THE INTERSEMIOTIC TEXTURE BETWEEN LANGUAGE AND IMAGERY IN AN ALGORITHM-CENSORED ENVIRONMENT (THE CASE OF 18+ THEMED INTERNET MEMES)

KẾT CẤU LIÊN KÍ HIỆU GIỮA NGÔN NGỮ VÀ HÌNH ẢNH TRONG MÔI TRƯỜNG KIỂM DUYỆT THUẬT TOÁN (TRƯỜNG HỢP INTERNET MEME CHỦ ĐỀ 18+)

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Abstract - In the contemporary digital communication landscape, where platforms increasingly deploy algorithms to moderate sensitive content, adult product brands have developed novel communication strategies to effectively convey messages while evading censorship. This study examines the discourse of Internet Memes employed by the prominent brand Feelex, with a focus on intersemiotic texture to elucidate how these brands construct meaning-making strategies through the integration of language and visuals. From a multimodal discourse analysis perspective, the findings reveal that Internet Memes function as an Algospeak phenomenon, wherein linguistic and visual elements are orchestrated to encode meaning, enabling the discourse to bypass online censorship while sustaining effective brand communication.

Key words - Intersemiotic Texture; Multimodal Discourse; Internet Meme; Algospeak; Digital Linguistics

Tóm tắt - Trong môi trường truyền thông kĩ thuật số đương đại, nơi các nền tảng ngày càng ứng dụng thuật toán để kiểm duyệt nội dung nhạy cảm, các thương hiệu sản phẩm người lớn đã phát triển những hình thức giao tiếp mới nhằm vừa truyền tải thông điệp hiệu quả vừa né tránh kiểm duyệt. Nghiên cứu này xem xét các diễn ngôn Meme trên Internet được sử dụng bởi thương hiệu nổi bật Feelex, tập trung vào kết cấu liên kí hiệu nhằm làm sáng tỏ cách họ xây dựng chiến lược biểu nghĩa thông qua kết hợp ngôn ngữ và hình ảnh. Dưới góc nhìn phân tích diễn ngôn đa phương thức, kết quả cho thấy Internet Meme hoạt động như một hiện tượng ngôn ngữ thuật toán - Algospeak, trong đó các yếu tố ngôn ngữ và hình ảnh được tổ chức nhằm mã hóa ý nghĩa, giúp diễn ngôn vượt qua kiểm duyệt trực tuyến đồng thời duy trì hiệu quả truyền thông thương hiệu.

Từ khóa - Kết cấu liên kí hiệu; Diễn ngôn đa phương thức; Internet Meme; Algospeak; Ngôn ngữ học kĩ thuật số.

1. Introduction

"Algorithms shaping how you speak" has recently emerged as a widely discussed phenomenon in digital communication [1, pp. 8]. As social media platforms increasingly regulate user-generated content through moderation systems, online users gradually adapt their communicative practices in response to platform surveillance and content filtering. Under such conditions, the interaction between language and imagery becomes an important semiotic resource for indirectly communicating sensitive meanings while reducing semantic explicitness.

This article focuses on 18+ themed Internet Memes associated with the adult product brand Feelex in order to examine how intersemiotic texture between language and imagery is strategically mobilized in an algorithm-censored environment. Specifically, the study addresses the following questions: (1) How are language-image relations organized in Feelex's 18+ themed Internet Memes? (2) What recurrent patterns of intersemiotic texture can be identified in the corpus? (3) How do these patterns enable adult-oriented meanings to be communicated indirectly under conditions of algorithmic moderation?

Through this case study, the research sheds light on the complex relationship between language and imagery in contemporary digital environments and demonstrates how intersemiotic texture functions as a platform-adaptive meaning-making mechanism in algorithmically regulated discourse.

2. General Theoretical Background

2.1. The Phenomenon of Algospeak and the Discourse of Internet Memes

In media environments, user-generated content is increasingly regulated through "an extensive library of high-risk keywords" [1, pp. 6]. Social media platforms such as Facebook, Instagram, TikTok, and YouTube increasingly employ "natural language processing and computer vision techniques to identify harmful, misleading, or inappropriate content" to "maintain a civilized and safe informational environment" [2, pp. 27]. Initially centered on the detection of predefined keywords, automated moderation systems have gradually expanded toward the monitoring of images, sounds, and behavioral patterns. As a result, topics considered "sensitive" - particularly those related to sexuality, gender, or the body - are more likely to be flagged, downranked, or removed entirely.

Under such conditions, online discourse surrounding adult-oriented content is compelled to adapt by encoding meaning in less directly detectable forms. The phenomenon of Algospeak, therefore, emerges as a highly adaptive

communicative strategy within algorithmically moderated environments. Formed by "combining the words '*algorithm*' and '*-speak*'" [2, pp. 28], the term highlights the increasingly complex relationship between digital communication practices and technological regulation. Importantly, Aleksic argues that algorithms no longer merely generate replacement vocabularies for censored expressions, but "they're playing *a defining role* in every aspect of modern etymology" [1, pp. 9]. This influence can be observed in the creative transformation of taboo or restricted expressions into orthographically modified forms such as "*btch*", "*b*tch*", or the substitution of verbal references with emojis and symbolic imagery (such as the emoji 🍆 instead of "*penis*") [See 1, pp. 17-20].

In the article "The phenomenon of Algospeak: Encrypted language strategies on algorithmic platforms - a case study of TikTok", Nguyen Phuong Ngan and Do Thi Xuan Dung demonstrate that Algospeak manifests through multiple adaptive strategies, including: (1) phonological manipulation, such as reversing or modifying sounds; (2) renaming strategies that replace sensitive lexical items with metaphorical or indirect expressions; and (3) modal shifts in representation, such as the use of emojis, muted audio, distorted sound, mimetic gestures, or illustrative imagery [See 2, pp. 30-31].

More importantly, the authors emphasize that Algospeak is inherently multimodal because it "involves not merely lexical substitution but the synchronization of expressive resources (language, imagery, sound) to create a more complex system of meaning" [2, p. 27]. This argument is further reinforced by the study of Steen, Yurechko, and Klug on LGBTQ+ discourse on TikTok, which demonstrates "the creative ways in which users extend and innovate algospeak beyond textual elements into skillful visual and audiovisual variations" [3, p. 12]. Accordingly, the authors argue that Algospeak should be understood not only through code words and linguistic variation but also through multimodal and audiovisual coherence in social media interaction.

Within this context, Internet Memes emerge as a particularly productive medium for the circulation of Algospeak. Aleksic himself suggests that "language and Memes and metadata are one and the same - all of it shaping our vocabulary and identities" [1, pp. 6]. Memes circulate an exceptionally wide range of online content - from rumors and emotional reactions to parody and humor - across large digital communities. Despite their diverse forms, Internet Memes share two central characteristics: (1) they are inherently digital and multimodal, and (2) they operate not as isolated artifacts but as components within broader semiotic systems [See 4, pp. 60]. Their multimodal nature is especially visible in the Image Macro format, commonly defined as a Meme structure "consisting of text superimposed onto an image" [as cited in 4, pp. 60].

As a dominant discursive form in online culture, Memes combine brevity, humor, replicability, and a highly flexible capacity for orchestrating language-image relations. Rather than communicating meaning through explicit verbal expression alone, Memes frequently distribute meaning across semiotic modes so that sensitive implications emerge inferentially through intersemiotic interaction. This intersection between Meme discourse and Algospeak provides an important foundation for examining intersemiotic texture. It demonstrates that multimodal interaction functions not only as a mechanism of meaning-making, but also as a strategic semiotic resource for communicating sensitive meanings under conditions of algorithmic moderation.

2.2. The Intersemiotic Texture Between Language and Imagery

Intersemiosis (or *Intersemiotic*) is a central process in multimodal discourse analysis, referring to the interaction between different semiotic systems - typically language and imagery - in constructing an overall meaning effect that exceeds what each mode could express independently. According to O'Halloran, Intersemiosis is understood as "meaning arising through choices in semiotic resources" [5, pp. 159], implying that when a text producer employs multiple modes simultaneously, the choices made in each mode do not operate in isolation but instead interact to form a coherent semantic whole.

Royce was among the first scholars to conceptualize the language-image relationship from an intersemiotic perspective. He defines intersemiosis as "*Intersemiotic Complementarity*" in which "the visual and verbal modes semantically complement each other to produce a single textual phenomenon" [6, pp. 26]. Here, the relationship between language and imagery is not merely parallel or repetitive but functionally synergistic - each mode contributes a different facet of the message, forming a unified and coherent system of meaning.

Expanding this concept, Liu and O'Halloran introduced the term "*Intersemiotic Texture*" to differentiate a coherent multimodal message from the mere co-presence of language and imagery [7]. They argue that "intersemiotic texture as an essential property of multisemiotic texts that integrates language and images into a coherent semantic unit" [7, pp. 368]. This perspective marks a shift from understanding meaning relations between semiotic choices as unidirectional to seeing them as multidirectional. In this view, each mode - language and imagery - should not be seen in a dependent relationship but rather as "parts functioning in some larger whole" [as cited in 7, pp. 377].

Within this theoretical frame, Liu and O'Halloran identify two major semantic mechanisms that structure intersemiotic texture:

(1) *Intersemiotic Parallelism*: This "refers to a cohesive relation that interconnects both language and images when the two semiotic components share a similar form" [7, pp. 372]. It is realized through two subtypes:

(a) *Homospatiality*, which denotes "spatial parallelism between language and pictures on the expression plane" [7, pp. 372]. This occurs when verbal text is directly superimposed onto an image or arranged in a mutually supportive layout, enabling viewers to easily perceive the visual relationship between the two modes.

(b) *Parallel Structures*, which arise when language and imagery "share a similar Transitivity configuration" [7, pp. 373]. A typical example is when both text and image depict the same action - commonly seen in scientific or instructional texts where images demonstrate a phenomenon while the accompanying verbal text describes or annotates it.

(2) *Intersemiotic Polysemy*: This "refers to the cohesive relation between verbal and visual components, which share multiple related meanings in multisemiotic texts" [7, pp. 375]. In this mechanism, imagery and language do not need to resemble each other in form or structure but show "experiential convergence in multisemiotic texts" [7, pp. 375]. For instance, the verbal component may refer to humans, while the imagery depicts animals whose actions evoke parallel experiential meanings. Here, language and imagery do not align on the expressive plane (form), but they collaborate to produce a highly suggestive or metaphorical effect on the content plane (meaning).

Figure 1. *Sports news: "Vietnamese players are extremely happy with the championship"*

(Source: Ho Chi Minh City Police Online Newspaper)

Figure 2. *Funny sports Meme: "Me and my colleagues at 17:29"*

(Source: Tuoi Tre Cuoi Online Newspaper)

For example, Figures 1 and 2 both employ the same original frame depicting the Vietnamese national team's celebratory moment after their victory, yet they are organized through two different forms of intersemiotic texture between language and imagery. In Figure 1, the linguistic and visual components share a similar transitivity configuration - both representing the action of celebrating the championship - thus exemplifying the mechanism of intersemiotic parallelism. In contrast, Figure 2 illustrates intersemiotic polysemy, as the caption "*Me and my colleagues at 17:29*" does not directly describe the football players in the image but instead constructs a layer of multimodal metaphor, humorously evoking the joy of finishing the workday [See 8]. In this case, the semantic misalignment between language and imagery becomes the condition for activating implicature - a highly interactional form of meaning extension in multimodal discourse.

Nevertheless, Figure 2 still maintains a certain degree of intersemiotic parallelism through homospatiality, since the verbal and visual components are spatially integrated into a unified Meme composition, and by virtue of the shared process of "celebrating" between text and image. Together, these features produce a coherent multimodal whole with clear cross-modal cohesion.

These two intersemiotic mechanisms correspond to two forms of contextual organization within the text. Intersemiotic parallelism typically gives rise to *co-contextualization*, in which semiotic modes converge and support one another to construct a unified context. Meanwhile, intersemiotic polysemy often leads to *re-contextualization*, whereby semiotic modes diverge, contrast, indirectly supplement, or even intentionally misalign with each other to produce humor, irony, or associative meaning [See 7].

Importantly, these mechanisms are not mutually exclusive and may co-occur within a single multimodal text (as exemplified by Figure 2). In Memes - especially those containing sensitive content - the organization of intersemiotic texture between language and imagery becomes a key strategy for creating a semi-hidden communicative space: a site where meaning is not explicitly stated but is instead hinted at, implied, or suggested through the relational interplay between text and image. As Liu and O'Halloran note, when these two mechanisms interact, they "lead to semantic multiplication in the multisemiotic text", producing "subtle meaning" unattainable by any single mode alone [7, pp. 375-376].

Analyzing this intersemiotic texture thus reveals how Memes operate as a form of Algospeak, where meaning emerges not from the verbal or visual components individually, but from their relationship within the overall multimodal discourse.

3. Data and Methodology

The dataset for this study was collected from the public Facebook page "Vũ trụ Feelex" (*Feelex Universe*) [9], the digital communication channel of Feelex, a brand specializing in adult-oriented products. The corpus consists of 527 Meme posts published on the page during June and July 2025. These posts represent a substantial part of the brand's online promotional discourse, in which adult-oriented meanings are frequently communicated through humorous and indirect Meme formats.

The corpus includes publicly available Meme posts that combine verbal and visual elements within a recognizable Meme layout. Meme posts were categorized as "18+ themed" when they contained implicit or explicit references to sexuality, intimate bodily experience, or sexual behavior, including euphemistic and metaphorical

references. Posts consisting solely of product advertisements, informational announcements, mini-game or giveaway activities, or non-Meme promotional graphics were excluded from the corpus.

Meme 1. *The hottest thing isn't the weather, but his "thermometer"*

Meme 2. *A quick review of the things that leave women like this:*

Meme 3. *When you haven't seen your lover for two weeks:*

Meme 4. *POV: How girls refer to your "thing". Embedded labels: "little guy", "stick", "popsicle"*

Meme 5. **My kitty whenever I wear a thong:*

Meme 6. *"I'll be very gentle with it". *Gentle:*

Meme examples from the Facebook page "Vũ trụ Feelex"

Methodologically, the study adopts a multimodal discourse analysis approach based on Liu and O'Halloran's [7] model of Intersemiotic Texture. In this study, Memes were analytically categorized according to two principal intersemiotic mechanisms: intersemiotic parallelism and intersemiotic polysemy. Memes were identified as instances of intersemiotic parallelism when verbal and visual elements displayed direct experiential convergence or spatial integration, while cases of semantic divergence, metaphorical association, or inferential meaning construction were treated as intersemiotic polysemy. In addition, cases of lexical substitution and re-contextualization were noted, where they contributed to the indirect communication of adult-oriented meanings. These analytical categories were not treated as mutually exclusive, and multiple mechanisms could co-occur within a single Meme. On this basis, the study identifies recurrent patterns across the corpus and then uses selected examples for closer qualitative discussion.

4. Findings and Discussion

Drawing on the model of intersemiotic texture proposed by Liu and O'Halloran [7], the study identifies two primary mechanisms that organize language-image relations in Feelex's Memes: intersemiotic parallelism and intersemiotic polysemy. Within a social-media environment regulated by algorithmic moderation, these mechanisms play a crucial role in encoding sensitive messages, enabling the brand to bypass digital constraints while still maintaining implicature and expressive effectiveness. The following sections analyze the patterns of language-image interaction for each mechanism, supported by corpus Memes from the "*Vũ trụ Feelex*" fanpage.

4.1. Intersemiotic Parallelism: Synchronized Coordination Between Language and Image

At the most visible level, intersemiotic parallelism in Feelex's Meme discourse is predominantly realized through homospatiality. Across the corpus, all 527 Memes display a clear verbal-visual linkage. Of these, 498 items (94.5%) present the verbal text above the image in a fixed Meme layout (such as Meme 1, 2, 3, 5, and 6), while the remaining 29 items (5.5%) integrate the text directly into the image itself (such as Meme 4). In both patterns, language and image are organized within a shared visual composition rather than appearing as loosely adjacent elements. This spatial integration enables viewers to perceive the verbal and visual components as parts of the same multisemiotic unit and facilitates the rapid establishment of semantic relations between language and image. However, as Liu and O'Halloran note, "parallel form does not necessarily entail parallel meaning" [as cited in 7, pp. 372]; rather, homospatiality primarily contributes to textual convergence on the expression plane and often works together with other intersemiotic cohesive devices in meaning construction.

By contrast, parallel structures are much less frequent and tend to occur only in a limited subset of the corpus. In these cases, the verbal and visual components converge more directly at the experiential level, so that the image does not merely co-occur with the text but also points toward the same process, state, or semantic field. A representative case is Meme 1, in which the verbal element refers to "*heat*" and a "*thermometer*", while the image presents a heat-index graphic with a prominently displayed thermometer. A similar phenomenon can also be observed in Meme 5, where the euphemistic lexical item "*kitty*" is reinforced by the visual depiction of a cat. Here, language and image share a more direct experiential convergence than in polysemous Memes: the visual component supports the same field of meaning invoked by the text.

Overall, intersemiotic parallelism in Feelex's Memes is not merely a matter of repeating or supplementing one mode with another. More importantly, it involves a coordinated relation between verbal and visual elements that produces concise yet readily interpretable meanings. In a tightly moderated digital environment, such coordination functions as an effective discourse strategy: messages are transmitted quickly through an integrated language-image format while remaining compact, intelligible, and pragmatically efficient.

4.2. Intersemiotic Polysemy: The Divergence Between Language and Imagery

Among the forms of intermodal connection, intersemiotic polysemy plays a particularly important role in constructing implicature and conveying sensitive meanings within algorithmically regulated discourse environments. Unlike intersemiotic parallelism, which relies on formal or experiential convergence, intersemiotic polysemy allows language and imagery to operate through semantic divergence, thereby creating a flexible meaning-making space rich in inferential potential. This divergence enables sensitive meanings to remain unstated while still being indirectly communicated through metaphor, metonymy, allusion, or pragmatic association. In Feelex's Meme discourse, intersemiotic polysemy therefore functions as a central strategy through which adult-oriented meanings can circulate while maintaining a humorous, indirect, and visually harmless appearance.

Firstly, intersemiotic polysemy in Feelex's Memes is constructed through the combination of euphemistic lexical forms and harmless visual imagery. At the verbal level, explicit references to sexuality or genitalia are frequently replaced by euphemistic and metaphorical expressions. For example, female genitalia are repeatedly referred to as "*kitty*" in 22 Memes, while male genitalia are indirectly designated through expressions such as "*little guy*", "*stick*", or "*popsicle*"... These expressions do not merely soften explicit vocabulary; they recast bodily reference through diminutive, playful, or object-based naming practices that remain culturally intelligible while avoiding direct denotation.

At the visual level, the corpus similarly avoids explicit sexual representation. Instead, Feelex's Memes predominantly employ harmless and culturally familiar imagery, especially cartoon characters such as *SpongeBob SquarePants* (167 Memes) and *Tom and Jerry* (34 Memes), alongside other familiar figures such as *Spider-Man, Cinderella, The Little Mermaid, Shrek*, and *Pikachu*, as well as various animals and everyday objects. In their original contexts, these visual materials carry no inherent erotic meaning. Their function within the Meme, therefore, does not lie in directly illustrating sexuality, but in providing an innocent and culturally recognizable visual surface upon which suggestive interpretation can later be constructed.

A particularly illustrative example can be observed in Meme 6. At the verbal level, the expression "*thing*" functions as a euphemistic placeholder for male genitalia, while alternative labels such as "*little guy*", "*popsicle*", and "*stick*" intensify lexical substitution through humorous and metaphorical naming. Visually, the Meme adapts the well-known "Spider-Man pointing at Spider-Man" Meme template by replacing it with three nearly identical cartoon characters from *The Amazing World of Gumball*. The visual similarity between the characters reinforces the semantic equivalence of the three euphemistic expressions, emphasizing that all labels ultimately refer to the same sensitive object despite their lexical variation. Meaning therefore emerges not from either mode independently, but from the inferential interaction between non-sexual visual materials and euphemistic verbal encoding.

Secondly, Feelex's Memes frequently employ re-contextualization in order to transform harmless materials into suggestive semiotic resources. This process occurs when images originally belonging to unrelated discourses - such as cartoons, toys, weather graphics, animals, or scenes from everyday life - are inserted into new verbal contexts associated with intimacy, bodily exposure, or sexuality. Through this contextual displacement, the image retains its innocent visual appearance while simultaneously acquiring a secondary layer of adult-oriented implication. For example, Meme 3 employs the image of a dam releasing water, while Meme 2 uses a leaking rubber duck toy to indirectly suggest female physiological states. In both cases, harmless everyday imagery is re-contextualized through verbal framing so that bodily implication emerges inferentially rather than through explicit representation.

This tendency is strongly reflected in the visual composition of the corpus: 414 out of 527 Memes (78.6%) rely on cartoon imagery, while the remaining 113 Memes (21.4%) draw on films, news events, or other non-cartoon sources. The predominance of cartoon-based imagery is particularly significant because cartoons are culturally associated with humor, playfulness, childhood, and emotional exaggeration rather than sexuality. Precisely for this reason, they become especially effective vehicles for re-contextualization. Once removed from their original narrative environments and inserted into Feelex's adult-oriented verbal framing, these images begin to support new suggestive meanings while still preserving their outwardly harmless appearance.

What is analytically significant here is that the Meme does not depend on explicit sexual representation, but on the viewer's ability to connect two semantically distant domains. The visual component supplies a culturally familiar and seemingly innocent surface, while the verbal component redirects interpretation toward a second, non-literal meaning. As a result, semantic distance itself becomes productive: the farther the image appears from explicit sexuality, the more effective it may become as a vehicle for implication. Intersemiotic polysemy, therefore, emerges not as a simple mismatch between language and image, but as a strategically organized ambiguity distributed across semiotic modes.

Overall, intersemiotic polysemy in Feelex's Meme discourse functions not only as a multimodal meaning-making resource but also as a discourse strategy for communicating sensitive meanings under algorithmic

moderation. Through the interaction between euphemistic language, harmless imagery, and re-contextualized interpretation, Feelex's Memes remain humorous, recognizable, and accessible to viewers while simultaneously reducing semantic explicitness. In this respect, intersemiotic polysemy enables the brand to construct a playful, intelligent, and platform-aware communicative identity.

4.3. Comments

4.3.1. Language-Image Interaction as a Strategy of Indirect Meaning

The findings suggest that in Feelex's Meme discourse, the relation between language and image goes beyond a simple description-illustration model. The visual component does not merely support verbal meaning, and the verbal component does not merely explain the image. What emerges from the corpus is a consistent tendency for meaning to be distributed across modes rather than located in either one separately.

This also indicates that multimodal meaning-making in Feelex's Memes is not a mechanical accumulation of separate semiotic meanings. Instead, the interaction between verbal and visual modes generates a new layer of inferential meaning that exceeds the interpretive potential of each mode taken separately. A harmless image may remain semantically neutral without verbal framing, while a euphemistic verbal expression may remain ambiguous without visual anchoring. Meaning, therefore, arises not from isolated semiotic resources, but from the dynamic interaction between them. The indirectness of the discourse is thus achieved through the strategic distribution of meaning across modes rather than through explicit representation.

Importantly, the intersemiotic structures between language and image identified in the corpus should not be understood as mutually exclusive categories operating independently from one another. In many cases, intersemiotic parallelism and intersemiotic polysemy coexist within the same Meme and interact simultaneously across semiotic modes. A Meme may display formal convergence at the compositional level while also generating semantic divergence at the interpretive level.

For example, Meme 5 simultaneously incorporates multiple intersemiotic structures. At the compositional level, the verbal and visual elements are integrated within a single homospatial unit, while both the textual and visual components converge experientially on the figure of the "kitty". At the same time, however, the Meme also generates semantic divergence because the verbal reference to "kitty" wearing a thong is reinterpreted through the image of a cat partially concealed behind a table leg. Rather than directly illustrating the verbal scenario, the image introduces an additional layer of implication through concealment and partial visibility. This divergence between verbal reference and visual representation reinforces the Meme's suggestive implication while preserving its outwardly harmless appearance. Meaning therefore, emerges through the interaction between convergence and divergence rather than through either structure independently.

Overall, the Feelex corpus demonstrates that language-image interaction in contemporary digital discourse functions not merely as supportive coordination between semiotic modes, but as a dynamic mechanism for producing indirect, inferential, and platform-adaptive meaning.

4.3.2. Intersemiotic Texture and Branded Algospeak

A further implication of the analysis is that intersemiotic texture provides a productive theoretical framework for understanding not only Algospeak, but also broader forms of digital discourse involving the interaction between language and image. The Feelex corpus demonstrates that intersemiotic texture is especially useful for explaining how meaning can be strategically distributed across semiotic modes in algorithmically regulated environments. In such contexts, indirectness is not achieved through verbal substitution alone, nor through visual evasion alone, but through the coordinated interaction of multiple semiotic resources. The relevance of intersemiotic texture, therefore, extends beyond the analysis of multimodal cohesion and contributes to the understanding of ambiguity, inferentiality, and platform-adaptive meaning-making practices in contemporary digital communication.

At the same time, the Feelex case also shows that branded Algospeak is not only defensive, in the sense of avoiding moderation, but also productive in the sense of generating new expressive possibilities within algorithmically constrained environments. Through its recurrent use of playful characters, euphemistic wording, and visually familiar Meme templates, the brand constructs a communicative style that is humorous, intimate, and digitally literate. More importantly, the strategic use of indirectness allows the brand to develop creative multimodal forms of expression that remain intelligible to audiences while avoiding excessive semantic explicitness. In this respect, Algospeak functions not merely as a restrictive adaptation to platform governance but also as a productive force shaping new discourse practices and communicative identities in contemporary digital culture.

5. Conclusion

In a digital communication landscape increasingly regulated by automated moderation systems, multimodal Algospeak has emerged as an adaptive discursive strategy that allows users to encode sensitive messages while still maintaining communicative effectiveness. By analyzing Feelex's branded Memes through the lens of intersemiotic texture, this article has elucidated two key mechanisms in meaning construction: intersemiotic parallelism and intersemiotic polysemy. These mechanisms not only demonstrate the growing parity and deepened interaction between language and image, but also indicate that meaning in digital discourse no longer resides in individual modes. Instead, it is strategically orchestrated through their deliberate interplay.

More importantly, the study shows that Algospeak is not merely a manifestation of linguistic creativity used to bypass automated moderation in adult-oriented content. It also shows that indirect multimodal strategies can function as effective forms of meaning camouflage in platform-regulated environments. Therefore, approaching this phenomenon through the model of intersemiotic texture offers contributions not only to multimodal discourse analysis, but also to the practical tasks of monitoring, analyzing, and critiquing forms of meaning camouflage on digital platforms.

Future research should extend beyond traditional linguistic inquiry to focus on the interaction between language and other semiotic resources, including images, sound, emoji, movement, and visual layout. Investigating Algospeak within algorithmically moderated environments must be situated within multimodal and social-semiotic theoretical frameworks in order to clarify how semiotic resources combine to construct meaning, reshape discourse, and reflect power relations in contemporary communication.

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