory of the celebrity into a doodle. Decoding of the message might be effortful for Google visitors. It was a challenge for the team to tell about Martha Graham, world-famous choreographer who lived long 96 years and revolutionized the dance in the 20<sup>th</sup> century, just in a 15-second-animated-doodle (Google, 2011d). In the video the dancer moves from right to left, the dancing figures, costumes, movements, positions, rhythm are completely different and imitate her iconic solo dances (Figure 35). Professional dancers and dance historians might be aware of the meanings packaged into the doodle but for an average person the doodle might be an aberrant decoding case. Therefore, the doodle is hyperlinked to a story with the enlarged pictures of every letter of the Google logo, corresponding dancing figures and rendition of Martha Graham's solo dances. Every picture is accompanied by a brief story to help Google visitors decipher the doodle.



Figure 35. Martha Graham's 117<sup>th</sup> Birthday (Google, 2011d)

#### 4. Conclusion

Google Doodles have become noticeable constituents of online semiotic landscape and make a significant contribution to current semiotic fashion. Google, unique as a business and a brand, is paving the way and setting standards of communication with global audience. Google Doodles exemplify visualization of information and multimodal communication in virtual world. Visual images make it possible to convey information to millions of people regardless languages they speak. ICT and digital design provided the basis for multimodal communication making it available, attractive and luring for the audience. Shift from static to dynamic images, easy access to different modes and their synthesis will augment multimodality in the nearest future. In the 21<sup>st</sup> century, a *logo* has become a must-have component for any business. Shift to online communication required a *favicon* as a guarantee of the company's online recognizability. Gradually, multimodality rise might require large-scale "multimodalization" of logos as a part of online semiotic landscape overhaul and new semiotic order.

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AI—artificial intelligence.

CBE—Commander of the Order of the British Empire.

ICT—information and computer technology.

PSA—public service announcement.

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## GOOGLE DOODLES ЯК МУЛЬТИМОДАЛЬНИЙ СТОРІТЕЛІНГ

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### Анотація

Стаття присвячена вивченню зростаючої мультимодальності онлайн комунікації на прикладі тематичних малюнків для логотипу Google, відомих як Google Doodle. Google Doodles цікаві з точки зору мультимодальної комунікації, семіотичного ландшафту, кодування та декодування інформації, смислотворення, візуального сторітелінгу та візуальної комунікації в глобалізованому світі, який залишається багатомовним, полікультурним, багаторасовим, поліетнічним і схильним до конфліктів. Незважаючи на проблеми аберантного декодування, описані Умберто Еко, візуальна комунікація виявляється економічним та ефективним засобом інформування глобальної аудиторії. Google Doodles еволюціонували від простих графічних елементів, доданих до словесного логотипу Google, до складних образів з багатшаровим історичним та культурним тлом, анімаційних, інтерактивних, з гіперпосиланнями, зі штучним інтелектом, до відео, пазлів та різноманітних ігор. Doodles удосконалювалися паралельно з технологіями візуального дизайну та цифрової мультимодальності. Корпорація Google повністю використовувала шанс реалізувати та продемонструвати потенціал цифрового дизайну в сучасній комунікації. Інформуючи користувачів про історичні події та відомих особистостей, Google Doodles синтезували яскраві інформаційно-розважальні стратегії навчання, розваги, гейміфікації. Кожен Google Doodle мав інформувати, навчати, дивувати, викликати WOW-ефект, відзначаючи якусь видатну особистість чи подію. Кожен Doodle є результатом ретельного дослідження проблеми, витонченого візуального та цифрового дизайну, неповторної уяви та творчого підходу команди дизайнерів, художників та інженерів, що дає змогу втиснути складну історію у картинку чи коротке відео. У статті зроблено висновок, що сучасні Google Doodles стають унікальними зразками мультимодального сторітелінгу, демонструють тенденцію до мультимодального, семіотичного, когнітивного ускладнення. Вони пропонують величезну розвагу аудиторії, відсилаючи користувачів до подальших пошуків, до пошуку дивовижних історій, до виявлення інтригуючих деталей та розширення горизонтів знань. Підтримуючи змагання серед школярів Doodle 4 Google, корпорація Google стимулює розвиток навичок мультимодальних форм створення та вираження смислів, що є ключовим видом письменності і відкриває нові перспективи для молоді в епоху цифрової культури.

**Ключові слова:** логотип, тематичний малюнок Google, цифрова мультимодальність, мультимодальна комунікація, візуальний дизайн, семіотичний ландшафт, сторітелінг.



## GOOGLE DOODLES КАК МУЛЬТИМОДАЛЬНЫЙ СТОРИТЕЛИНГ

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### Аннотация

Статья посвящена изучению растущей мультимодальности онлайн коммуникации на примере тематических рисунков для логотипа Google, известных как Google Doodle. Google Doodles интересны с точки зрения мультимодальной коммуникации, семиотического ландшафта, кодирования и декодирования информации, смыслообразования, визуального сторителлинга и визуальной коммуникации в глобализирующемся мире, который остается многоязычным, поликультурным, многорасовым, полиэтничным и склонным к конфликтам. Несмотря на проблемы аберантного декодирования, описанные Умберто Эко, визуальная коммуникация оказывается экономичным и эффективным средством информирования глобальной аудитории. Google Doodles эволюционировали от простых графических элементов, добавленных к словесному логотипу Google, до сложных образов с многослойным историческим и культурным фоном, анимационных, интерактивных, с гиперссылками, с искусственным интеллектом, к видео, пазлам и разнообразным играм. Doodles усовершенствовались параллельно с технологиями визуального дизайна и цифровой мультимодальности. Google полностью использовала шанс реализовать и продемонстрировать потенциал цифрового дизайна в современной коммуникации. Информировав пользователей об исторических событиях и известных личностях, Google Doodles синтезировал яркие информационно-развлекательные стратегии обучения, развлечения, геймификации. Каждый Google Doodle должен информировать, обучать, удивлять, вызывать WOW-эффект, отмечая какую-нибудь выдающуюся личность или событие. Каждый Doodle является результатом тщательного исследования проблемы, тонченного визуального и цифрового дизайна, неповторимого воображения и творческого подхода команды дизайнеров, художников и инженеров, что позволяет втиснуть сложную историю в картинку или короткое видео. В статье сделан вывод, что современные Google Doodles становятся уникальными образцами мультимодального сторителлинга, демонстрируют тенденцию к мультимодальному, семиотическому, когнитивному усложнению. Они предлагают огромное развлечение аудитории, отсылая пользователей к дальнейшим поискам, поиску удивительных историй, к обнаружению интригующих деталей и расширению горизонтов знаний. Поддерживая соревнования среди школьников Doodle 4 Google, корпорация Google стимулирует развитие навыков мультимодальных форм создания и выражения смыслов, являющихся ключевым видом грамотности и открывает новые перспективы для молодежи в эпоху цифровой культуры.

**Ключевые слова:** логотип, тематический рисунок Google, цифровая мультимодальность, мультимодальная коммуникация, визуальный дизайн, семиотический ландшафт, сторителлинг.