



BEYOND WORDS:
Persuasive Narratives and Multimodal Discourse

INTERNATIONAL SCIENTIFIC CONFERENCE

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CONFERENCE ABSTRACT BOOK

CONFERENCE SCIENTIFIC COMMITTEE

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KEYNOTE SPEAKERS

Gesture and movement as embodied meaning making: a multimodal social semiotic approach

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This study employs examples from museums and schools to examine the embodied communication of museum visitors and school students as instances of communication.

This raises the question of how museum visitors convey the narrative of their interaction with an exhibit and the process of developing their own learning design, solely through their movement and gestures as they traverse the museum space.

This paper seeks to examine how students communicate the meanings they have made about mathematics through their gesture and movement alongside speech, with a view to showcasing their understanding of mathematical concepts.

This presentation examines the methodological and theoretical foundations for examining the role of movement and gesture as primary modes of expression in the context of institutional settings, particularly in relation to the construction of meaning.

Keywords: embodied communication; gesture; movement; meaning construction; museum.

Human Engagement with the Nonhuman World: new forms of creation and communication

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This paper examines the emergence of the nonhuman in the humanities, social sciences and the arts, with a particular focus on art theory and artistic practice that engages with diverse nonhuman subjects. This paper considers the impact of non-human characters on post-anthropocentric thinking and creative practice, examining how they alter the structures of our imagination, artistic forms of creation and communication. This paper addresses the following questions: How does a networked worldview emerge in which humans coexist, cooperate and communicate with non-human beings, including plants, animals, other organisms, environmental elements and ecosystems? Furthermore, how do other living organisms experience, think, create and communicate? Finally, how does the knowledge of these othernesses help us to transform our mutual relations, to develop interspecies communication and to seek positive changes in the Earth's ecosystem?

Keywords: nonhuman; post-anthropocentric; interspecies communication; ecosystem.

On developing Multimodal Metaphor Theory into Multimodal Trope Theory

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It was Aristotle who wrote in his *Poetics* that mastery of metaphor is a sign of genius. It took, however, many centuries before metaphor studies became truly popular, particularly thanks to Ortony (1979) and Lakoff and Johnson (1980). These books emphasized that metaphor is primarily a matter of thought, and only derivatively a matter of language. Scholars such as Whittock (1990), Carroll (1994), and Forceville (1996) took this idea seriously by embarking on metaphor research involving other modes than language – mainly focusing on the visual mode. Work in this area is still in full swing, not least because robust analysis of metaphor (as of anything else in the study of discourse) needs to be cognizant of (1) the combination of modes deployed; (2) the genre to which the metaphorical discourse belongs; and (3) the medium in which it occurs (see Forceville 2020). There are still many mode combinations, many genres, and many media to be studied ...

But work needs to expand into a different direction as well. If “metaphor” is first and foremost a matter of thought, then surely other tropes are, too (Peña-Cervel & Ruiz de Mendoza Ibáñez 2022). Accepting this idea, it makes sense to systematically start investigating which other tropes may be usefully claimed to have visual and multimodal manifestations. Within Conceptual Metaphor Theory (CMT), the awareness that “metonymy” – though less spectacular than metaphor – is an equally crucial trope gained ground around 2000. This insight in turn spawned research on visual and multimodal metonymy (notably by Pérez-Sobrino 2017; but see also Kashanizadeh & Forceville 2020, Guan & Forceville 2020, and Zhang & Forceville 2020).

What about other tropes? Is it possible/useful to talk about visual and multimodal antithesis? Irony? Hyperbole? Symbolism ...? If so, can they co-occur? These are daunting questions, requiring hard thinking and hard work by scholars combining expertise in rhetoric and visual & multimodal analysis (Tseronis & Forceville 2017, see also Forceville 2019). In my talk I cannot but scratch the surface of these questions. Drawing mainly on my own earlier (co-authored) work, I will say something about the role of mode, genre, and medium in analysing metaphor, metonymy, and antithesis, and sketch some of the other problems that need to be addressed by scholars intent upon extending classic verbal rhetoric into a “Conceptual/Multimodal Trope Theory.”

Keywords: visual tropes; multimodal tropes; visual communication & cognition.

CONFERENCE PARTICIPANTS

Constructing Value Positions in DEI Statements: a discourse analytic study

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Negotiating the progressive values of Equity, Diversity, and Inclusion (DEI) in North American higher education is a high-wire act that requires delicate balance. US colleges prohibit discrimination based on race, gender, sexual orientation, disability status, or any other identity affiliation, but they do have to consider such factors in diversity hiring. In fact, such demographic factors can sometimes serve as pivotal criteria in the hiring process of administrators and faculty members (Burgess, 2024). Legally, this self-contradiction puts universities on shaky ground. Ethically, diversity hiring is equally (or perhaps even more) complex, especially when demographic identity becomes important in disqualifying candidates who might be just as deserving. However, the more important question is: How do academic job applicants position themselves vis-à-vis DEI values? Based on a corpus of more than 300 DEI statements extracted from job applications for different academic positions in the humanities and social sciences, the presentation combines the corpus-based and multimodal approaches to investigate how job applicants construct value positions. The investigation focuses on narrative episodes and the occasional accompanying images informed by positioning theory as a broad framework (Harré et al., 2009; Georgakopoulou, 2015). The analysis reveals that applicants predominantly employ the central motifs of growth and transformation through personal experience to weave together the thematic complexities of their diverse personal stories. The embedded narratives of the teller-protagonist are used as a structural device to present the applicant as a believer in social justice and a promoter of belongingness and inclusion. The presentation seeks to contribute an important perspective to the existing literature on academic support genres by highlighting the role of storytelling in how educators share personal values and construct professional identities. **Keywords:** discourse analysis; academic support genre; self-presentation; job application in higher education; DEI statements; narrative analysis.

Greentext Narratives on the Romanian Reddit: an emerging discursive template?

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This paper is concerned with the analysis and description of the discursive features of an online narrative format, namely the greentext. A qualitative discursive analysis (Gee, 2011) of several Romanian Reddit examples is undertaken to identify the main formal and functional features of

the greentext template. A pragmatic and discursive analysis of Romanian Reddit narratives has yet to be conducted. The greentext is a specific type of online narrative created and distributed on the international forum 4chan. The greentext narrative format involves the use of specific formal features, including the rendering of the text in green and the introduction of each line of the story using a rightward-pointing arrow (>). The stories are typically personal anecdotes, often incorporating a humorous element, such as a punchline, which may elicit a response of amusement from the reader. Both 4chan and Reddit are forums that facilitate anonymity. This may be correlated with the cultivation of self-revealing personal narratives, which are pivotal to the construction of online identity (Knuttila 2011; Page 2011). It is our contention that greentext narratives represent a template for self-revelatory discourses shaped by a cultural convention prevalent within the 4chan community. Greentext stories serve as a focal point for identity formation and self-disclosure in the context of a dynamic and unpredictable online environment (Fathallah, 2020). Our analysis demonstrates that greentext narratives adhere to a sophisticated formal and functional template. In terms of formal features, three aspects are particularly noteworthy in the Romanian data: firstly, the use of structuring graphical cues; secondly, the use of a simplified non-standard syntax; and thirdly, the enrichment of the narrative through multimodality. From a functional perspective, the stories adopt a first-person perspective, typically introducing a humorous retelling of a past event. However, various modifications to this template are possible, including third-person narratives, metadiscursive sequences, and the incorporation of dialogue and other discursive devices.

Keywords: internet culture; forum interaction; computer-mediated communication; Romanian language; greentext narratives.

Hitting the Balance: eliciting empathy while maintaining ethics in charity campaigns

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This study employs a multimodal analysis of charity campaigns in Egypt to elucidate the textual and visual characteristics that delineate the spectrum of such campaigns. The analysis encompasses a range of approaches, from those that rely on sensationalist portrayals of poverty (termed "poverty porn") to those that evoke a lack of empathy, showcasing ostentatious displays of singing and dancing. It also considers examples that strike a more balanced approach. The analysis employs systemic functional grammar and the grammar of visual design to examine three notable examples: the 2017 Bait Al-Zakat Al-Masry (Egyptian House of Alms) campaign, the 2023 Bait Al-Zakat Al-Masry campaign, and the UNICEF campaign, which was presented as a multimodal book called Lives Beyond Figures (LBF) and made available online. The 2017 campaign, which depicted distressing images of an impoverished mother and her children accompanied by insensitive commentary from a celebrity, was met with criticism for violating the privacy of its subjects and was subsequently terminated. Despite the ethical shortcomings of the campaign, many observers believed it to be an effective means of encouraging donations. In contrast, the 2023 campaign circumvented the pitfalls of poverty porn by incorporating music, songs, non-celebrity actors, and public settings. However, its efficacy in eliciting sympathy

remains a subject of debate. The editor of LBF adopted an ethical approach that sought to minimise material, emotional and cognitive costs for the audience, encourage identification with the narrators, respect privacy and highlight the cultural and economic causes of poverty, rather than focusing solely on financial deprivation. The findings demonstrate how ethical storytelling can facilitate a connection between financially secure donors and those experiencing poverty, portraying underprivileged individuals as protagonists in their own narratives. The study offers insights for charity advertisers on achieving a balance between portraying the reality of those in need and maintaining ethical standards. It provides guidance for non-profit campaign designers on eliciting empathy and encouraging donations without resorting to the use of images or commentary that exploit the vulnerability of those depicted.

Keywords: poverty porn; charity campaigns; multimodal discourse; the grammar of visual design; systemic functional grammar; social sustainability.

Analyzing k'ine (pun) in the Amharic Azimari Lyrics

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The overarching objective of this study was to examine Amharic azimari lyrics from a semantic and pragmatic perspective. In particular, this study aimed to elucidate the diverse methods through which the literal (wax or samm) and underlined (gold or wark') meanings of k'ine are conveyed in azimari lyrics. In order to conduct this research, a descriptive qualitative methodology was employed. A total of 48 songs and 16 printed documents from various sources within the Amharic speech community have been collated. In total, over 2,000 stanzas have been collated from both audio cassettes and written documents. However, lyrics that contain explicit and offensive references to sex or bodily functions, as well as stanzas that portray women in a degrading manner, stanzas that racially or ethnically disparage a particular nation, and stanzas that are repeated have been removed. Consequently, the analysis was conducted on 1,180 selected stanzas. This process allows for the identification and phonetic transcription of puns in Azimari lyrics. In accordance with the Leipzig Glossing Rules, the data were presented in interlinear morpheme-by-morpheme format in three lines. Furthermore, a comprehensive sampling technique was employed in order to gather all the available printed Amharic azimari lyrics. The analysis of k'ine in Amharic azimari lyrics revealed the existence of three distinct categories of expressions: (1) those having two incompatible meanings, (2) those of the same syntactic categories and pronunciation but different in meaning, and (3) those of different syntactic categories and meanings but with the same pronunciation. Furthermore, the study identified the presence of reduplication, metaphoric k'ine, and structural simplifications, namely apocope. The findings highlight the necessity for in-depth research on the semantics and pragmatics of azimari lyrics in other Ethiopian languages. Additionally, there is a growing demand for interdisciplinary research into the applied elements of linguistics.

Keywords: puns (k'ine); Amharic; azimari; semantics; pragmatics.

From Locative to the Heart of Discourse: the multifunctionality of Korean *Eti Where*

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This paper examines the evolution of the Korean locative interrogative “*eti*” “where” into a multifunctional discourse marker within the framework of grammaticalisation and cooptation theories. Discourse markers, as linguistic elements, frequently undergo grammaticalisation, a process whereby words transition from specific lexical meanings to broader, more abstract functions in communication. This research question aims to elucidate the manner in which *eti* has undergone a transformation from a locative interrogative into a discourse marker with a multitude of functions in the Korean language. The study employs a syntactic and pragmatic analysis to trace the grammaticalisation process of *eti* and its expanded role in conversational contexts. By highlighting its use in interrogative and discourse marker contexts, the study illustrates how grammaticalisation enables linguistic elements to adapt and take on broader, more abstract functions, reflecting both the dynamic nature of language and the communicative needs of speakers.

Keywords: grammaticalization; cooptation; Korean locative interrogative; discourse marker; multifunctionality; syntactic and pragmatic analysis.

What are the Similarities Between Copypasta and Urban Legend?

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This presentation will outline Internet genres of folklore. The ways in which copypasta spreads on the Internet and the pragmatic aspects of creating this form of expression will be discussed. Examples of copypasta will be presented and briefly analysed. The linguistic features of copypasta and urban legend (the genre similar to copypasta) will be compared.

Keywords: copypasta; urban legend; internet folklore.

Navigating Multimodality in Dubbing: verbal and verbal-visual puns in Lithuanian-Dubbed film *Onward*

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The contemporary world is replete with screens and digital content, wherein language and images coalesce to create verbal and verbal-visual puns that are multimodal in their essence. Animation serves as a rich source of such puns, offering a multitude of examples that can be analysed for their multimodal cohesion and dubbing synchronies. The objective of this research is to interpret verbal and verbal-visual puns in the Lithuanian-dubbed animated film “Onward” (2020) under the principles of multimodal cohesion and dubbing synchronies. To achieve this aim, the following objectives have been set: firstly, to introduce the concept of multimodality; secondly, to define and classify the modes proposed by Forceville and to examine their relation to dubbing; thirdly, to define and differentiate verbal and verbal-visual puns, naming their types (homonymy, homophony, homography and paronymy), and to enumerate the translation procedures suggested by Delabastita. Furthermore, the concept of multimodality, as proposed by Chaume, is introduced, along with the definition and classification of modes. The latter is illustrated with examples from the Lithuanian-dubbed animated film “Onward.” Finally, the collected examples of verbal and verbal-visual puns are examined in greater detail using a multimodal transcription tool. The analysis focuses on the multimodal cohesion and dubbing synchronies of these puns. The study demonstrated that the collected cases of verbal (7) and verbal-visual (52) puns exhibited significant differences in their semiotic structures. The adaptation of Forceville’s modes demonstrated that six modes (pictorial signs, written signs, spoken signs, gestures, sounds, music) should be considered when analysing verbal or verbal-visual puns in dubbing.

Furthermore, the humorous effect that can result from verbal and verbal-visual puns is of particular importance from both multimodal cohesion and dubbing synchronies perspectives. The analysis demonstrates that it is feasible to effectively retain paronymic verbal and verbal-visual puns in dubbing through the utilisation of the PUN→PUN translation procedure. Nevertheless, it is notable that the intertitles which facilitate the creation of verbal-visual puns in the animated film “Onward” have been disregarded and remain untranslated.

Keywords: multimodality; dubbing; verbal pun; verbal-visual pun.

XVIII amžiaus LDK žydų asmenvardžiai

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Įvardijimai yra išrinkti iš LDK teismų aktų knygų 21 dokumento, Vilniaus miesto magistrato knygų 6 dokumentų ir iš Vyriausiojo Lietuvos tribunolo knygų 73 dokumentų. Asmenys galėjo būti užrašomi po vieną, šeimomis arba asmenų grupėmis (iki kelių dešimčių asmenų).

Pavardžių problema. XVIII a. LDK žydai pavardžių dar neturėjo. Buvo rasta viena pavardė Gordon. Antras užrašymas 1705 m. Tai gydytojų šeimos pavardė. Užrašyta 112 skirtingų vyriškų vardų. Dalis jų turėjo ir mažybinių formų. Dažniausiai buvo vartojami šie vardai (arba jų mažybinės formos): Mozė, Judas, Abraomas, Mardochajas, Izaokas, Cvi, Juozapas, Jokūbas, Eliezeras, Samuelis, Zivas, Elijas, Izraelis, Aaronas, Dovas, Dovydas, Saliamonas, Chaimas, Simeonas, Naumas, Eleazaras, Mehyras, Benjaminas, Asiras, Geršonas, Baruchas, Jechielis, Natanas, Avigdoras, Finehasas, Gabrieliūs, Jona, Joelis, Menahemas, Ūris, Akiva, Aleksandras, Jesė, Joakimas, Kloinimus, Samsonas, Šemarija), Abelis, Nisanas, Paseachas, Rubenas, Ozeras,

Šabtajus, Arėjas, Eliakimas, Johelis, Jekufielis, Jaročimas, Johelis, Tobija, Todras, Danielius, Elkana, Efraimas, Ezechielis, Gordonas, Jėzus, Lachmanas, Nachmanas, Naftalimas, Nojus, Uršragas. Vien kanoninėmis formomis užrašyti 26 vardai, vien mažiabinėmis – 30 vardų.

Vardų užrašymo atvejų yra 1334 (buvo skaičiuoti ne tik pirmieji asmenvardžiai, bet ir iš tėvavardžių rekonstruoti vardai). Žodynuose nėra paliudyti 36 vardai, pvz., Afromas, Amzakas, Bejelis, Chalimas, Chlomas, Chotas, Cemechas, Gordonas, Gudas, Hanšelis, Hetas, Hevelis, Izrichas. Vyrų įvardijimuose, be vardų, buvo ir patronimų (nuo vieno iki trijų), -sk- tipo asmenvardžių.

Moterų dokumentuose užrašyta nedaug – septynios. Šešios iš jų užrašytos su vardais: Azaja, Estera, Ita, Jenta, Rachelė, Sara. Moterų įvardijimuose, be vardų, buvo ir andronimų, moteriškųjų patronimų, asmenvardžių iš tėvo tėvavardžio, asmenvardžių iš sutuoktinio tėvavardžio.

Reikšminiai žodžiai: LDK žydai; asmenvardžiai.

Revitalisation of the Crimean Tatar Language (with Reference to the Opinions of Crimean Tatars Living in Ukraine, Canada and the US)

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This study presents the results of the online survey on the vitality of Crimean Tatar (CT) and the opinions of native speakers aged 18 and above living in Ukraine, Canada, and the US on revitalisation measures. CT has become severely endangered after the deportation of the entire CT population from Crimea and subsequent annexation in 2014 by Russia and a full-scale Russian-Ukrainian war. Considering the endangered status, measures should be taken to save the language and reverse its decline. Comparatively, little research has been done on the subject (see Iryna M. Dryga (2016) on documentation and revitalisation of endangered Turkic languages; Miquel Cabal-Guarro (2013) on linguistic vitality among youngsters; Idil P. Izmirli (2013) on the revitalisation of the language of Crimean Tatars and other deported people in Crimea). Based on the obtained 110 responses, the analysis of vitality shows that even though the majority of Crimean Tatars did not study the language at school, they try to maintain it by communicating at home, and the majority think that they are losing their ability to speak because of the lack of the use of CT in schools. Among measures in legislation and language policy revitalisation, Crimean Tatars need to restore the territorial integrity of Ukraine and establish the CT Autonomy to ensure indigenous language rights. It is vital to have an official status of the language, adoption of CT language laws and acts, development of CT controlling bodies for reclamation and fair distribution of funding, and development of special committees. There should be education programs and curricula. Most Crimean Tatars think adult immersion programs could help protect the language. The survey results are significant for understanding the vitality and CT's current state to fulfil revitalisation measures considering the war, annexation of Crimea, and North American diaspora context.

Keywords: the Crimean Tatar language; severely endangered language; language revitalisation; language vitality, language policy.

Lingvistiniai ir vizualiniai neurorinkodaros motyvai lietuviškų prekės ženklų

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Neurorinkodaros vaidmuo reklamose yra vertinamas nevienareikšmiškai dėl šio mokslo glaudžios sąsajos su manipuliacija, kuri kartais gali peržengti etiškos rinkodaros ribas. Kartais neurorinkodara vadinama invazine priemone, kuria siekiama suprasti žmogaus protą, kartais – rinkodaros triuku, kuriuo siekiama tarsi sunaikinti asmeninį žmogaus pasirinkimą, jo nuomonę. Vis dėlto nepaneigiama šio mokslo svarba tiek analizuojant vartotojų elgseną, tiek kuriant reklamos turinį pagal vartotojų polinkį rinktis ir priimti sprendimus. O tai reikalauja gilintis ne tik į sąmoningai atliekamus veiksmus, bet ir į nesąmoningus vartotojų sprendimus, kurie, yra dažnesni nei sąmoningas pasirinkimas. Todėl tiek reklamos užsakovai, tiek kūrėjai turėtų ypač gerai apgalvoti kuriamos reklamos strategijas, kad pasiektų savo tikslinę auditoriją. Visada svarbu prisiminti, kad reklamuojamas produktas ar paslauga vartotojams turi kelti tam tikras emocijas (dažniausiai – pozityvias), teikti problemų sprendimų būdus. To pasiekama lingvistiniais, vizualiniais ir akustiniais elementais, taikomais reklamose atsižvelgiant į pasirinktą reklamos formą, tikslinę auditoriją, reklamuojamo produkto ar paslaugos paskirtį ir išskirtinumą.

Vertinant lietuviškus prekės ženklus taip pat galima išskirti lingvistinių ir vizualinių neurorinkodaros elementų, kurie tiek reprezentuoja patį prekės ženklą, tiek kelia asociacijų, stimuliuoja emocijas ir atitinkamai formuoja vartotojų elgseną. Atsižvelgiant į tai, kad daug lietuviškų prekės ženklų ir jų produktų reprezentuojama e. svetainėse, tyrimui pasirinkta apžvelgti būtent jose esamą turinį, reklamą. Teigtina, kad žinomesni ir anksčiau įkurti lietuviški prekės ženklai išlaiko pasirinktos strategijos vientisumą, tačiau neatsiriboja nuo pokyčių, naujovių, technologijų pažangos. Tradicijos siejamos su naujovėmis, spalvinę gamą renkamosi atsižvelgus į reklamuojamą produktą, apgalvojami tekstiniai produktų aprašymai. Vėliau sukurtiems lietuviškiems prekių ženkams būdingas modernesnis požiūris tiek kuriant prekės ženklo pavadinimą, tiek renkantis vizualinius elementus. Išnyksta tęstinumo ir tradicijos motyvas, bet apeliuojama į reklamuojamų produktų ekologiškumą, sveikumą, rankų darbo gamybos būdą. Mažiau teikiama dėmesio tekstui, labiau pozicionuojami produktai.

Reikšminiai žodžiai: neurorinkodara; lietuviški prekių ženklai; lingvistiniai ir vizualiniai elementai.

Įtraukties retorikos raiška lietuviškoje socialinėje reklamoje

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Socialinė reklama – vienas charakteringiausių paveikiųjų diskursų pavyzdžių, įveiklinantis visus persvajijos dėmenis: įtikinimą – keliamas tikslas paveikti reklamos suvokėjo požiūrį, formuoti poziciją; įtaigą – emociniais dirgikliais apeliuojama į adresato jausmus; skatinimą – raginama veikti, t. y. ir materialiai, ir moraliai remti pažeidžiamas sociumo grupes, ugdyti(s) toleranciją, keisti elgseną, lavinti emocines ir (arba) socialines kompetencijas ir kt. Dažniausiai socialinė reklama suprantama kaip komercinės reklamos, orientuotos į verslo tikslų įgyvendinimą, priešingybė. Jos užsakovų tikslas ne tik perteikti, bet ir formuoti ir (arba) palaikyti tam tikrą ideologiją, skleisti idėjas, įtvirtinti nuostatas, skatinti imtis naudingos veiklos, kurti naują arba reabilituoti esamą pažeidžiamos socialinės grupės įvaizdį, atkreipti dėmesį į opias visuomenės problemas.

Rusijos karas prieš Ukrainą ne tik drekina regiono saugumo pamatus, keičia geopolitinę situaciją, bet ir koreguoja visuomenės pažiūras. Vykstančius pokyčius iliustruoja viešojo diskurso, taip pat ir reklamos kalbinė raiška, kurioje atsispindi (geo)politinės, ekonominės, sociokultūrinės visuomenės gyvenimo permainos. Pranešime pristatomo tyrimo problematika – lietuviškų socialinių reklamų, kuriose atspindima karo Ukrainoje tema, retorinė raiška. Pasitelkus retorinę diskurso analizę išskleidžiama socialinių reklamų retorika: aptarti būdingieji retoriniai topai – dominuojančios naratyvo kryptys, identifikuotas vyraujantis retorinio argumentavimo modelis, nustatytos pagrindinės kalbinės raiškos strategijos.

Darytina išvada, kad socialinių reklamų diskursas skleidžiasi kaip nūdienos realijų atspindys, ne tik perteikiantis, bet ir formuojantis visuomenės nuostatas. Reklamų, aktualizuojančių paramos Ukrainai problematiką, retorinė raiška žymi kūrėjų pastangas įtvirtinti solidarumo idėją, įkvėpti adresatą būti aktyviu diskurso dalyviu, permainų lėmėju, priimti į visuomenės gerovę orientuotus sprendimus.

Pagrindiniai žodžiai: įtraukties retorika; socialinė reklama; retorinė diskurso analizė; paveikusias diskursas.

Metonymy. A Study of Southern Cameroonian Separatist Discourse

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From the outset, the ongoing separatist crisis in Cameroon has been defined by the proliferation of discourses that either advocate or oppose the independence of the former British Southern Cameroons. This paper will elucidate the role of visual communication in the context of political discourse during periods of crisis. It will examine the strategies employed by separatist activists from the English-speaking region of Cameroon to advance their political objective, namely the establishment of an independent state known as Ambazonia. The study forms part of an ongoing

project that falls within the field of discourse analysis. It is based on a combination of methodological approaches pertaining to cognitive linguistics and semiotics.

Consequently, the metaphorical cartoons downloaded from a prominent separatist social media page were subjected to analysis in accordance with the tenets of the Conceptual Metaphor Theory (Lakoff and Johnson, 1980; Johnson, 1987; Kovecses, 2002). In order to demonstrate that metonymy can be used to facilitate the interpretation of visual metaphors, the present study draws upon the theoretical frameworks of Cognitive Linguistics (Lakoff, 2002; Lakoff, 2006) and Social Semiotics (Van Leeuwen, 2005). The findings revealed that the FLAG-FOR-COUNTRY and LEADER-FOR-COUNTRY metonymies (Zhang & Forceville, 2020; Cortes de los Rios & Hernandez Aparicio, 2020) frequently contribute to the establishment of a clear distinction between the former British Southern Cameroons and the rest of Cameroon.

Keywords: metaphor; metonymy; cartoons; Southern Cameroonian separatism; political discourse.

The Conceptual Meaning of *Creature* in the Corpus of Victorian Novels: a cognitive semantics approach

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The conceptual meaning of the word “creature” is complex and open to interpretation in contemporary English, encompassing a range of potential interpretations and understandings. The term “creature” has its origins in philosophical and religious contexts. However, it has since become widespread, with the potential to signify a living being (human or non-human), an inanimate object, or any creation. This has resulted in a blurring of the boundaries of its referential scope. The research aims to investigate the prototypical referent of the term “creature” as it is used in Victorian novels. This examination aims to identify the salient conceptual meaning of the term “creature” in the corpus texts and to examine its alignment with the concept of the Anthropocene, which is frequently referenced in relation to the Industrial Revolution in the late 18th century. This highlights humanity’s fundamental impact on the Earth’s systems. The research is conducted within the framework of cognitive semantics, exploring the interplay between language, cognition, and culture in the Victorian era. By examining the usage of “creature” in the selected corpus of Victorian literature, the author aims to reveal the underlying cognitive structures that shape its conceptual meaning and how they reflect the time’s broader cultural and philosophical tendencies. The research findings indicate that “creature” predominantly denotes human beings in the analysed corpus novels, attesting to the anthropocentric perspective in its interpretation and underlying the writers’ views on the supremacy of humans over other creatures.

Keywords: anthropocene; cognitive; corpus; creature; meaning; Victorian.

Conceptual Metaphors of Anger and Happiness in Comics and Films

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Conceptual metaphors facilitate the comprehension of abstract concepts in everyday life. Originally believed to be limited to language, research on these metaphors has expanded to include a range of audiovisual modes. In this context, the authors of the study sought to analyse the conceptualization of anger and happiness in the Ultimate Comics: Spider-Man (2011-2013) and the film Spider-Man: Into the Spider-Verse (2018). Both qualitative and quantitative analytical and comparative methods were employed to examine the representations of anger and happiness through conceptual metaphors, drawing on adaptational translation, theories of conceptual metaphor, comics, and film. The results of the research demonstrate that anger is predominantly represented through the conceptual metaphor ANGER IS A HOT FLUID IN A PRESSURIZED CONTAINER in both comics and film, while happiness is most often depicted through the conceptual metaphor HAPPINESS IS A FLUID IN A CONTAINER.

Keywords: conceptual metaphor; comics; films; adaptation; metaphor translation.

The Conceptualisation of Hatred and Disgust in Multimodal Discourse (the Case of Russia-Ukraine War)

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The present research falls within the realms of cognitive linguistics and computer-mediated communication. The investigation focuses on the conceptualisation of emotional responses (the emotions of HATRED and DISGUST targeted at Russia, the president of Russia, and Russians) evoked by Russia's large-scale military actions in Ukraine. It aims at establishing the ways the emotions are instantiated in multimodal (both verbal and verbo-pictorial) computer-mediated data sample (approx. 500 posts, memes, comments withdrawn from Facebook) through the identification of certain conceptual structures and linguistic means (e.g., the reconstruction of both monomodal and multimodal conceptual metaphors and metonymies through the

establishment of cross-domain mappings, etc.). The method of content analysis, alongside the method of cognitive analysis and computer-mediated discourse analysis, was applied in the research. The collected samples were analysed in the theoretical framework of Conceptual Metaphor Theory, Extended Conceptual Metaphor theory, the Metaphor scenario theory, as well as certain insights provided by the psychological and bioengineering studies into emotions since, in the study, emotions are approached as integrated neuro-physiological-behavioral-evaluative-experiential-social phenomenon (Alia-Klein et al., 2020, Ben-Ze'ev, 2007, Forceville, 2020, Kövecses 2010, 2015, 2020, Lakoff and Johnson 1980, Mussolf 2006). The analysis has yielded the following results: both HATRED and DISGUST as the target domains are most frequently conceptualised through the BODY (e.g., the process of digestion and defecation) and SMELL (unpleasant smell in particular) domains alongside the HISTORY domain (certain tragic events in the history of Russia). The verbal and verbo-pictorial data obtained are congruent both with the definition of hate described as a desire to harm and even annihilate the object of hatred and the research into emotion-related bodily states reflecting the changes in one's neuroendocrine and autonomous nervous systems that report the sensations in the digestive are indicative of disgust.

Keywords: multimodal discourse; hatred; disgust; cross-domain mapping.

Distopijos naujakalbė D. Mitchello romano „Debesų atlasas“ vertime: leksinis ir morfologinis lygmuo

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Pranešime bus aptariamos D. Mitchello distopijos „Debesų atlasas“ (vertė L. Jonušys) vertimo naujakalbės leksinės ir morfologinės ypatybės. Tyrimo medžiaga rinkta iš skyriaus „Teliūskas perkėla i visa paskum“ fragmento ir atitinkamos originalo skyriaus dalies. Analizuotame fragmente vertimo naujakalbės leksinės ir morfologinės ypatybės aprašytos sugrupavus tiriamuosius pavyzdžius. Naujažodžiais ir okaziniais dariniais vertėjas kūrybiškai realizavo distopijos meninę idėją. Naujadarai ne visada yra vertėjo išmonė, kartais jie verstiniai, bet perkurti pasitelkus produktyvius lietuvių k. darybos modelius. Priesagų ir galūnių okaziniai dariniai yra susiję variantiškumo ir sinonimijos santykiu su bk žodžiais, tad nėra keblu suprasti taip vertimu perkurtą naujakalbę. Naujakalbės ypatybės vertime perteikiamos leksiniais ir semantiniais neologizmais, okaziniais, potenciniais dariniais ir tipiškais ar netipiškais darybiniais variantais. Semantiniai neologizmai dažniausiai yra verstiniai, bet taip atsiradę žodžiai kontekstiškai aiškūs, nes keičiant ar papildant žodžius reikšmėmis ieškota natūralaus, negluminančio atitikmens. Taip pat naujakalbei vertime perkurti vykusiai pasitelkti potenciniai dariniai ir darybiniai variantai, visi jie gana aiškūs norminių žodžių darybiniai variantai, nes pasidaryti pagal analogiją norminiams žodžiams su produktyviaisiais darybos tipais. Toks formų analogiškumas padeda gryninti alternatyvios tikrovės vaizdinį ir jos veikėjų kalbą. Savaip

funkcionuoja ir pažodiškai verstinė bei pasyviojo leksikos klodo raiška. Tyrimas atskleidė, kad daryba pagal analogiją, atpažįstamas specifikuojančių leksinių ir morfologinių vienetų variantiškumas esamiems bk žodžiams padeda įtikinamai atskleisti distopijos meninę idėją, natūraliai perteikti originalo naujakalbės ypatumus, postapokaliptinį įspūdį.

Reikšminiai žodžiai: vertimas; distopijos naujakalbė; neologija; morfologija.

Multimodal Stylistic Devices as Powerful Tools to Present a True Picture of the War

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In recent years, the armed conflict initiated by Russia against Ukraine has constituted one of the most prominent news items in the global media. In recent years, the geopolitical implications of the war between Russia and Ukraine have attracted the attention of numerous observers. Political cartoonists have demonstrated remarkable creativity in utilising their medium of expression to encapsulate the essence of these tragic occurrences, the character of the leaders of Russia and Ukraine, and the nature of the international confrontation that has developed during this period. A review of a representative sample of these cartoons reveals the incorporation of a variety of multimodal elements and stylistic techniques. The skilful use of pictorial techniques, often imaginatively combined with relevant captions, enables the conveyance of various aspects of Ukraine's reality in a more effective and instantly understandable manner than could be achieved by a straightforward textual presentation, particularly in the context of Russia's ongoing assault. The objective of this study is to analyse examples of political cartoons taken from multiple international sources, with two main aims: The study aims to (1) obtain an overview of foreign observers' opinions with respect to the relationship between Russia and Ukraine at various points in their recent history; (2) enumerate and categorise various stylistic devices which are embodied in these cartoons, enabling the cartoonists to give a rapid and effective representation of the Russia-Ukraine war, including specific aspects and individuals involved in it.

Keywords: cartoons; stylistic devices; graphic means; multimodality.

„Mados keičiasi, o stilius amžinas.“ (Yves Saint Laurent). Mados realybės šou žanro prieinamumas auditorijai su regos negalia

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Augant audiovizualinio (AV) turinio kiekiui, sparčiai vystantis AV rinkai, turinio prieinamumas regos negalią turinčiai auditorijai – vis svarbesnė tema, o pagrindine įtraukties priemone tampa garsinis vaizdavimas (GV) (angl. Audio description), kuris leidžia per sakinį tekstą susipažinti su vaizdo sluoksniu. Tačiau tradiciškai AV produktų GV komentaruose vietos turi rasti itin daug informacinių vienetų: veikslių aprašai, emocijų nuorodos ir kūno kalbos perpasakojimas, o laikas paprastai būna aiškiai fiksuotas ir dažniausiai labai ribotas, nes GV komentarus galima įterpti tik tada, kai nekalbama originaliame garso takelyje.

Dar sudėtingesnis GV procesas tuo atveju, kai vaizdinė medija tampa (beveik) išskirtinė, pvz., madų renginys, kurio metu garso takelis yra antrinis ir dažniausiai tiesiog skamba foninė muzika. Tokių produktų esmė yra būtent vaizdas, jame koduota didžioji informacijos dalis: modeliai paprastai nekalba, negirdėti jų samprotavimų, užuominų apie veiksmą ar vaizdą, iš balso neįmanoma nuspėti nuotaikų ir pan. Tada vienintelis GV leidžia suvokti vaizdą. Kiek kitoks yra madų realybės renginio formatas. Šiuo atveju mados kūrimo ir demonstravimo procesas bent iš dalies „įgarsinamas“ kūrėjų ar teisėjų, kurie komentuoja drabužių ar aksesuarų ypatumus.

Pranešime bus analizuojami pavyzdžiai, aptikti „Netflix“ 2023-ųjų metų realybės šou ir mados konkurse-seriale „Next in Fashion“, pasirinktose serijose. Analizė teis nustatyti, kiek madų realybės renginio dalyvių-kūrėjų ir teisėjų komentarai naudingi regos negalią turinčiai auditorijai. Nustatyti dėsningumai atskleidžia didžiausias spragas, taip pat elementus, kurie dažniausiai stokoja kalbėtojų dėmesio ir turėtų būti apžvelgiami papildomuose GV komentaruose. Greitas madų renginio tempas ir dažnas kalbėjimas yra pagrindiniai iššūkiai, trukdantys išsamiai ir nuosekliai aprašyti kuriamas ir demonstruojamas kolekcijas, tad, siekiant kuo geresnio prieinamumo neregiamis ir silpnaregiams, laidos komandos komentarai ir GV tekstas turėtų derėti. Pranešime iš dalies bus remiamasi 2024 m. pavasarį AV vertimo studentės Viltės Joneckytės atliktu tyrimu (vadovė doc. dr. Laura Martinkutė).

Reikšminiai žodžiai: garsinis vaizdavimas; audiovizualinis vertimas; vaizdo prieinamumas; regos negalia; neregiamis; silpnaregiai; mada; mados šou; komentavimas.

Persuasion Through Systematic Appeals to the Romantic Pristine: fulfilling the need for control and escape through multimodal tourism discourse on Instagram

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This paper examines the persuasive strategies employed by three prominent English-speaking tourism boards on Instagram and their respective websites. This study examines the ways in which linguistic resources and photography are combined to create specific representations of travel experiences and convey positive attitudes towards holiday destinations. The study draws on a range of theoretical and analytical frameworks, including Systemic Functional Linguistics

(SFL), semiotics, media studies, multimodal discourse analysis, and the sociology of tourism (Halliday and Matthiessen 2014; Kress and van Leeuwen 2006; Bateman et al. 2017; Dann 1996). A mixed-methods approach was employed, whereby multimodal data consisting of images and written texts were collected and manually annotated using a tagging system based on the Grammar of Visual Design and both Transitivity and Appraisal systems. A statistical analysis was conducted to ascertain the frequency and variance of multisemiotic strategies across digital channels. The reliability of the annotations was ensured by utilising the inter-coder reliability measures in R. The results of both the quantitative and qualitative analyses revealed distinct discursive trends that assign specific roles to prospective tourists and highlight particular aspects of travel destinations, depending on the social needs and communicative goals of each medium. The study identified an emerging genre of tourism discourse on Instagram that emphasises imagination and a romantic gaze, or emotional engagement with pristine environments in solitude through highly evocative and evaluative content (Urry and Larsen, 2011). Such narratives prompt tourists to envisage a return to a more natural way of life, which is often seen as a contrast to the constraints of industrialised society. The study thus highlights the necessity to comprehend the manner in which semiotic representations influence positive expectations regarding leisure experiences, influencing perceptions and legitimising pre-consumption practices. Additionally, the study illuminates the broader socio-economic dynamics at play in contemporary tourism promotion, demonstrating how marketing strategies resonate with postmodern aspirations for autonomy and respite. Furthermore, by underscoring the perpetuation of ideologies through tourism discourse, this research encourages critical awareness and the potential to challenge established narratives, fostering the construction of counter-narratives.

Keywords: multimodal corpus analysis; tourism discourse; systemic functional linguistics; annotation; persuasion.

Conceptual Metaphor and Pragmatic Aspects in Bolsonaro's Inauguration Speech

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Conceptual Metaphor Theory posits that metaphors are not merely a means of communication; rather, they are a reflection of a cognitive process that draws upon our experiences to facilitate the understanding of abstract concepts. This process is frequently employed to influence and manipulate large audiences, particularly in the context of political discourse. This article examines the cognitive and pragmatic aspects of the metaphorical and conceptual mappings present in Brazilian President Jair Bolsonaro's inauguration speech. This qualitative approach will focus on the identification, classification and explanation of the most significant conceptual metaphors present in the speech and on the identification of the pragmatic aspects that indicate the use of persuasive strategies.

Keywords: pragmatics; conceptual metaphor; context; political discourse; meaning; persuasion; narratives.

Enregistered Choreographies at the Kiki: the embodied semiotics of cunt on the Puerto Rican vogue performance floor

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Thinking through the quick-witted reads and dramatic spins of queer Puerto Ricans witnessed at the “Kiki Ball del Palabreo” that I hosted in collaboration with Laborivogue in Oct. 2023, I explore how a voguer’s citational performance of an inwards breast gesture in the category “Performance: Elemental Roulette” evidences larger metasemiotic intimacies within the community. This category centers around impromptu performances of vogue dance elements such as “duckwalks” or concepts such as “vogue like your favorite femme queen.” I demonstrate how this performance and related events reflect how certain members of the archipelago’s Ballroom scene become cuntological figures – performers linked to indexically salient gestural repertoires – building on Agha’s concept of characterological figures (2004). I track the process of enregisterment, or how these gestural repertoires become socially recognized (Agha 2007), through what Ballroom ethnographer Bailey (1999) calls the community order established through Legends, Stars, Statements (LSS), a ball’s opening homage to prominent contributors to the scene’s history. As in the case of ritual poetics (Nakassis 2020), I demonstrate how LSS as a structuring frame of Ballroom events aids in these gestures’ metapragmatic calibration as knowable. Similar to the affective archives and memory-making enlivened by Afro-Puerto Rican bomba’s figuras (Bruno 2022), the kikiscene is animated by enregistered embodied styles that index the children of Ballroom past and present. I address the following questions: How do cuntological figures reflect intimate solidarities built across kiki house lines in Puerto Rico’s Ballroom scene? How does the recognizability of these embodied repertoires enable transgenerational links to activist struggles from HIV/AIDS to transfemme precarity?

Keywords: embodiment; semiotics; enregisterment; ballroom culture.

Multimodal Representations of the 2023 Nigerian General Election in Online Cartoons

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The 2023 Nigerian general election is regarded as the most discussed and “hotly contested” electoral process since Nigeria’s return to democracy in 1999, with over 93 million registered voters (Independent National Electoral Commission, 2023; Vanguard, 20 February 2023). In the period preceding the voting period, online cartoonists utilised social media platforms to encourage voters to make informed decisions. Social media has become a primary platform for

sociopolitical awareness, facilitating the instantaneous sharing of information and connections between users (Flores and Ruiz, 2021). While the growth of social media-based cartoons has led to a notable increase in research on social media-based political discourse (Eko, 2007; Makinde, 2023), these studies have primarily concentrated on the visual aspects of such discourse. There is a paucity of studies examining the interplay between the visual and linguistic representational techniques employed in political cartoons. This study addresses this research gap by examining how cartoonists utilise multimodal systems of verbal processes, material processes, imperative clauses, and evocative images (camera height and colour composition) to depict political actors and the events surrounding the 2023 general election. The study employs the theoretical frameworks of Kress and van Leeuwen (2006) on Visual Grammar and Halliday (1985) on Systemic Functional Grammar to analyse the visual and linguistic representations of the various socio-political discourses surrounding the 2023 general election. The findings demonstrate that online cartoons pertaining to the 2023 Nigerian general election are replete with references to social injustice, insecurity, and corruption. The analysis illustrates that the visual and linguistic representational systems, including transactional actions and reactions, facial effects, colour, and verbal processes of saying, serve as tools for representing events, people, and their actions, as well as for fostering informed decision-making. Cartoons are effective instruments for reshaping the sociopolitical dynamics of a given society.

Keywords: critical (multimodal) discourse analysis; social media representation; political cartoons; Nigerian election.

The Ghost Haunting Europe: online headlines in Croatian and Lithuanian news media

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Headlines are a prominent element of news stories, serving the primary function of providing a concise summary of the story to capture the reader's attention and direct them to the full text. However, the advent of the Internet and the subsequent dissemination and consumption of news online have profoundly transformed journalistic discourse, including headlines, which have become longer and significantly more complex than their traditional print counterparts. The most notable function that online headlines have acquired is the use of clickbait, which is the strategic luring of readers to click and continue reading by deliberately making the headline informationally incomplete. This study presents the findings of a qualitative comparative analysis of online headlines published on Croatian and Lithuanian media outlets. The data was gathered from the four most widely read online outlets (jutarnji.hr, index.hr, lrytas.lt, delfi.lt) during March 2024 and subjected to qualitative analysis with consideration of the four semantic codes: textual (verbal), thematic, compositional, and symbolic. The analysis demonstrated that

online headlines are complex units comprising verbal and visual elements (i.e., text and accompanying image).

Furthermore, the data revealed that a range of strategies are employed across the four semantic codes to attract readers to click on the headlines. Moreover, the headlines in the corpus display a complex and lengthy textual structure, relying on narrative techniques and utilising specific images, themes, and symbolism to evoke strong emotional responses. Apart from minor context-dependent variations, the observed media outlets in both countries appear to rely on similar strategies to construct their online headlines.

Keywords: clickbait; headlines; (online) media discourse; Croatian news media; Lithuanian news media.

A Republican, a QAnon Supporter and a Far-Right Militant walk into a bar...: an analysis of multimodal image-schematic US Left-wing webcomics

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This paper sets out to examine the rhetorical structure of multimodal political webcomics with a view to analysing the verbo-visual assemblages that structure politically left-leaning US discourses. Building upon existing theories of multimodal rhetoric, this paper will utilise an enhanced methodology, grounded in the theoretical concept of image schemas, to examine cross-modal correspondences between text and image and their rhetorical functions. In particular, our approach is based on a reinterpretation of the SCALE schema as a higher-order principle, which specifies the intensity with which other schemas occur. This has enabled the formalisation of the intensities of individual image schemas participating in established complexes, with important consequences for the exploration of the dynamic nature of schema interaction and meaning construction, including rhetorical effects, in various semiotic domains, including multimodal materials. The image schemas under consideration are those that typically appear in representations of dynamic scenes, namely FORCE, PATH, LINK, CONTAINMENT and BALANCE. The specialised multimodal corpus was obtained via web scraping, targeting several left-leaning Twitter accounts, between January 2023 and May 2023. The preliminary results indicate that left-leaning webcomics display a notable proclivity to utilise LINK schemas, both visually and textually, to illustrate the ideological alignment of specific political figures and perspectives on a given issue. Further analysis has revealed that differently scaled 'LINK' schemas are employed for different rhetorical purposes, including the suggestion of allegiance or equality between figures or ideologies, as well as more subtle implications of equivalence. To illustrate, double- or triple-scaled LINK schemas were frequently employed to suggest that specific Republican political stances could be perceived as aligning with the far-right on the political spectrum.

Furthermore, the research has uncovered various rhetorical applications of CONTAINMENT, FORCE and PATH schemas. Ultimately, the paper puts forth a potential deep learning network implementation, with the objective of automating the analysis of rhetorical structures.

Keywords: image schemas; political webcomics; discourse analysis; rhetoric.

Untapping the *Bell Jar*: a corpus-based exploration of emotional and cognitive verbs in Sylvia Plath's *The Bell Jar*

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This paper employs a longitudinal corpus-based analysis to investigate how Sylvia Plath uses verbs such as “feel,” “think,” “see,” “know,” and “want” to reflect the emotional, cognitive, and psychological states of Esther Greenwood, the protagonist of *The Bell Jar*. By dividing the novel into three distinct sections – beginning, middle, and end – this study examines how the use of these verbs and their collocations evolve throughout the novel, offering insights into Esther’s shifting mental state and the broader themes of alienation, introspection, and despair. Using tools such as concordance and collocation analysis within Sketch Engine enables the identification of patterns of language that correlate with key narrative developments. This focused linguistic analysis demonstrates how Plath’s deliberate choice of verbs reflects Esther’s psychological decline, internal conflicts, and moments of clarity. It provides a quantitative and qualitative understanding of mental health representation in the novel. The study deepens the literary analysis of *The Bell Jar* and contributes to broader discussions on the depiction of mental health in literature through the lens of corpus linguistics.

Keywords: corpus-based analysis; longitudinal study; cognitive states; mental health; alienation.

A Multimodal Analysis of a Persuasive Collective Narrative: a case study of the opposition to the US supreme court overruling of Roe V. Wade in June 2022

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In June 2022, the United States Supreme Court handed down a ruling in the case of Roe v. Wade that effectively overturned the precedent set in 1973, thereby ending the federal constitutional right to abortion that had existed since that time. The decision has provoked a substantial

response. This paper will concentrate on the responses of those who opposed the decision, examining how they employed the various elements of multimodal communication to construct a persuasive feminist narrative. The corpus of this paper is constituted of multimodal texts published on two social media platforms: X (formerly Twitter) and Instagram. This analysis will draw on the conceptualisation of multimodal analysis proposed by Gunther Kress and Theo van Leeuwen, which views human communication as primarily a socio-semiotic, context-dependent activity. Furthermore, the study employs the concepts of rhetorical situation, pathos, framing, and presence. The following assumptions inform my analysis: 1) The micro-messages disseminated on social media, while dispersed and fragmented, collectively constitute a coherent, polyphonic narrative. 2) Multimodal persuasion may be defined as a type of argumentation that aims to elicit responses from an audience by tapping into a range of emotions and moral values. This study will examine exclusively how persuasion is achieved through two semiotic resources in this corpus: the verbal component, comprising the message, modes of address, personal and possessive pronouns, and so forth, and the visual component, including camera angles, framing, gestures and gaze, and so on. It will demonstrate how multimodal persuasion relies on a combination of visual and verbal techniques to evoke emotions and create a rhetorical context that influences the audience's identification with the cause being defended and their perception of its opponents or enemies. The use of rhetorical devices such as metonymy, metaphor, irony, and others enhance the persuasive power of these visual tropes and commonplaces. These techniques are employed to evoke emotions that foster identification with the cause being defended and disidentification with its opponents or enemies. Indeed, the semiotic resources in my corpus seek to evoke strong emotions such as indignation, anger, solidarity, etc., to instil a sense of determination and resolve in the targeted audiences and encourage them to continue fighting for women's freedom and against their opponents.

Keywords: multimodality; persuasion; pathos; rhetorical situation; framing, collective narrative; social media.

Impersonalization in Photos Accompanying the Reports on Violence in Press

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It is widely acknowledged that conflict and violence are inextricably linked. Conflict serves as a catalyst for a range of violent acts, including war. The conflict that gives rise to violence has permeated a number of larger discourses, including those of the mass media, institutions and others, in both verbal and visual forms. Society typically establishes regulations to restrict the display and exposure of violence among its members. These regulations manifest in various forms, including publishing policies in mass media and community policies on social media. Following the outbreak of the Russo-Ukrainian War on 24 February 2022, the reporting of potentially violent scenes from the various sites of the war theatre in Ukraine and abroad has been based on a strategy of impersonalization in the visual presentation of the acts of violence. As “[r]epresentations include or exclude social actors to suit [the addressee’s] interests and purposes in relation to the readers for whom they are intended” (van Leeuwen 2008: 274), visual

impersonalization (van Leeuwen 1993: 216) in reporting is understood as “image act” (van Leeuwen 1993: 215) and refers to visual representation of social actors metonymically, through the relation of contiguity to parts of human bodies, masses of bodies, or objects or spaces, representing or personifying acts of violence, verbally identified in a text accompanying the image. The aim of this article is to examine the interplay between the verbal and visual texts in order to elucidate the interpretation of the selected photographs from the alleged war crime scenes in the town of Iziium (Kharkiv region of Ukraine) that were posted after the liberation by the Ukrainian army in the selected mass media. The aim of this study is to examine the extent to which national media outlets shield local communities from the repercussions of violent conflict. **Keywords:** impersonalization; violence; mass media; suffering; CDA; multimodal discourse.

Linguistic adaptation of Ukrainian war refugees: a case study of language use in Lithuania

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The beginning of an open-scale war between Russia and Ukraine in 2022 resulted in the displacement of millions of Ukrainians from their homeland, compelling them to seek refuge in Europe and beyond. According to the latest statistics, 6.5 million individuals have fled Ukraine as of February 2024. The Baltic states also demonstrated solidarity by welcoming Ukrainian refugees fleeing the war. Notably, Lithuania exhibited the highest intake among the Baltic states, with approximately 82,000 refugees being hosted. It is widely acknowledged that language is a pivotal element in the process of integration within a society. One of the reasons why Ukrainian war refugees chose to resettle in Lithuania was due to the language issue. Given the shared Soviet Union past of both countries, Russian emerged as the dominant lingua franca for the nations. A research project was initiated in 2023 to gain insight into the linguistic situation of Ukrainian war refugees in Lithuania. The objective was to ascertain the language preferences of Ukrainians in familial, professional and social contexts in Lithuania, as well as their attitudes towards languages. The languages in question are Ukrainian, Russian and Lithuanian. To this end, an online survey was conducted among 100 Ukrainian respondents, along with 15 semi-structured interviews. The research yielded several pivotal findings. Primarily, the majority of Ukrainian war refugees in Lithuania demonstrate bilingualism, with both Ukrainian and Russian serving as family languages for communication within households. Secondly, it was found that Russian and English are the most frequently used languages for professional communications. In social contexts, Russian, Ukrainian and Lithuanian are employed. It is noteworthy that language preferences exhibit variation across generations. For those belonging to older generations, Russian and Ukrainian are the languages predominantly used, whereas younger people predominantly use English. Thirdly, in addition to efforts to maintain the Ukrainian language and culture, Ukrainian refugees recognise the pivotal role of Lithuanians. The majority of them are engaged in the process of acquiring the language of their host country, with the aim of facilitating their social integration.

Keywords: language use; language adaptation; Ukrainian war refugee; bilingualism.

Decoding Brand Persuasion: how multimodal ads mediates critical digital literacy

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This presentation is situated within the Critical Discourse Analysis (CDA) framework, which examines the persuasive narratives employed by brands through multimodal communication in the digital domain. In the digital age, brands employ a combination of visual, textual, and interactive elements to design promotional material that influences consumer perception and behaviour. The objective of this study is to address the following question: What would happen if consumers were able to see beyond the facade? This study aims to elucidate the manner in which these multimodal strategies function as a double-edged sword, serving both as a tool for manipulation and as a catalyst for critical thinking. The research employs the theories of Critical Digital Literacy (CDL), Multimodality, and Semiotics with CDA to investigate how consumerist ideologies are reinforced and how power relations are practised by brands in digital communication. The study analyses the modern digital advertising and communication of select brands in the Indian context, revealing how CDL enables consumers to navigate and resist manipulative strategies in the digital realm and foster more ethically engaged and critically aware digital environments.

Keywords: critical discourse analysis; critical digital literacy; multimodality; branding.

Exploring Multimodal Stories of Inclusion in Commercials

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This research delves into the use of metaphors based on the image schemata of BLOCKAGE, RESTRAINT-REMOVAL, and ENABLEMENT as they unfold within the multimodal narrative of TELIA's commercials. It examines how the theme of inclusion for individuals with disabilities is portrayed. The metaphor of BLOCKAGE symbolizes societal barriers faced by people with disabilities, with visual and auditory elements illustrating the challenges they encounter. This metaphor highlights the urgent need for societal change toward inclusivity. As the narrative develops, the concept of RESTRAINT-REMOVAL emerges, showcasing the dismantling of both physical and attitudinal barriers. The commercials then transition to the metaphor of ENABLEMENT, where TELIA's products symbolize empowerment, showing how technology fosters inclusivity. This transformation from restraint to enablement emphasizes technology's

role in building a more accessible society. The study uncovers how these metaphors work together in TELIA's commercials, shedding light on the representation of disability and inclusion, and revealing the power of commercial narratives in shaping social perceptions and encouraging positive change.

Keywords: metaphors; inclusion; image schema; empowerment; commercials.

Hate Speech in Polish Political Discourse

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As the scholars listed in the bibliography indicate, manipulation in the language of advertising or populist measures in the language of Polish politics represent the most common contexts in which linguistic aggressiveness and the use of shocking phrases to affect the recipient are observed (cf. e.g. Bralczyk, 1999:222, 2003:74, Ożóg, 2004:40). The analysis of aggressive strategies in the language of the political space remains a dominant theme in linguistic considerations (see Habrajska, 1994; Kochan, 1994; Kołodziejek, 1994; Kamińska-Szmaj, 2007a; Kochan, 2007; Taras, 2007b; Czelakowska, 2008; Dąbrowska, 2009; Wiśniewska, 2010). However, the study of aggressive behaviour is not limited to this context, and linguists are also interested in examining similar phenomena in other social and cultural environments. For further details, please refer to the following sources: Brus (2005), Wojciechowska (2006), Skowronek and Skowronek (2007), Podracki and Trysińska (2007), Kochmańska and Taras (2010, ed.), Taras (2011b). The processes of language aggression manifested at the verbal level (among linguistic expressions – verbal actions aimed at humiliating, ridiculing or humiliating the actant, include, for example, insults, slurs or invectives), affect almost all spheres of reality, from family and school through sport and the army to politics and religion. However, only a few areas of the world surrounding us become the subject of systematic research and studies. This presentation will demonstrate references to language patterns that illustrate hate speech observable in Polish political discourse. The demonstration will be based on available corpus studies, such as the Polish Parliamentary Corpus (CLARIN), which comprises excerpts from political speeches during Polish parliamentary debates. The speeches in question will be those in which former and current Polish political figures have employed hate speech.

Keywords: hate speech; manipulation; linguistic aggressiveness; Polish political discourse; Polish politicians; corpus studies.

Narratives and Personification in Modern Advertising: a trend analysis

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This study examines the evolving landscape of contemporary digital advertising, in which the use of storytelling and personification have emerged as powerful tools for engaging consumers and shaping brand perception. Advertisers are moving beyond the traditional emphasis on product features and benefits, embracing narrative-driven approaches that facilitate deeper, more emotional connections with their audiences. This shift reflects a growing recognition that consumers are not simply rational actors seeking information; rather, they are complex individuals driven by a range of factors, including emotions, values, and aspirations.

This research draws on established theories of narrative persuasion (Ferrari, 2018; Elbert, 2022) to examine the ways in which storytelling techniques, such as transportation and character identification, enable advertisers to capture the imagination of consumers and reduce resistance to persuasive messages. The creation of persuasive narratives that resonate with the audience on an emotional level allows advertisers to foster a sense of empathy and connection, thereby increasing the memorability and impact of their messages. This article examines the ways in which the strategic incorporation of narrative elements, including plot, character development, and emotional arcs, can enhance audience engagement and contribute to a more positive brand experience.

Furthermore, this study analyses the role of personification in the creation of relatable and engaging brand identities. From the Michelin Man to the contemporary brand "personas," personification endows brands with human-like qualities, thereby fostering familiarity and facilitating the formation of pseudo-social connections (Barré, 2023). The act of anthropomorphising brands enables advertisers to foster a sense of intimacy and trust, thereby facilitating consumer identification with the brand on a personal level. This article examines the various ways in which personification is utilised in digital advertising, with a view to evaluating its influence on brand perception, consumer attitudes and purchase intentions.

The present study employs a detailed content analysis of a sample of social media campaigns and a selection of popular video advertisements to provide empirical evidence of the ways in which storytelling and personification are used to shape consumer behaviour in the digital age. The findings demonstrate the complex ways in which these integrated strategies contribute to brand building, customer loyalty, and overall advertising effectiveness in the dynamic and evolving digital landscape.

Keywords: storytelling; personification; narrative persuasion; brand perception; consumer engagement.

Multimodality of Interactive Digital Narratives: the case of Florence and inanimate Alice

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The digital medium presents novel opportunities for the construction of narrative. Interactive digital narrative “describes narrative expressions in the digital medium that change due to input from an audience” (Koenitz, 2023, p. 1). The interactive nature of digital narratives often results in the expression of multiple perspectives, influencing the manner in which the narrative unfolds. This paper will examine the distinctive characteristics of interactive digital narratives, which differentiate them from other forms of narrative. Interactive digital narratives are multimodal discourses, combining verbal, visual, and aural modes of expression. One of the key research questions we aim to address is the impact of interactivity on the creation of multimodal meanings. The following section will present an analysis of two interactive digital narratives. The two digital narratives under consideration are *Florence* (Mountains, 2018) and *Inanimate Alice* by Kate Pullinger and Chris Joseph. In the course of the research, a range of methods are employed, including a multimodal social semiotic approach that emphasises the construction of meaning across all modes (Kress & Jewitt), the grammar of visual design (Kress & Leeuwen, 2006), as well as typologies of text-image relations, with a particular focus on the pragmatic dimension, namely inferential meaning (Dicerto, 2018).

Furthermore, the originally designed methods are applied to film analysis, particularly Tseng’s (2013) theory of cross-modal cohesion, which is based on tracking cross-modally realised characters, objects, actions, and settings. The analysis entails the construction of cross-modal cohesive chains. It is proposed that cross-modal cohesion can be identified in interactive digital narratives through an examination of the interaction between the visual, verbal, and aural components of identity chains. Please refer to Dicerto (2018). *Multimodal Pragmatics and Translation: A New Model for Source Text Analysis*. Cham: Palgrave Macmillan. Koenitz, H. (2023). *Understanding Interactive Digital Narrative: Immersive Expressions for a Complex Time*. Abingdon, New York: Routledge.

Keywords: interactive digital narrative; multimodality; text-image; relations; cross-modal cohesion.

The Effects of Profane Polish Language upon Persuasive Communication: an experimental study

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The objective of this research is to ascertain the impact of the use of profanity in communication on the recipient’s attitudes and the speaker’s perceived credibility. The aim of this study is to ascertain whether the utilisation of inappropriate Polish language in a communication context diminishes the recipient’s perception of the communicator’s credibility or, conversely, whether the use of vulgar language enhances the persuasive efficacy of communication. The experimental study is based on a questionnaire distributed via the SurveyPlanet platform. The questionnaire was completed by university students from Cracow, both male and female, who listened to two recordings that combined two persuasive talks. One of the talks included vulgar phrases, while the other did not. The modified Speech Dialect Attitudinal Scale (SDAS) was used to evaluate the listeners’ attitudes on two dimensions.

Keywords: persuasive language; obscene language; speech dialect attitudinal scale; persuasive communication.