

# Książka abstraktów / Book of abstracts



**Zwrot**

**ku multimodalności**

**w komunikacji**

**Język trzeciego**

**tyśiąclecia XIV**

**The Multimodal**

**Turn in**

**Communication**

**Language in the**

**Third Millennium Fourteen**

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Kraków

# Plenary presentations

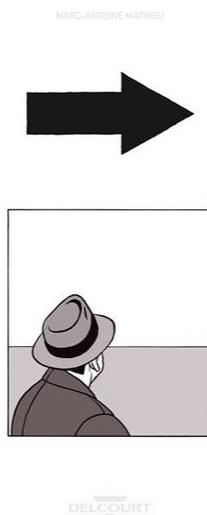
1/ Charles Forceville, University of Amsterdam, Netherlands

## The JOURNEY metaphor in Marc-Antoine Mathieu's graphic novel → (*Sens*)

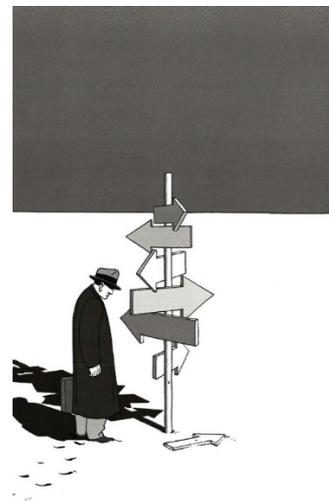
Whereas we tend to associate stories primarily with language, the verbal mode is not necessary to narrate even quite complex tales. This presentation analyses Marc-Antoine Mathieu's completely wordless → – also known as *Sens* – published in 2014, to demonstrate that viewers understand this graphic novel by drawing on (1) their knowledge of story conventions (e.g., Sternberg 1978, Bal 2017); (2) their comprehension of the ways in which the medium of the graphic novel is able to narrate (e.g., McCloud 1993, Groensteen 2013, Cohn 2013, Forceville 2023); (3) their embodied awareness of image schemas, specifically the SOURCE-PATH-GOAL schema that is at the root of the JOURNEY metaphor (e.g., Johnson 1987, Forceville & Jeulink 2011); (4) familiarity with any other relevant literary texts and cultural knowledge they happen to be able to recruit.

The first half of the presentation will begin by charting general narrative conventions and the specific affordances & constraints of the graphic novel medium. After that it is explained how the SOURCE-PATH-GOAL schema structures the concept of the JOURNEY literally and the concepts of TIME, QUEST, and STORY metaphorically. The second half of the presentation will discuss a number of pictures from → to show how the various knowledge sources are recruited to make sense (sic) of this graphic novel.

The presentation aims to emphasize the interrelation between visual (and multimodal) communication and cognition, to illuminate the importance of the JOURNEY metaphor, to contribute to the study of comics and graphic novels, and to pay tribute to Mathieu's amazing work of art.



Front cover of Marc-Antoine's →/*Sens* (© Delcourt 2014).



The protagonist of → constantly needs to decide in which direction to walk.

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**2/ Prof. Michał Szawerna, University of Wrocław,  
Neil Cohn, Tilburg University, Netherlands**

### **Dimensions of iconicity in graphic representations**

This paper explores the complexity of iconicity in graphic representations, particularly in comics. While pictures are often perceived as straightforwardly iconic, resembling what they depict, we argue that this perception oversimplifies the intricate relationship between iconicity, conventionality, and meaning-making. We emphasize that visual lexicons in comics are structured similarly to verbal lexicons, involving both conventional forms and creative expressions. The paper discusses semiotic foundations, highlighting Peirce's triadic model of signification, which includes iconicity, indexicality, and symbolcity. It also examines how iconicity manifests in various forms, such as imagetive and diagrammatic iconicity, and how these forms interact with cultural and individual styles. We conclude that understanding the graphic modality's complexity is essential, as it reveals the nuanced ways in which meaning is constructed and interpreted in visual languages, challenging the notion that graphic representations are inherently simple.

**3/ Prof. Iwona Loewe, University of Silesia, Poland**

### **Tekstocentryczność po zwrocie obrazowym. Naukowiec, prosument, dziecko w mediosferze**

Artykuł podnosi wątek multimodalności jako emblematycznej cechy rzeczywistości, która otacza współczesnego człowieka. Autorka zauważa paradoks tego stwierdzenia, które jest prawdziwe także dla epok wcześniejszych oraz ich wytworów. Podejmuje więc dalsze obserwacje, jako punkt startowy przyjmując kulturowy zwrot obrazowy (iconic turn), który nastąpił po zwrocie językowym, co dla rozważań ma znaczenie. Współcześnie multimodalność utożsamia się z mediami ekranowymi, które wytworzyły mediosferę. W niej odnaleźć się zatem muszą zarówno dziecko (jako reprezentant sfery edukacji), prosument (jako reprezentant sfery mediów instytucjonalnych oraz społecznościowych) oraz naukowiec (jako reprezentant obiektywnej akademii). Dla pierwszego z nich Autorka omówi przykład kompetencji medialnych. Dla drugiego przykładem będzie omówienie logowizualności, grafizacji mowy, dyspersji informacyjnej). Dla trzeciego omówionym przykładem będą warunki semiotycznej syntezy multimodalnej, rewizja obiektów badań w nauce.

English translation:

### **Text-centrism after the iconic turn. A scientist, a prosumer, a child in the mediasphere.**

The article raises the topic of multimodality as an emblematic feature of the reality surrounding the modern human being. The author notices the paradox of this statement, which is also true for the previous eras and their output. Therefore she makes further observations, taking as a starting point the cultural iconic turn that followed the linguistic turn, which is relevant to her considerations. Today, multimodality is connected with screen media, which created the mediasphere. Children (as representatives of the sphere of education), prosumers (as representatives of the sphere of institutional and social media), and scientists (as representatives of objective academia) must all find their place in it. In the first group, the author will discuss the example of media literacy. In the second, logovisuality, speech graphisation, and information dispersion will be discussed. In the third, the discussed example will be the conditions of semiotic multimodal synthesis, a revision of research objects in science.

#### **4/ Dr Janina Wildfeuer, University of Groningen, Netherlands**

##### **Navigating the multimodal turn: from theory to competencies**

The multimodal turn in communication has fundamentally altered how meaning is constructed, interpreted, and negotiated across digital platforms and current media landscapes. While multimodality research has provided robust theoretical frameworks for analyzing these shifts, the rapid changes that our communication habits are undergoing demand more than analysis: we need to develop competencies to navigate this complex terrain. In this talk, I will discuss that multimodality research is not only the lens for understanding digital communication, but also a critical tool for building these competencies and skills needed to engage with it effectively. My analytical examples will be case studies from social media (especially short content videos), AI-generated content (images and videos), and computer games (partly with educational purpose). I will show how theoretical precision, comprehensive corpus analyses, and critical engagement with the semiotic complexity of these media helps us develop a key vital competence: multimodal literacy. Both in methodological as well as practical contexts, this key competence will help to better understand and work with the dynamics of meaning in digital cultures. My talk thus aims to bridge theory and practice with actionable insights and methodological tools to navigate the multimodal turn professionally.

# Presentations in parallel sections

**5/ Dr Olga O'Toole, Jagiellonian University, Poland**

## **What's in a name? A cross-cultural digital discourse analysis of incel and przegryw identity performance online**

The paper presents a comparative analysis of the well-established online Polish-language and English-language incel communities of incels.is and wykop.pl from a multimodal perspective. It has been well-documented in the literature that the incel community, which makes up only one part of the wide range of manosphere subgroups (McGlashan & Krendel 2024), is defined by virulent misogynistic discourse that is particularly focused on drawing a negative image of women, and that its members are defined by the supposed inaccessibility of sexual capital (Bourdieu 1996, Green 2013).

It would be an error, however, to claim that the two discursively-based cultures on wykop.pl and incels.is share much similarity in the way that they communicate and construct their identities. The analysis attempts to explain the differences in self-identity practices, highlighting that the focus on aggrieved entitlement in both the discourse of Polish users and English-language users highlights varying aspects of the phenomenon. The analysis uses publicly available posts on both incels.is and wykop.pl, investigating the language of posts and other multimodal means of expression (such as memes and gifs) to look at the way that users index class and social identity in indicating community membership.

The two separate language corpora are analyzed in the available CAQDAS software (namely, MaxQDA and Antconc), coding for features that are graphic-based and linguistic, as well as for social categories, like the representation of sexual fields (Green 2013).

**6/ Mgr Jakub Handzlik, Jagiellonian University, Poland**

## **The digital crucible: affordances, intertextuality, and the reconstruction of political discourse on X**

Historically, state-level political communication was characterized by formal, unilateral transmission, typically relying on official press releases and carefully curated diplomatic statements. Until recently, the idea that high-stakes geopolitical communication would unfold via the micro-blogging logic of social platforms seemed anathema to serious diplomacy. The Russia–Ukraine war, however, has fundamentally disrupted this paradigm, positioning X (formerly Twitter) as the crucible of discursive meaning-making, in which the narratives of modern conflict are forged and contested. This paper explores the linguistic distinctiveness arising from this shift, analyzing how the technological affordances of the platform enforce a new kind of political literacy. Utilizing a corpus of state-aligned Ukrainian digital content, the research investigates how multimodal ensembles – comprising text, image, and metadata – are operationalized to curate a national stance while delegitimizing the aggressor. Findings indicate a systematic deployment of “vernacular creativity” to navigate the volatile attention economy of the platform. By appropriating the informal, ironic registers of internet culture, state actors bridge the gap between institutional authority and digital subcultures. Linguistically, this manifests through graphemic innovation and vivid conceptual metaphors that reframe complex military dynamics into accessible narratives. Visually, the discourse relies on complex intertextual references that connect local geopolitical realities with global cultural codes, thereby mobilizing Western solidarity. Furthermore, the role of “semantic circles” created by hashtags and emojis is highlighted; these paralinguistic cues function

not merely as decoration but as framing devices that stabilize interpretative alignments. Ultimately, the study contends that the platformization of politics engenders a novel semiotic register; here, the algorithmic and spatial constraints of micro-blogging necessitate a semantic density that fundamentally reconfigures the articulation of political power.

## **7/ Prof. Kurt Feyearts, KU Leuven, Netherlands**

### **Interacting cities. Buildings and spaces as elements of (inter)subjective construal**

At the 19th Biennale Architecture exhibition in Venice (2025), the pavilions of both Poland and Latvia had artistic architectural projects on display documenting for both rural and domestic landscapes various material manifestations of the human desire for (a sense of) security. In the case of Latvia, these artifacts involved all kinds of recently installed military defensive objects and structures guarding the border with Russia and Belarus. The thematic focus of the Polish exhibition on the other hand was on “building a sense of security in [housing, KF] architecture” by zooming in on various objects (like locks, fuses, motion sensors, evacuation signs etc.) which can be found in and around our modern houses and meant to guarantee people’s security inside the house. Both projects manifested a clear interdisciplinary scope claiming socio-architectural meaning for these objects and structures, which accordingly cannot be reduced to subject-external, static objects with inherent architectural meaning.

On the background of overlapping linguistic paradigms such as socio-cognitive linguistics, conversation analysis (Haddington et al. 2013; Mondada 2014, 2019), spatial discourse analysis (Ravelli & McMurtrie 2016), pragmatics of space (Jucker et al. 2018; Hausendorf & Jucker 2022), interaction architecture analysis (Hausendorf & Schmitt 2016), among others, this contribution aims to lay out the interactional potential of (parts of) buildings and urban spaces as agent-like resources in the multimodal process of meaning making. On the basis of a small set of photographs we will analyze to what extent buildings and spaces may encounter as material interactants, manifesting various grounding construal mechanisms (Croft & Cruse 2006) like perspective (Dancygier & Vandelanotte 2017), subjectification (Langacker 2001/2008; De Smet & Verstraete 2006), human-scale metonymic compression (Fauconnier & Turner 2002), but also various aspects of different types of modality (Mortelmans 2012; Nuyts 2025). Peepholes in front doors, for instance, express the inhabitants’ intention to see who is standing in front of the door while at the same time not willing to be seen themselves; video cameras or motion sensors express a warning that passers-by are being watched and not allowed to trespass; high (glass covered) walls and steel pointy grids and bars in front of windows speak of a certain degree of defensive aggression on behalf of the owner not willing to allow anybody near or on their property; ramps or lowered curb stones or thresholds to enable bikes, steps, strollers, or wheelchairs to conveniently transit different spaces etc. Very much like the exhibits in the Polish and Latvian Biennale pavilions, ordinary urban objects and spaces can be unpacked as material anchors (Hutchins 2005), thus granting access to an interpretation of underlying complex interactional processes involving (inter)subjective aims and intentions, stance and modalities, affect etc. On a broader theoretical level, this exploratory study advocates the analytical broadening of the process of meaning making into the domain of space and materialities.

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## **8/ Prof. Jan Chovanec, Masaryk University, Czechia**

### **Football fandom and multimodal group identity construction**

Recent research in the area of sports linguistics has addressed a broad range of discourses that involve very diverse social actors, ranging from players, fans, the media and the general public (Callies and Levin 2019; Ross et al. 2025). A rather specific form of communication consists of the coordinated communicative acts produced by fans in sports arenas, such as football stadiums, which take diverse forms and functions. The signing of chants, the production of fireworks displays and the deployment of various visual elements serve as markers of ingroup cohesion and an almost ritual performance of fan-group (and sometimes regional/local) identity on the one hand, and as potent expression of inter-group rivalry or even political messages addressed to various present or absent stakeholders on the other hand (Schiering 2008; Gushwan 2014).

This paper provides a framework for describing collective fan action in football stadiums as a complex multimodal communicative act (cf. Callies 2023) that is grounded in a specific participation framework and involves significant reliance on shared background knowledge in order to contextualize the intended and inferred meanings of such acts. To this end, the presentation describes an example of a choreographed collective action from a recent match of the European football league, where the multimodal message constituted by the slogan was interpreted in quite different ways by the two cultural communities involved, resulting in a public controversy: what the producers intended as a playful, contextually grounded and metaphorical battle cry aimed at their opponents came to be interpreted by members of the target culture as an offensive and allegedly racist act.

Based on data from one of the team's fan-based social media accounts, from Czech news reports and from online comments, the paper offers a sociopragmatically-inspired discourse analysis of

how miscommunication may arise in cross-cultural encounters. It argues that the processes of recontextualization, intertextuality and interdiscursivity, which underlie transformative uses of prior texts, are potentially inherently problematic in intercultural communication, even in contexts (such as collective fan action in football stadium) where taunting, provocation and rivalry are part of discursive conventions of this peculiar genre.

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**9/ dr Julia Ostanina-Olszewska, University of National Education Commission, Kraków, Poland**

### **Shifting images of gender: A multimodal comparison of two Polish language textbooks *Uczymy się polskiego 1* and *Hurra!!! Po polsku 1***

This study investigates gender representation in Polish as a foreign language textbooks, specifically comparing *Uczymy się polskiego 1* (1984) and *Hurra!!! Po polsku 1* (2020). Utilising a Multimodal Discourse Analysis (MDA) approach, we examine how these textbooks portray professional and domestic roles of men and women through text and images. Our findings reveal differences in gender representation between the two textbooks, reflecting broader societal changes over time. While *Uczymy się polskiego 1* adheres to traditional roles, *Hurra!!! Po polsku 1* shows a more balanced and progressive portrayal of gender roles. Additionally, even though the more recent textbook tries to balance gender representation and contains depictions challenging traditional gender roles, there are also images reinforcing them. The paper demonstrates the necessity of examining educational materials through a critical lens to advance gender equality and proposes methodological frameworks and future research directions to promote greater inclusivity in educational contexts.

**10/ dr Aleksandra Majdzińska-Koczorowicz, University of Łódź**

### **Multimodal tropes in football tifo displays**

Tifos are in-stadium football fan displays that combine various semiotic modes—words, images, sound, gesture, and movement. These spectacles may include diverse elements, such as choreography, flags, chants, slogans, banners, and pyrotechnics. Their primary purpose is expressive, as they demonstrate fans' support, frame collective identity, and show respect or its lack toward opponents. They often engage in a dialogue between fan groups through allusion and intertextuality, often drawing on earlier displays. At times they serve a referential communicative function, addressing issues meaningful to the team, or pointing to significant historical, political, and social events. Despite the impressive size of banners (some spanning an entire tribune), their communicative content must be condensed and brief, which is achieved through figuration.

The presentation aims to focus on the bimodal construal of selected Polish and European tifos, and discuss them as examples of multimodal communicative practices that exhibit rhetorical tropes, such as metaphor, metonymy, hyperbole, irony. The analysis will be conducted within the Cognitive Linguistics framework, with a reference to the Conceptual Metaphor Theory (Lakoff & Johnson, 1980), Multimodal Trope Theory (Forceville, 2024), and Conceptual Integration Theory (Fauconnier & Turner, 2002). This integrated framework is aimed to describe the complex and often implicit messages conveyed in rich messages constructed in tifos.

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## 11/ Dr Larysa Makaruk, National University of Ostroh Academy, Ukraine

### Exploring semiotic shifts through multimodality

In this era of technological advancements, scholars in the area of linguistics are faced with the urgency of expanding its boundaries to keep pace with recent developments in the field of mass media communications. These circumstances bring about pressure for scholars and researchers to move beyond the scope of traditional paradigms, which are sometimes no longer able to provide a sufficient foundation for analysis.

One critical reason for reexamining the overall framework of linguistic theory is the massive increase in the use of signs in the mass media, which is an integral part of multimodal communication. One phenomenon that has emerged in recent years is the “sign within a sign,” for which no formal term has yet been devised in the field of multimodality studies. This pattern is becoming increasingly common: existing illustrative material demonstrates numerous cases in which a single grapheme within a word (which can be considered a sign in itself) can be replaced by a pictogram, a figure, a punctuation mark, or an image as a visual element. This totally changes the appearance of that grapheme and of the entire word of which it is a part. This also alters the nature of the word in terms of semantics, syntax and pragmatics.

Existing approaches to this topic in recent multimodal studies have focused on the multimodal embedding (Kiros, Salakhutdinov, & Zemel, 2014; Mai, Hu, & Xing, 2019) and resemiotization (Iedema, 2003), utilizing extensive examples of mass media discourse, but not providing an exhaustive investigation of the problem. This points to the fact that further work should be carried out in several areas:

- creating a more detailed description of new hybrid sign types (graphemes and words (lexemes)), and their architecture;
- reconsidering the existing methodological background and suggesting possible new avenues for studying multimodal signs, as opposed to those which have long been in use for studying monomodal ones;
- studying cases where there are several modalities within one word, as well as determining the different semiotic systems to which those signs belong;
- demonstrating ways in which graphemes can become iconic in nature, taking the form of images and becoming part of a language code, as well as constituting effective devices for conveying visual meaning.

This research highlights the potential for innovative approaches to semiotic analysis, emphasizing how contemporary patterns of expression in the mass media are becoming increasingly hybrid, interactive, and multimodal in nature. Recognizing these patterns and placing them within logical

categories will open up new possibilities for understanding the evolution of modern digital communication.

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## 12/ Tytus Dunin, University of Warsaw, Poland

### **„Tak to to, tak to to, tak to to, tak to to!...” – czyli jak komputer może dokonać analizy wersologicznej. Prezentacja nowej wersji programu „Metrificale”**

Dyskusja nad systemowym ujęciem funkcjonowania akcentu w języku polskim nie cieszy się szczególnym zainteresowaniem od II poł. XX w., kiedy to rozgorzała debata nad dwoma ujęciami polskiej akcentuacji: teorią zestroju akcentowego Marii Dłuskiej i teorią grup wyrazowych Witolda Mańczaka. Od tego czasu badania eksperymentalne (np. te Marii Steffen-Batogowej) potwierdziły pewne aspekty koncepcji Marii Dłuskiej, która po dziś dzień dominuje w nauczaniu akademickim jako najlepiej odpowiadająca temu, jak użytkownik języka realizuje przycisk w mowie i temu, jak poeci wykorzystują to zjawisko w budowie regularnych struktur w wierszach. Kwestią otwartą jednak pozostała przydatność i stosowność tej teorii (jak i wszystkich wcześniejszych) w komputerowej analizie tekstów w języku polskim.

Referat ten dotyczy działania programu „Metrificale” oraz założeń przyjętych podczas jego projektowania, przede wszystkim koncepcji ciężkości akcentowej sylaby wypracowanej przez autora na podstawie badań Marii Steffen-Batogowej, która pozwala nie tylko na dostosowanie dotychczasowych teorii polskich prozodystów do formalnej, bezkontekstowej i algorytmicznej analizy wiersza, lecz także umożliwia bardziej spójny podział między akcentem jako zjawiskiem systemowym a akcentem jako cechą fizyczną wypowiedzenia, pozwala też uwzględnić modalność audialną tekstu graficznego – podczas gdy podział ten nie był wyraźnie zaznaczony w dotychczasowych opracowaniach polskiej prozodii. Poruszone zostaną ponadto kwestie podziału tekstu na sylaby, wyjątków w akcentuacji i ograniczeń formalnej analizy wiersza. Zaprezentowany zostanie również rozwój poszczególnych komponentów programu, m. in. nowego algorytmu do sylabifikacji i wykrywania rymów, asonansów i konsonansów.

English translation:

„Tak to to, tak to to, tak to to, tak to to!...”<sup>1</sup> – How a computer can perform versological analysis. Presentation of the new version of the “Metrificale” program

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<sup>1</sup> The onomatopoeic reference to “Lokomotywa,” a Polish poem for children by Julian Tuwim, the verse variously translated: e.g. as “hug along, tug along, chug along, tug along!” or “DUM-buDUM, DUM-buDUM DUM-buDUM-DUM!”.

The discussion on the systemic approach on the function of accent in the Polish language seems to have been of little interest since the second half of the 20th century, when a debate erupted over two approaches to Polish stress: Maria Dłuska's theory of phonological tuning and Witold Mańczak's word groups theory. Since then, experimental research (e.g. that of Maria Steffen-Batogowa) has confirmed certain aspects of Maria Dłuska's concept, which to this day dominates academic teachings as the one that best corresponds to how language users implement stress in speech and how poets use this phenomena in poems when constructing regular structures. However, the usefulness and appropriateness of this theory (as well as all the previous ones) in the computer analysis of Polish texts remains an open question.

This paper deals with the functioning of the Metrificale program and the assumptions made during its development, mainly Batogowa's concept of accentual weight, which not only allows to adapt the existing theories of Polish prosodists to a formal, context-free, and algorithmic analysis of poetry, but also enables more consistent division between stress as a systemic phenomenon and stress as a physical characteristic of speech, and also allows the audial modality of the graphic text to be considered. These divisions have not been clearly marked in previous studies of Polish prosody. The issues of dividing text into syllables, exceptions in accentuation, and the limitations of poetry analysis will also be addressed. The development of individual components of the program, including a new algorithm for syllabification and the detection of rhymes, assonances, and consonances, shall also be presented.

**13/ Michał Ejankowski, Adam Mickiewicz University of Poznań, Poland**

### **Beyond language modalities: decoding EEG neural representations of linguistic processes using machine learning**

In the era of digital communication, the definition of multimodality expands beyond externalized text, image, and sound to include internal neural states. Cognitive representations of neural activations constitute a latent modality of communication that remains largely unexplored in traditional linguistics. Recent developments in machine learning architectures have enabled the scientific community to decode these signals, effectively treating neural activity as a translatable mode of language (Lee et al., 2021; Abdulghani et al., 2023; Herff et al., 2015). This presentation explores the intersection of computational neuroscience and linguistics by investigating the translation of electroencephalographic (EEG) signals into linguistic units. To ensure methodological reliability, this research utilizes pre-existing, high-quality neurophysiological data from the open-source ERP CORE dataset (Kappenman et al., 2021). By treating the EEG signal as a distinct biological "mode" of communication, this project aims to bridge the gap between internal cognitive states and external digital representations. The presentation will address the methodological challenges of extracting semantic features from high-dimensional neural data and the implications of such decoding for future multimodal interaction. Preliminary results on the classification accuracy of linguistic targets will be presented, highlighting the potential for direct brain-to-text technologies. This work presents findings from ongoing undergraduate thesis research.

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#### **14/ dr Joanna Byszuk-Podsadniuk, Polish Academy of Sciences, Kraków**

##### **Towards multimodal stylometry: a case study of "Doctor Who" analysis**

This presentation summarizes findings from "Towards Multimodal Stylometry: A Computational Investigation of the Language of Audiovisual Works", an already defended PhD project that extends stylometric inquiry beyond written texts to the multimodal environment of contemporary television. The study brings together computational and quantitative linguistics, multimodality, and methods from digital humanities to examine how creative workers—showrunners, writers, directors, and cinematographers—shape the artistic expression of a television series through distinct layers of language, both verbal and non-verbal.

Using Doctor Who (2005–2022) as a large, well-documented case study, the project pursued four overarching goals: assessing the feasibility of applying stylometric techniques to audiovisual media; developing a methodological framework for multimodal stylometry; identifying which textual, visual, and sonic layers carry detectable authorial signatures; and evaluating how specific creative roles influence these stylistic signals.

The study combined theory of multimodality with metadata analysis and computational examinations of text, image, and audio. Metadata on authorial credits uncovered patterns of collaboration, highlighting how successive showrunners—Russell T Davies, Steven Moffat, and Chris Chibnall—reconfigure creative teams and imprint distinct stylistic trajectories on the series. Textual stylometry of transcribed dialogue revealed that showrunner influence is the most pronounced, though writers' individual styles also leave measurable traces. Image-based analyses (shot lengths, color palettes, light ratios) showed strong contributions from showrunners and cinematographers, exposing tensions between personal artistic direction and broader industrial trends. Sound analysis, involving Mel spectrograms and amplitude variability, suggested that auditory style may be less sensitive to staff turnover, raising questions about conventions and constraints within television sound design.

Together, these findings demonstrated that multimodal stylometry can uncover layered patterns of authorship and collaboration in audiovisual media. As will be discussed in the presentation, the project proposed a transferable methodological framework and invites further research across other genres and formats, contributing to a more comprehensive understanding of creative influence in complex, collaboratively produced cultural works.

#### **15/ dr Celina Heliasz-Nowosielska, University of Warsaw, Poland**

##### **Czy warto komunikować się multimodalnie? O wpływie multimodalności na percepcję działań komunikacyjnych w Korpusie Narracji o Komunikacji**

W referacie odpowiem na pytanie tytułowe, odnosząc się do relewantnych pod tym względem wyników analiz zawartości Korpusu Narracji o Komunikacji. Korpus ten, zgromadzony w ramach badań własnych, stanowi obszerny zbiór relacji ze 150 działań komunikacyjnych, przedstawionych

w 23 fragmentach filmowych, zdawanych przez 101 osób, różniących się wiekiem, płcią i wykształceniem.

W korpusie możliwe było przesłедzenie tego, jak użycie kompilacji działań o różnych modalnościach wpływa na percepcję interakcji, zwerbalizowaną w relacji z danej kompilacji. Porównaniu poddano zarówno same techniki zdawania sprawy z kompilacji działań multimodalnych, jak i oceny tych działań, wyrażane dodatkowo przy okazji ich relacjonowania.

W zakresie istotnym w celu udzielenia odpowiedzi na pytanie tytułowe referatu, badanie pokazało, że realizowanie tych samych lub podobnych funkcji komunikacyjnych za pomocą działań o różnych modalnościach może wpływać na możliwości zapamiętania i werbalizacji tych działań, a także na to, jak mogą zostać ocenione.

English translation:

Is multimodal communication worth using? On the impact of multimodality on the perception of communicative actions in the Corpus of Communication Narratives

In this paper, I will answer the question presented in the title, referring to the relevant results of the analysis of the Corpus of Communication Narratives. This corpus, compiled as part of my own research, is an extensive collection of 150 accounts of communication activities, presented in 23 film clips, given by 101 people of different ages, genders, and educational backgrounds.

The corpus made it possible to trace how the use of complications of actions with different modalities affects the perception of interactions, expressed in relation to a given compilation. The comparison covered both the methods of reporting multimodal actions, expressed additionally when talking about them. In terms of answering the question posed in the title of this paper, the study showed that carrying out the same or similar communication functions using different modalities can influence the ability to remember and verbalize these actions, as well as the way they may be evaluated.

**16/ prof. Michał Szczyszek, prof. Karolina Ruta-Korytowska, prof. Marta Wrześniewska-Pietrzak, Adam Mickiewicz University of Poznań, Poland**

### **Multimodalność w polskim dyskursie politycznym - krytyczna weryfikacja zasady Mehrabiana (7%-38%-55%) na podstawie wybranych wypowiedzi polityków**

Referat koncentruje się na krytycznej weryfikacji zasady A. Mehrabiana (7%-38%-55%) opisującej wpływ kanału werbalnego (słowa), parawerbalnego (ton głosu) i niewerbalnego (mowa ciała) na percepcję komunikatu (wypowiedzi polityka), zwłaszcza w sytuacjach wypowiedzi niepozbawionych warstwy emocjonalnej.

Przyjęte ramy badawcze zawężają analizę do współczesnego polskiego dyskursu politycznego, obejmującego oficjalne wystąpienia i monologi zróżnicowanych przedstawicieli sceny politycznej – zarówno z okresu przed, jak i po zmianie rządu (grudzień 2023). Materiał badawczy stanowi celowo dobrana próba wypowiedzi 10 osób, które różnią się ze względu na wiek, płeć lub przynależność polityczną. Do analizy wykorzystano 2-3 krótkie wystąpienia (do 3 minut) każdej z osób. Tematyka wypowiedzi dotyczy tych samych lub podobnych kwestii politycznych lub społecznych, co pozwala zobaczyć podobieństwa i różnice między nimi w zakresie obecności komponentu emocjonalnego w komunikacie.

Analiza multimodalna zostanie przeprowadzona z wykorzystaniem cyfrowych narzędzi badawczych, w tym metod uczenia maszynowego (sztucznej inteligencji), co pozwoli na obiektywną ocenę ilościowego udziału poszczególnych modalności w danej wypowiedzi. Głównym celem jest ustalenie, czy i w jakim stopniu proporcje Mehrabiana utrzymują się w specyficznym ustrukturyzowanym i kontrolowanym środowisku komunikacji politycznej, gdzie celowość i intencjonalność przekazu werbalnego jest zazwyczaj wysoka.

Otrzymane wyniki pozwolą zweryfikować zastosowanie zasady Mehrabiana do tego typu tekstów, pozwolą też wyciągnąć wnioski dotyczące specyfiki odbioru i budowania komunikatu w polskim dyskursie oficjalnym, a także sformułować dalsze hipotezy badawcze dotyczące analiz porównawczych wypowiedzi funkcjonujących w obrębie dyskursu politycznego czy też szerzej - publicznego.

English translation:

Multimodality in Polish political discourse – a critical review of Mehrabian's 7-38-55 Rule based on selected quotes from politicians

The paper focuses on the critical review of A. Mehrabian's 7-38-55 rule, describing the influence of verbal (words), paraverbal (tone of voice), and nonverbal (body language) means of communication on the perception of a message (a politician's statement), especially in situations where the statement is not devoid of emotion.

The adopted research approach limits the analysis to contemporary Polish political discourse, including official speeches and monologues by various representatives of the political scene, both from before and after the change of government (December 2023). The research material consists of a deliberately selected samples of statements by 10 people who differ in terms of age, gender, or political affiliation. The analysis uses 2-3 short speeches (up to 3 minutes) by each person. The topics of the statements relate to the same or similar political or social issues, which allows us to see the similarities and differences between them in terms of the emotional component in the message.

The multimodal analysis will be performed using digital research tools, including machine learning (artificial intelligence) methods, which will allow for an objective estimate of the quantitative share of each modality in a given speech. The main objective is to determine whether and to what extent Mehrabian's proportions hold true in a specifically structured and controlled environment of political communication, where the aim and intentionality of verbal communication is usually high.

The obtained results will allow us to verify the application of Mehrabian's rule to this type of texts, draw conclusions about the specifics of perception and communication construction in Polish official discourse, and formulate further research hypotheses about comparative analysis of statements used in political discourse or, more broadly, public discourse.

**17/ dr Magdalena Kawęcka, John Paul II Catholic University of Lublin, Poland**

### **Onimiczne komponenty memów: perspektywa multimodalna**

Celem wystąpienia jest analiza funkcji onimicznych komponentów w memach internetowych ujmowanych jako komunikaty multimodalne. Odwołując się do założeń współczesnej onomastyki oraz multimodalnej analizy dyskursu, badanie skupia się na analizie mechanizmów, za pomocą których nazwy własne – w tym antroponimy i toponimy – współtworzą znaczenie memu w interakcji z warstwą wizualną, typograficzną i intertekstualną.

Przedmiotem analizy są wybrane formy memetyczne rozpowszechnione w polskiej przestrzeni medialnej w latach 2023–2025. Zestaw materiałowy obejmuje przede wszystkim memy oparte na znanych postaciach życia publicznego. Badanie pokazuje, że elementy onimiczne pełnią kluczowe role: identyfikacyjną, skrótowo-referencyjną, wartościującą, a często także humorystyczno-kontrastową. Ich obecność wpływa na odbiór całego komunikatu, umożliwiając odbiorcom szybkie rozpoznanie kontekstu kulturowego i uruchomienie określonych ram interpretacyjnych.

English translation:

Onymic components of memes: a multimodal perspective

The aim of this presentation is to analyze the functions of onymic components in internet memes, conceptualized as multimodal messages. Drawing on the principles of contemporary onomastics and multimodal discourse analysis, the study focuses on the mechanisms by which proper names—including anthroponyms and toponyms—contribute to the meaning of memes in interaction with their visual, typographic, and intertextual layers.

The analysis focuses on selected memetic forms prevalent in the Polish media landscape between 2023 and 2025. The material primarily includes memes based on well-known public figures. The study demonstrates that onymic elements play key roles: identifying, abbreviating and referential, evaluative, and often humorous and contrasting. Their presence influences the reception of the entire message, enabling recipients to quickly recognize the cultural context and activate specific interpretive frameworks.

**18/ dr Elwira Bolek, Marie Curie-Skłodowska University of Lublin, Poland**

### **Multimodalność komizmu w twórczości Bohdana Butenki**

Tematem referatu jest wzajemne oddziaływanie modusów w multimodalnych tekstach z twórczości literacko-illustratorskiej Bohdana Butenki. Sztuka "architekta książki" jest jednym z ciekawszych przykładów, gdzie rysunek i treść werbalna doskonale się uzupełniają, tworząc jedność w sprzeczności. Analizie zostaną poddane trzy typy tekstów: książki ilustrowane przez Butenkę, książki napisane i ilustrowane przez Butenkę oraz żarty rysunkowo-werbalne z czasopism dla dzieci. Twórczość Mistrza obfituje zarówno w przykłady komizmu sytuacyjnego, postaci, jak i językowego. W referacie skupię się przede wszystkim na komizmie, którego źródłem jest werbalno-wizualna gra między znakami i znaczeniami przekazów. Gra ta polega między innymi na wizualnym profilowaniu wieloznaczności słów, udosłownieniu w rysunkach zwrotów idiomatycznych oraz aluzjach treści graficznych do jednostek polisemicznych, związków frazeologicznych, przysłów lub werbalnych tekstów kultury.

English translation:

The multimodality of humour in Bohdan Butenko's works

The main topic of this paper is the interaction of modes in multimodal texts from the literary and graphic works of Bohdan Butenko. The art of this "book architect" is one of the most interesting examples where a drawing and the verbal content complement each other perfectly, creating unity and contradiction. The analysis will involve three types of texts: books illustrated by Butenko, books written and illustrated by Butenko, and his cartoons with verbal jokes from children's magazines. The author's work abounds in examples of situational, character-based, and linguistic humour. In my paper, I will focus primarily on the humour that comes from verbal and visual interplay between signs and the meanings of messages. This play consists, among other things, in the visual profiling of the ambiguity of words, the literalisation of idiomatic expressions in drawings, and graphic allusions to polysemic units, phraseological units, proverbs, or verbal texts of culture.

**19/ dr hab. prof. UAM Beata Mikołajczyk, Adam Mickiewicz University of Poznań, Poland**

## **Pozycjonowanie innych a wiarygodność: multimodalne strategie budowania i podważania zaufania na platformie X**

W referacie analizuję pozycjonowanie innych jako mechanizm kształtowania wiarygodności i zaufania w komunikacji na platformie X. W centrum zainteresowania znajduje się pytanie, w jaki sposób użytkownicy – szczególnie aktorzy instytucjonalni, eksperci i komentatorzy – wykorzystują dostępne na platformie zasoby multimodalne do publicznego przypisywania innym określonych ról, kompetencji i intencji. Materiał badawczy obejmuje interakcje o charakterze spornym i konfliktowym, osadzone w obszarach komunikacyjnych takich jak nauka, zdrowie publiczne czy debata polityczna. Analiza odwołuje się do teorii pozycjonowania (Dang-Anh 2023; Harré & van Langenhove 1999), lingwistycznych ujęć zaufania (Belosević 2022; Mikołajczyk 2025; Schäfer 2024) oraz multimodalnej analizy dyskursu (Jewitt 2014; Kress & van Leeuwen 2020). Celem referatu jest rekonstrukcja wzorców komunikacyjnych charakterystycznych dla interakcji na platformie X oraz ukazanie roli praktyk pozycjonowania innych w procesach publicznego negocjowania zaufania i wiarygodności.

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### **English translation:**

**Positioning of others and credibility: multimodal strategies for building and undermining trust on the X platform**

In this paper, I analyze the positioning of other people as a mechanism for shaping credibility and trust in communication on the X platform. The focus is on how users—especially institutional actors, experts, and commentators—use the multimodal resources available on the platform to publicly assign specific roles, competences, and intentions to others. The research material covers disputed and conflictual interactions in communication areas such as science, public health, and political debate. The analysis refers to the positioning theory (Dang-Anh 2023; Harré & van Langenhove 1999), linguistic approaches to trust (Belosević 2022; Mikołajczyk 2025; Schäfer 2024) and multimodal discourse analysis (Jewitt 2014; Kress & van Leeuwen 2020). The aim of the paper is to recreate the communication patterns that are typical for interactions on the X platform and show the role of other people's positioning practices in the processes of public negotiation of trust and credibility.

**20/ mgr Inga Dale, University of Radom, Poland**

## Touching through the screen: gesture, haptic visuality, and PART-FOR-WHOLE metonymy in Kieślowski's *Three Colours* trilogy (1993–1994)

This paper examines how Krzysztof Kieślowski constructs narrative cohesion in the *Three Colours* trilogy (1993–1994) through embodied hand movements and haptic visuality. The analysis draws on the cognitive-linguistic tradition of PART-FOR-WHOLE metonymy, particularly BODY-PART-based patterns introduced by Lakoff and Johnson (1980, 1999), systematised by Radden and Kövecses (1999), and adapted to visual and audiovisual media by Forceville (2009, 2023). Within this framework, recurring HAND FOR ACTION, HAND FOR COGNITION, and TOUCH FOR EMOTION metonymies operate as interpretative shortcuts that grant viewers mental access to characters' intentions and emotional states before narrative exposition.

Building on gesture studies (Goodwin, 2000; Kendon, 2004; McNeill, 1992), the paper argues that hand movements act as multimodal cues whose meaning arises from embodied patterns of contact, withdrawal, and tactile engagement. Drawing on Johnson's (1987) image-schema theory—especially CONTAINER, CONTACT, SOURCE-PATH-GOAL, and NEAR-FAR—and on research in embodied film cognition (Coëgnarts & Kravanja, 2015; Coëgnarts, 2019, 2020; Fahlenbrach, 2008), it demonstrates that these manual gestures function as “embodied anchors” shaping viewer alignment across the trilogy.

The corpus comprises over 80 close-ups and extreme close-ups of hands touching bodies, surfaces, and objects. The study provides an overview of gesture types across the three films. In contrast, selected case studies focus on characters interacting with paper surfaces such as maps, newspapers, books, and handwritten letters at key narrative stages. These moments rely on tactile intimacy to compress affective tension and invite sensory simulation (Marks, 2000; Barker, 2009; Aumont, 1997).

Situated within film narratology (Bordwell, 1985; Branigan, 1992; Thompson, 1988), the analysis demonstrates that Kieślowski's recurrent hand gestures function as multimodal motifs whose patterned repetitions generate a network of haptic signals. These signals contribute to the trilogy's narrative coherence, subtly binding together three otherwise discrete stories through embodied, tactile meaning-making.

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## **21/ Erik Szabó, Bc., Masaryk University, Czechia**

### **Formulaic and propositional (im)politeness: A case study of the Trump-Harris debate**

The study investigates how (im)politeness is employed strategically in presidential debates, using the Trump – Harris debate which took place during the 2024 presidential campaign. While substantial research has been conducted on the usage of direct impoliteness in high-pressure environments such as presidential debates, this piece of research sets out to enrich the field by examining the practise of deploying more subtle techniques of impoliteness, making propositional indirect impoliteness as its main point of focus, while also investigating how these techniques interact with direct and indirect face threatening-acts (Brown & Levinson 1987; Culpeper 2011). The study uses a quantitative method of analysis, coding the data into several categories. It investigates how participants design their turns to make their FTAs predictable and recognisable (formulaic) but indirect simultaneously, particularly through the utilisation of negative comparisons, moral positioning, evaluative and temporal framing. The ultimate aim of present study is to demonstrate that impoliteness in political environments is often embedded in a seemingly positive linguistic repertoire, concealing attacks towards their opponent behind not inherently impolite utterances and thus maintaining the image of plausible deniability against the accusation of being impolite or rude. Therefore, this research aims to contribute to the ongoing academic discussion about the strategic use of impoliteness, while concurrently highlighting a strategic resource in political communication. .

## **22/ dr Izabela Kraśnicka, Jagiellonian University, Poland**

### **Multimodalne przekazy jako konstrukcje**

Referat podejmuje teoretyczne zagadnienie specyfiki multimodalnych przekazów, które można nazwać konstrukcjami. Konstrukcje rozumiane są tu jako takie połączenie formy i znaczenia, w wypadku którego pewne aspekty formy lub pewne aspekty znaczenia nie są przewidywalne na podstawie składowych tej konstrukcji albo innych, wcześniej ustanowionych, konstrukcji (Goldberg 1995: 4). Takie ujęcie rodzi pytanie o to, czy za konstrukcje można uznać takie komunikaty, których znaczenie tworzone jest dzięki współistnieniu różnych modusów, np. słowa i gestu czy słowa i obrazu. Szczególnie ciekawe pytanie to wydaje się w związku z zagadnieniem połączenia słowa i gestu, bo choć dziś uznaje się te dwa tryby semiotyczne za elementy języka - jak twierdzi David McNeill, "Language IS gesture" (2025), niekoniecznie będą one miały cechy konstrukcji, czyli powtarzających się związków między formą a znaczeniem (Zima 2025). Gesty,

które występują w trakcie wypowiedzi, mogą modyfikować, uzupełniać lub zmieniać jej semantykę (Kendon 2013), aby jednak przekaz multimodalny tego typu można było uznać za konstrukcję, powinno cechować go semantyczne ustabilizowanie połączenia dwóch (lub większej liczby) modusów biorących udział w tworzeniu znaczenia. Przykładem konstrukcji może być wyrażenie *mam tego wszystkiego potąd*, któremu musi towarzyszyć gest, wykonany na określonej wysokości, wskazujący granice wypełnienia (*potąd*) (Guławska-Gawkowska 2013). W jaki sposób elementy tego multimodalnego przekazu wpływają na znaczenie całej konstrukcji oraz czy ich wzajemny wpływ faktycznie można nazwać multimodalną konstrukcją, zatem, czy cechuje go semantyczne ustabilizowanie i powtarzalność, a jeśli tak, to czy wszystkie elementy multimodalnych przekazów będą miały charakter powtarzalny, to rozważane w referacie pytania.

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English translation:

## Multimodal messages as constructs

The paper addresses the theoretical issue of the specific nature of multimodal messages, which can be referred to as constructions. Constructions can be understood as a combination of form and meaning, in which certain aspects of form or meaning are not predictable on the basis of the components of that construction or other, previously established constructions (Goldberg 1995: 4). This approach raises the question of whether messages whose meaning is created by the coexistence of different modes, e.g., words and gestures or words and images, can be considered constructions. This question seems particularly interesting in relation to the combination of words and gestures, because although today these two semiotic modes are considered elements of language—as David McNeill claims, “Language IS gesture” (2025)—they will not necessarily have the properties of constructions, that is, recurring relationships between form and meaning (Zima 2025). Gestures that occur during speech can modify, complement or change its semantics (Kendon 2013), but for multimodal communication of this type to be considered a construct, it should be characterized by a semantic stabilization of the connection between two (or more) modes involved in the creation of meaning. An example of such a construction is the expression *mam tego wszystkiego potąd* (I've had it up to here with all of this), which must be accompanied by a gesture made at a specific height, indicating the limits of fulfillment (*potąd*) (Guławska-Gawkowska 2013). The questions considered in this paper are the following: How do the elements of this multimodal message influence the meaning of the entire construction, and can their mutual influence actually be called a multimodal construction? That is, is it characterised by semantic stability and repeatability, and if so, will all elements of multimodal messages be repetitive in nature?

**23/ Sid Campé, MA, Masaryk University, Czechia**

### **Self-praise and impoliteness: cyberpragmatics of r/thepassportbros**

The 'iconic turn' of computer-mediated communication signals a shift from logocentricity to increasing multimodality. New social-media platforms such as TikTok that are primarily visual have become the focus of online culture, marshalling significant interest from younger users; subcultures arise and play out through multimodal means, linked to the use of specific hashtags. #passportbros (PPB) is one such case.

Beginning in 2019, the hashtag and concomitant neologism became linked to a social phenomenon of Western men (primarily from the United States) choosing a lifestyle of digital nomadism in foreign countries (generally located in Latin America or Southeast Asia) with the intended aim of establishing a long-term relationship with a non-Western woman. The label has gained increased visibility and has spread to Reddit, where its subreddit r/thepassportbros has accumulated a large user base. Redditors discursively construct the image of a positive lifestyle abroad through oppositional consciousness (Morris & Manesbridge, 2001) against Western countries and by drawing on the precepts of "masculinity in crisis" discourse (Dupuis-Déri, 2012) that point to feminism as the root cause for their lifestyle decisions, thereby thematically linking the PPB community to the antifeminist manosphere. A previous exploratory study (Campé, 2025) demonstrated extensive use of complementary key-keywords drawn manosphere (McGlashan & Krendel, 2024), particularly the PUA community, with an extensive focus on seduction strategies and self-praise (Rüdiger & Dayter, 2020); this indicates that PBB redditors are drawing on the interactional norms of the PUA community, particularly meta brags, in their discursive self-construction.

This study will therefore qualitatively study the cyberpragmatic (Yus, 2011) use of self-praise and impoliteness through a scraped corpus of user comments. Particular focus will be given to multimodal reactions, particularly reaction GIFs, as they are consistent discursive forms drawn upon by redditors that can constitute face-threatening acts.

**24/ mgr Klaudia Katarzyńska, Jagiellonian University, Poland**

### **Strategie komunikacyjne w memach udostępnianych na facebookowych grupach wsparcia dla osób z nieswoistymi chorobami zapalnymi jelit – ujęcie multimodalne**

Celem referatu jest multimodalna analiza strategii komunikacyjnych wykorzystywanych w memach udostępnianych na facebookowej polskiej grupie wsparcia dla osób z nieswoistymi chorobami zapalnymi jelit (NChZJ). Materiał badawczy stanowi reprezentatywna próba 25 memów wyselekcjonowanych ze zgromadzonego korpusu ponad 100 przykładów tego rodzaju komunikatów.

W toku analizy materiał został sklasyfikowany w pięciu kategoriach tematycznych: (1) reprezentacje fizjologii i zjawisk tabuizowanych, (2) relacje społeczne, (3) krytyka systemu ochrony zdrowia i praktyk lekarskich, (4) narracje o leczeniu i diagnostyce oraz (5) konstruowanie wizerunku choroby. Przyjęto podejście multimodalne, wzbogacone perspektywą tekstologiczną, pozwalającą analizować mem jako złożony komunikat kulturowy.

Badanie opiera się na hipotezie, że memy pełnią istotne i różnicowane funkcje w komunikacji online w społecznościach pacjentów – są nie tylko narzędziem ekspresji emocjonalnej i pomagają w oswojaniu doświadczenia choroby, ale także pozwalają na przełamywanie społecznych tabu, walkę ze stygmatyzacją oraz służą budowaniu wspólnotowej tożsamości. Szczególną uwagę

w analizach poświęcono więc problemowi tabu związanego z wydalaniem oraz sposobom przekraczania granic kulturowych norm mówienia o chorobach układu pokarmowego. Zwrócono również uwagę na rolę humoru i ironii, dzięki którym memy stają się narzędziem redukcji lęku, artykulacji emocji oraz protestu wobec deficytów systemu ochrony zdrowia.

English translation:

Communication strategies in memes shared on Facebook support groups for people with inflammatory bowel disease – a multimodal approach

The aim of this paper is to conduct a multimodal analysis of communication strategies used in memes shared on a Polish Facebook support group for people with inflammatory bowel disease (IBD). The research material consists of a representative sample of 25 memes selected from a collection of over 100 examples of this type of communication.

During the analysis, the material was classified into five thematic categories: (1) representations of physiology and taboo subjects, (2) social relations, (3) criticism of the healthcare system and medical practices, (4) narratives about treatment and diagnosis, and (5) constructing the perception of the disease. A multimodal approach was adopted, enhanced by a textual perspective, making it possible to analyse the meme as a complex cultural message.

The study is based on the hypothesis that memes play important and diverse roles in online communication within patient communities – they are not only a tool for emotional expression and help in coping with the experienced illness, but also allow breaking social taboos, fighting stigmatization, and helping to build a community identity. A particular attention was therefore paid in the analyses to the taboo associated with excretion and ways of crossing cultural boundaries in talking about digestive diseases. Attention was also drawn to the role of humour and irony, thanks to which memes become a tool for reducing anxiety, expressing emotions, and protesting against the deficits of the healthcare system.

**25/ dr Joanna Jabłońska-Hood, Marie Curie-Skłodowska University of Lublin, Poland**

### **What is the relation between multimodality and English humour? A cognitive analysis of the British-oriented memes**

Multimodality plays a crucial role in today's linguistic research and it certainly influences humour studies. In my presentation, I would like to show how multimodality impacts English humour in particular, with regard to the analysis of memes. I want to present a cognitive take on the British-oriented memes using conceptual integration theory, aka conceptual blending (Fauconnier and Turner 2002). I hope to demonstrate that memes which integrate the visual and the verbal enhance comedy thanks to their multimodality. Specifically, memes rendered as conceptual blends can provide both humorous and cultural experiences by reference to various modalities and also to other allusions these bring into the picture. Further, memes can be treated as not merely digital creations but also as cultural products which through multimodality boost their comic effects and bring together digital users who appreciate humour. In the Internet communication, memes constitute a system of such cultural products whose goal is to provide comedy but also to refer to some social phenomenon/trend/conduct, etc. The more layers of meaning the memes allude to (i.e. the more multimodal they are), the more comical their rendering. In terms of English humour, this is one of the most important features, since the British audience loves the complexity and the unpacking of the messages behind the memes which abound in references to cultural or social life, for instance. Memes' comprehension also reveals certain tendencies on the part of the British, such as their self-deprecating nature, or the love of wit and irony, to name just a few.

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**26/ Dr Magdaléna Lapúniková, Silesian University in Opava, Czechia**  
**Dr Michaela Kopečková, Palacký University in Olomouc, Czechia**  
**Dr Eva Nováková, University of Pardubice, Czechia**

### **Politeness in AI-assisted cross-language communication**

The paper discusses expressions of politeness (requests, complaints, etc.) in international communication employing AI tools. It examines pragmalinguistic competences of AI, in particular its ability to turn a prompt formulated in the speaker's native language into a request in a second (foreign) language in varying degrees of politeness, thereby helping the non-native achieve effective spoken communication with native speakers.

The present study tested ChatGPT as one of the most widespread and accessible AI tools. The corpus included 65 initial prompts for various situations (shopping, health service, travelling, etc.) at five levels of politeness (very polite > impolite) for each scenario. The prompts were formulated in three native languages (Czech, English, French) as the questions which seek how to express each communicative situation in the foreign language (e.g., a "Czech" speaker asking for requests in English and French).

The final data set of 390 prompts was examined in detail with regard to their grammatical, lexical and pragmalinguistic features, including AI commentaries on the tone of politeness. The analysis tested the assumptions that (1) with each prompt, AI will offer several varieties for different tones of politeness; (2) AI cannot distinguish politeness levels adequately; (3) reactions in a foreign language will show grammar and lexical errors; (4) the most representative answers will be given for English as a robust language.

Preliminary findings suggest the following: Occasionally, the prompt must be refined to ensure that AI recognizes the intended mode of communication as spoken (rather than offering an email formulation). The range of utterances provided is inconsistent for different levels of politeness, and varies from a single option to as many as five versions. In certain cases, the same utterance is suggested across different levels of politeness, although all choices are not appropriate pragmatically. Moreover, some translations are too literal, and hence non-functional, and may

contain grammar, lexical or stylistic inadequacies. Impolite utterances tend to shift into non-standard language, frequently incorporating expressive vocabulary or vulgarisms; they also make extensive use of contact interjections (hey!). The polite and very polite levels, contrarily, adhere to the principle "more form, more politeness", and rely substantially on hedging.

**27/ Magister Marta Szafrńska, University of Warsaw**

**Multimodalność w „Zimie” Stasiuka: wzajemne oddziaływanie tekstów opowiadań i obrazów Kamila Targosza**

Celem wystąpienia jest analiza multimodalna opowiadań z tomu „Zima” Andrzeja Stasiuka (Wydawnictwo Czarne, Wołowiec 2001). Istotnym elementem tego zbioru są obrazy Kamila Targosza (co jest uwidocznione na okładce i stronie tytułowej). Przedmiotem zainteresowania są mechanizmy kreowania znaczeń wykorzystujące dwa systemy semiotyczne, a zwłaszcza interakcje zachodzące między językiem prozy a grafiką. Poszukuje się także odpowiedzi na pytanie, w jaki sposób obrazy Targosza amplifikują motywy zimowej przestrzeni, pamięci i peryferii w opowiadaniach Stasiuka, tworząc polisemiotyczny przekaz. Ilustracje nie tylko dopełniają narrację tekstową, egzemplifikują ją, ale także współtworzą dynamiczne znaczenia poprzez współoddziaływanie i budowanie napięcia. W analizie odwołano się do koncepcji: Rolanda Barthes’a, Hartmuta Stöckla, metodologii Hansa-Jürgen Buchera i Carey Jewitt.

English translation:

Multimodality in Stasiuk's *Zima* (Winter): the mutual interaction of short story texts and Kamil Targosz's images

The aim of this presentation is to carry out a multimodal analysis of the stories from Andrzej Stasiuk's collection *Zima* (Winter) (Wydawnictwo Czarne, Wołowiec 2001). An important element of this collection are the illustrations by Kamil Targosz (which can be seen on the cover and title page). The focus is on the mechanisms of meaning creation using two semiotic systems, especially the interactions between the language of prose and graphics. The presentation also seeks to answer the question of how Targosz's images amplify the themes of winter space, memory, and peripheries in Stasiuk's stories, creating a polysemantic message. The illustrations not only complement and exemplify the textual narrative, but also participate in creating dynamic meanings through interaction and tension build-up. The analysis refers to the concepts of Roland Barthes, Hartmut Stöckel, and the methodologies of Hans-Jürgen Bucher and Carey Jewitt.

**28/ dr hab. Agata Hołobut, Jagiellonian University, Poland**  
**Szymon Pindur, Doctoral School in Humanities Jagiellonian University, Poland**  
**Miłosz Pobiedziński, Academy of Fine Arts in Kraków, Poland**

**Fearful (a)symmetry – audio description of abstract art**

Museum audio description (AD) is the practice of describing works of art for the benefit of people with visual impairments. Provided live (during organized tours) or made available to the public in the form of audio guides and/or recordings available on museum websites, it is intended to ensure cultural inclusion by familiarizing the listeners with a given artwork in all its physical, conceptual and esthetic dimensions. ADs prototypically open with the specification of the author, the title of the artwork, its shape, and date of origin. Subsequently, they offer a general overview of the subject matter to help the recipients "outline the composition in their imagination" (Szymańska

2013: 15, trans. A.H.) and finally, they provide relevant detail and artistic, cultural and historical context, following self-imposed sequence (ibid.). Optimally, apart from allowing the intellectual reconstruction of the piece, they should also provide [analogous] aesthetic experience, and “correspond to the style of the painting” (Künstler et al. 2012: 6), thus illustrating the mechanism of transduction (e.g. Kress 2019).

A particularly difficult challenge for audio describers are abstract works, which by definition depart from exposition/representation in favor of autonomous expression/presentation of concepts and/or emotions. While the description of figurative art focuses mostly on identifying what has been depicted in the image, abstract art obstructs the identification of its “subject matter” (or renders it highly subjective). Hence, its description must focus on how the image has been constructed, coinciding *de facto* with its formal analysis (i.e. the account of how line, shape, form, color, texture, composition, space, and/or scale have been used by the artist).

Formal analysis, however, is not designed to engender any aesthetic or artistic experience in the audience, which lies at the very core of abstract art and should also lie at the core of its audio description. How do audio describers compensate for this deficiency? How do they account for the intellectual, emotional and aesthetic values of the artworks transposed? How do they resolve the dilemma of representing nonrepresentational art?

Based on a corpus of ca. 200 Anglophone and Polish audio descriptions published on museum websites around the world (i.e. New York’s Museum of Modern Art, The Metropolitan Museum, Peggy Guggenheim Collection, Kunst Museum Bern, National Gallery of Art in Washington, National Museums in Warsaw, Wrocław and Łódź), this study uses cognitive linguistic analysis to discuss the strategies used by describers to make abstract art accessible to the audience with visual impairment. Following a division of abstract art into geometric abstraction (e.g. constructivism suprematism) and non-geometric abstraction (e.g. abstract expressionism, informalism), the study presents results of a qualitative and quantitative analysis of scene construal in collected ADs, focusing on selected dimensions of imagery (Tabakowska 1993): (a) selection, (b) specificity/abstraction, (c) perspective and figure/ground alignment, (d) axiological and epistemological commitment, (e) metaphoricity. It aims to map and tracing recurrent patterns, possibly motivated by the visual style of the artworks.

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## 29/ Professor Tingting Christina Hsu, Chung Yuan Christian University, Taiwan

### A quieter transmission of culture: multimodal landscapes in transnational Boba Tea Shops

This study investigates the complex process through which culture is quietly transmitted within transnational Asian culinary spaces, focusing on boba drink shops that originated in Taiwan but now operate in Austin, Texas. Although transactional discourse in these spaces typically relies on international lingua francas such as English or Spanish, shop owners frequently avoid employing culturally specific linguistic markers (e.g., Taiwanese Mandarin), even while the shops project a distinct cultural presence through their spatial design, ingredients, and flavor profiles. This phenomenon invites an extension of pragmatic theory to include not only “what is said” and “what is meant” (Grice 1975), but also what is shown through multimodal semiotic resources in public settings.

Adopting a Social Semiotic approach, we analyze how cultural meanings are preserved and communicated in largely non-verbal ways. This framework treats all semiotic resources—linguistic, visual, sensory, and material—as possessing equal theoretical potential for meaning-making. The shop environment thus functions as a holistic Gestalt (Gorter 2018:52), exemplifying the principle that “every element affects the others” in constructing the overall message (Kress 2015:53). Consequently, Linguistic Landscape (LL) research must expand to incorporate these multimodal components (Gorter 2018:60), moving beyond the documentation of overt textual signage toward an understanding of how deeper layers of cultural meaning are communicated.

The quiet transmission of culture in these settings relies on inferential expression, whereby non-verbal cues communicate information that is intentionally left unsaid. The visual language of spatial arrangement, symbolism, and design—and the sensory experience of taste—acquire meaning potential through their materiality (Kress & van Leeuwen 2001:219) and cultural provenance (Kress & van Leeuwen 2001:224). This non-verbal transmission is particularly powerful because non-linguistic modes, such as the force of a gesture, can convey intentional meaning independently of the propositional content of accompanying speech (Fein & Kasher 1996:808). For cultural insiders, the salience and coherence of these sensory and spatial cues enable the successful inference of culturally rooted messages, often rendering the multimodal environment more potent and reliable than language alone. In this way, the LL operates as an important communicative resource, conveying meanings that remain otherwise unspoken yet deeply resonant.

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**30/ Prof. Ievgeniia Bondarenko, V.N. Karazin Kharkiv National University, Ukraine**

### **Cognitive semiotics of Ukrainian war memes as a tool of counter-propaganda**

An unprecedented hybrid warfare (Bond, 2007) campaign against Ukraine aims at blurring or erasing Ukrainian identity in the media. The hostile narratives actively divulge historical, cultural, and ideological insinuations to further the agenda of “the same nation,” “the new Russian world,” and “liberation from Ukrainian Nazism.” At the same time, the prefabricated factual background in the post-truth world (Harsin, 2015) provides seeming plausibility of these narratives.

Against this backdrop, top-to-bottom means of telling the truth to the world on behalf of Ukraine become the tools meant to defend and rebuild the sustainable and convincing media space in Ukraine and abroad. These tools include Internet memes that convey the story of the war at the grassroots level. Though Ukrainian war memes are continuously focused on linguistic and multimodal studies (Nikitina, 2022; Rudling & Jurevicius, 2023; Shcherbak & Kulyk, 2023; Yemelianova & Hnatiuk, 2024), their cognitive semiotic nature in the Forcevill’s spirit has not been explored yet.

This presentation is focused on the continual developments of my GATES project of the University Grenoble-Alpes and Harvard Library (project SUCHO Wall of memes – Saving Ukrainian Cultural Heritage). Its main objective is showcasing the cognitive semiotic mechanism of construing nation-building concepts by way of using nationally significant symbols, indices and icons. In terms of a case study of 2,000 Ukrainian war memes, the AI-based corpus will be created. It will feature memes as tools of rendering cognitive tropes via semiotic systems. These systems will be identified by tagging and consequently regrouping them into the subcorpora. That will provide easier “reading” of the messages rendered by memes and therefore, better insight into the nature of this war and its possible consequences for the world.

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**31/ Mgr Tereza Šplíchalová, Masaryk University, Czechia**

### **Geralt \*grunts angrily\*: rethinking taboo translation through multimodality**

Do swearwords feel stronger when written than when spoken? Opinions differ, and audiovisual translation offers a productive space for testing this assumption. Informed by research in pragmatics and translation studies, this paper zooms in on reduction and softening strategies

observed in English-to-Czech subtitles, and examines what happens when a spoken profanity encounters the formal and textual constraints of timed text, as well as the practical limitations stipulated by content-rating policies and internal style guides of major streaming platforms. Overall, the paper treats the translation of taboo language as a multimodal calibration shaped by both the scene and the wider institutional context, while also extending its reach into a didactic dimension. When used in the classroom, this framework consistently sparks active engagement: students create their own offensiveness rating scales, challenge one another's categorisations, and test how multimodal cues influence these judgments. On this account, the paper positions itself at the intersection of theory, practice, and translation training, and reports on insights gained from a three-year integration of the proposed framework into a course within the Translation and Interpreting programme at Masaryk University. After all, nothing sparks sharper analytical thinking than a roomful of MA students dissecting the on-screen intensity of "fuck".

**32/ Elizaveta Prokopovich-Mikucka, Jagiellonian University, Poland**

**Podwójny adresat i multimodalna gra znaczeń: obraz ZSRR w serii animowanej do nauki języka rosyjskiego "Sytuacje mowy" (1976–1982)**

Referat poświęcony jest multimodalnej analizie radzieckiej serii animowanej „Sytuacje mowy” („Речевые ситуации”, 1976–1982), wyprodukowanej na zamówienie Instytutu Języka Rosyjskiego im. A. Puszkina jako materiał dydaktyczny do nauczania języka rosyjskiego jako obcego. Celem wystąpienia jest rekonstrukcja obrazu radzieckiej rzeczywistości i stylu życia, jaki wyłania się z interakcji różnych modalności oraz intertekstualnych aluzji kulturowych, a także interpretacja tego obrazu w perspektywie dyplomacji kulturowej okresu odprężenia.

Szczególną uwagę poświęcono postaci głównego bohatera — Amerykanina Nicka — którego wizerunek radykalnie odbiega od dominujących w tym czasie schematów propagandowych obecnych w filmach i animacji kierowanych do odbiorcy wewnętrznego. W „Sytuacjach mowy” Amerykanin nie jest figurą wroga ani karykaturą Zachodu, lecz postacią jednoznacznie pozytywną: otwartą, empatyczną, kulturowo wrażliwą i znakomicie integrującą się z radziecką codziennością.

Jednocześnie multimodalna struktura animacji ujawnia subtelny poziom ironii skierowanej ku samej radzieckiej rzeczywistości: drobnym niedogodnościom życia codziennego, biurokracji, infrastrukturze czy rytuałom społecznym. Ironia ta realizuje się nie na poziomie werbalnym, lecz poprzez napięcia między obrazem, dialogami, dźwiękiem i kulturowymi aluzjami (muzyka popularna, cytaty filmowe, kontrasty stylistyczne). Dzięki temu film funkcjonuje jako tekst o „podwójnym adresacie”: mówi jedno do cudzoziemca-ucznia (oficjalny, afirmatywny obraz kraju), a inne sensory ujawnia widzowi zakorzenionemu w radzieckiej kulturze językowej.

W wystąpieniu zaproponowano interpretację „Sytuacji mowy” jako tekstu multimodalnego, który przekracza ramy ścisłej dydaktyki językowej i staje się narzędziem miękkiej dyplomacji kulturowej, jednocześnie negocjując i problematyzując własny przekaz ideologiczny.

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English translation:

Double addressee and multimodal play on meanings: the image of the USSR in the animated series for learning Russian: *Speech Situations* (1976-1982)

The paper is focused on the multimodal analysis of the Soviet animated series “Speech Situations” (Речевые ситуации, 1976–1982), produced on commission by the Pushkin State Russian Language Institute as teaching material for Russian as a foreign language. The aim of the presentation is to reconstruct the image of Soviet reality and lifestyle that emerges from the interaction of various modalities and intertextual cultural allusions, as well as to interpret this image in the perspective of cultural diplomacy during the period of détente.

Particular attention was paid to the main character, Nick, an American whose image radically differs from the propaganda stereotypes that dominated films and animations aimed at local audiences at the time. In *Speech Situations*, the American is not a villain or a caricature of the West, but an outright positive character: open, empathetic, culturally sensitive, and perfectly able to integrate into everyday Soviet life.

At the same time, the multimodal structure of the animation reveals a subtle level of irony directed at Soviet reality itself: the minor inconveniences of everyday life, bureaucracy, infrastructure, and social rituals. This irony is not expressed verbally, but through the tension between images, dialogues, sound, and cultural allusions (popular music, film quotes, stylistic contrasts). Thanks to this, the film functions as a work with a “double addressee”: it says one thing to the foreign student (an official, affirmative image of the country), and reveals other meanings to viewers rooted in Soviet linguistic culture.

The presentation interprets *Speech Situations* as a multimodal text that goes beyond the framework of strict language teaching and becomes a tool of soft cultural diplomacy, while simultaneously negotiating and challenging its own ideological message.

### **33/ Licencjat Dagmara Jarzębska and licencjat Zuzanna Ludwig, University of Silesia, Poland**

#### **From Vestal to Venus: A forty-year comparative analysis of female representation in MTV music videos and commercial advertising**

This study offers a comparative analysis of how women have been represented in MTV music videos and commercial advertising over the past forty years. Drawing on a randomly selected sample of five music videos from each decade and existing research on female portrayals in advertising from the same periods, it examines visual, linguistic, aural, and gestural modes to identify convergences and divergences in the construction of femininity. The research traces major shifts from early symbolic or idealized depictions of women to increasingly sexualized aesthetics, and, more recently, to more diverse yet still commercially mediated images of femininity. This multimodal comparison makes it possible to map the evolution of women’s images in these two domains and determine whether their evolutionary changes have developed similarly. It also allows for identifying hypothetical reasons for these shifts, relating them to broader cultural dynamics and market logics that shape the portrayal of femininity in audiovisual popular culture.

### **34/ dr Beata Kopecka, University of Rzeszów, Poland**

#### **Conspiracy theories and intertextuality: a cognitively-oriented analysis of multimodal messages on T-shirts**

One of the characteristic phenomena observed in recent years is the growing popularity of conspiracy theories, defined as narratives in which powerful, malevolent actors perform secret acts intended to harm societies (cf. Introne et al. 2020). While the Internet is a major vehicle for the dissemination of conspiracy thinking, digital environments are not the sole medium through which such narratives circulate. References to conspiracy theories also appear in everyday material culture, including items of clothing.

This presentation examines multimodal, conspiracy-themed messages printed on T-shirts, focusing on their intertextual connections to other products of culture. Following Bateman’s (2014:6) observation that in multimodal complexes (...) the meanings of one [mode] and the meanings of the other resonate so as to produce more than the sum of the parts (...), the analysis explores how visual and verbal modes interact to communicate conspiratorial arguments and evoke associated emotions.

The study is grounded in the framework of cognitive linguistics, and it adopts Hart's (2017:9) definition of intertextuality as "appropriation or allusion to prior texts, linguistic or visual, in order to elicit a frame for understanding the situations described and depicted in the current text." All in all, the presentation aims to show how T-shirt designs draw on pre-existing discourses and shared cultural knowledge to shape conspiratorial worldviews.

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## **35/ Mgr. et. Bc. Jana Hallová, Masaryk University, Czechia**

### **Multimodal reactions - cross-platform study of social media comments**

The study is a mixed qualitative and quantitative research into multimodal memetic elements in comments across social media platforms. It aims to explore everyday multimodal use within discourse by varied users, rather than curated posts by public pages. By focusing on the comments, the study gives insight into how multimodal elements permeate through online discourse across varied platforms.

The work explores three such platforms - Facebook, Instagram and X. Three posts are selected from three different pages on each platform to provide variety in context of the responses. The pages represent some of the most popular news, humor-focused and celebrity-curated accounts on each platform and subsequent observations of the patterns of responses aimed at them. Via a qualitative multimodal discourse analysis, it examines several prototypes of these responses and devises thematic categories for them. Subsequently, the quantitative study uncovers patterns emerging in the discourse based on these categories.

The study aims to uncover trends and tendencies of users who engage in online discourse and reactions on public pages on social media, specifically focusing on memetics and multimodality in use.

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## **36/ mgr Aleksandra Liberda, Adam Mickiewicz University of Poznań, Poland**

### **Instagram Reels - (On) multimodality and didactic potential of educational short-form videos**

The purpose of this presentation is to contextualise educational short-form videos, exemplified by Instagram reels, within contemporary digital media practices and to outline their core multimodal

features. Drawing on a set of characteristic examples of Instagram reels aimed at learners of English and German as foreign languages, I will highlight the structural and multimodal properties that distinguish this format from other educational videos and traditional classroom materials. The examples serve as a basis for identifying recurring patterns such as on-screen text, audio cue, attention hooks and compressed instructional strategies. In the second part of my presentation, I will point to the didactic dimension of these short-form videos, outlining on the one hand their potential and on the other their limitations for facilitating language learning and situating them within current debates on language didactics and AI-assisted learning. So far, reels mainly seem to satisfy entertainment needs based on language specific curiosity, and thereby positively influence short time language learning motivation.

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**37/ mgr Weronika Jarzębak, Doctoral School in Humanities Jagiellonian University, Poland**

## Multimodalność wybranych form komunikacji religijnej

Zwrot multimodalny dotyczy różnych odmian języka. Zjawisko to można zaobserwować również w obrębie dyskursu religijnego, na przykład w formach komunikacji reprezentujących nurt tak zwanej „nowej ewangelizacji”. Przywołany termin jest wieloznaczny, jednak najczęściej używa się go do opisanego nowych metod głoszenia Ewangelii. Niezmienna treść przekazu, wynikająca z doktryny (w tym kontekście – chrześcijańskiej), zostaje wyrażona za pomocą innowacyjnych form komunikacji, które angażują rozmaite modusy (tryby semiotyczne), takie jak słowo i obraz. Celem referatu jest przedstawienie wybranych sposobów komunikacji religijnej, przyjmujących charakter multimodalny. Przyjmuję, że znaczenie poszczególnych komunikatów nie jest sumą ich części składowych, lecz kompozycją uzupełnioną o relewantne elementy tła kognitywnego – odpowiednie skrypty i ramy pojęciowe (A. Libura, „Teoria przestrzeni mentalnych i integracji pojęciowej”, Wrocław 2010, s. 68). Podstawę materiałową będą stanowiły przykłady „gadżetów ewangelizacyjnych”, do których należą na przykład: plakaty, kubki oraz grafiki z cytatami i hasłami chrześcijańskimi. Skorzystam między innymi z materiałów zamieszczonych w portalu społecznościowym Pinterest. W podjętej analizie odwołam się do założeń teorii integracji pojęciowej, przyjmując, że znaczenie, wyrażone w formie amalgamatu, może powstać w wyniku integracji przestrzeni mentalnych reprezentowanych przez różne tryby semiotyczne, na przykład słowo i obraz. W określeniu relacji intermodalnych posłużę się koncepcją Marii Nikolajewy i Carole Scott, które wyróżniły następujące związki łączące słowo i obraz: symetrię, komplementarność, rozszerzenie, kontrapunkcję i syllepsę. Przeprowadzona analiza stanie się przyczynkiem do oceny badanych działań komunikacyjnych pod względem ich fortunności.

English translation:

Multimodality of selected forms of religious communication

Multimodal shift applies to different varieties of language. This phenomenon can also be observed in religious discourse, for example in forms of communication representing the so-called “new evangelization” movement. The term is ambiguous, but it is most often used to describe new methods of preaching the Gospel. The unchanging meaning of the message, rooted in doctrine (in this context, Christian doctrine), is expressed through innovative forms of communication that engage various modes (semiotic modes), such as words and images. The aim of this paper is to present selected modes of religious communication that adopt a multimodal character. I assume that the meaning of individual messages is not the sum of their components, but a composition supplemented with relevant elements of cognitive background – appropriate scripts and conceptual frameworks (A. Libura, *Teoria przestrzeni mentalnych i integracji pojęciowej*, Wrocław 2010, p. 68). The material basis will be provided by examples of “evangelical gadgets,” which include, for example, posters, mugs, and graphics with Christian quotes and slogans. I will use, among other things, materials posted on the social networking site Pinterest. In my analysis, I will refer to the premises of conceptual integration theory, assuming that meaning, expressed in the form of an amalgam, can emerge as a result of the integration of mental spaces represented by different semiotic modes, such as words and images. In defining intermodal relationships, I will use the concept of Maria Nikolajeva and Carole Scott, who distinguished the following relationships between words and images: symmetry, complementarity, extension, counterpoint, and syllepsis. The analysis will contribute to the evaluation of the communication activities in terms of their suitability.

**38/ prof. dr hab. Marta Wójcicka, Marie Curie-Skłodowska University, Lublin, Poland**

### **Miejsca pamięci w perspektywie multimodalnej analizy dyskursu**

Celem referatu jest (re)definicja miejsc pamięci i teoretyczna refleksja nad perspektywami i możliwościami multimodalnych badań miejsc pamięci - stanowiących kulturowe multimodalne makroznaaki (pomniki, tablice komemoratywne i in.), świadectwa wspólnotowej interpretacji historii i tradycji, kształtujących poczucie tożsamości zbiorowej.

Miejsca pamięci to materialne (w przestrzeni fizycznej) i niematerialne (utrwalone w języku, w świecie idei i w świadomości grupy) świadectwa wspólnotowej interpretacji historii, kultury, tradycji. Przechowywana w pamięci zbiorowej wspólna interpretacja rzeczywistości jest, zwłaszcza w trudnych momentach dziejowych, podstawą poczucia wspólnotowej więzi. Miejsca pamięci, stanowiąc symboliczną część wspólnego dziedzictwa, są efektem dyskursywnego negocjowania znaczeń, ale też przedmiotem współczesnych dyskursów społecznych i publicznych. Multimodalna analiza dyskursu rzuca na nie nowe światło i pozwala na nowo je zdefiniować. Referat zostanie zilustrowany przykładami multimodalnych miejsc pamięci.

English translation:

### **Memorial sites from the perspective of multimodal discourse analysis**

The aim of this paper is to (re)define memorial sites and to reflect theoretically on the perspectives and possibilities of multimodal research into these cultural multimodal macro-signs (monuments, commemorative plaques, etc.), the testimony to the communal interpretation of history and tradition, which shape the sense of collective identity.

Memorial sites are testimonies to the shared interpretation of history, culture, and tradition that are material (physical) and immaterial (preserved in language, in the world of ideas, and in the group's consciousness). The shared interpretation of reality stored in the group's collective memory, especially in difficult moments in history, is the foundation of a sense of community. Memorial sites, as a symbolic part of common heritage, are the result of discursive negotiation of

meanings, but also the subject of contemporary social and public discourse. Multimodal discourse analysis sheds a new light on them and allows them to be redefined. The paper will be accompanied by examples of multimodal memorial sites.

**39/ Dr Nina Shtok, dr hab. Martin Hinton, dr Aleksandra Majdzińska-Koczorowicz, Kacper Rybiński, Weronika Olkowska, University of Łódź, Poland**

### **Interpretation of internet memes as multimodal arguments against the anti-immigration agenda**

This presentation is part of a wider research programme seeking to develop procedures for the interpretation of multimodal arguments. The study at hand examines how different modes interact in multimodal arguments expressed in memes that criticise anti-immigration policies. The analysis shows that the memes addressing this topic fall into three main categories: memes attacking the anti-immigration policies themselves, memes targeting the people who promote these policies, and memes challenging anti-immigration thinking more broadly. The diversity of these themes, together with the bimodal form of memes, requires a combination of methodological tools. For this reason, the study draws on an integrated framework that combines argumentation analysis, multimodal trope theory (Forceville, 2024), conceptual blending theory (Fauconnier & Turner, 2002), and critical multimodal discourse analysis (Machin & Mayr, 2023) to develop a consistent set of tools for analysing both the verbal and visual components of memes. Attention is also paid to the grammar of memes (Dancygier & Vandelotte, 2025a, 2025b), which, combined with an analysis of their figuration, helps explain how memes draw on conventions and other meaning-making mechanisms to cue specific readings within cultural contexts. The argumentative content can then be analysed according to modified versions of the Argument Type Identification Procedure (Wagemans, 2025) and evaluated with the Comprehensive Assessment Procedure for Natural Argumentation (Hinton, 2021).

Our results suggest that only through the application of such a variety of theoretical and analytical tools can the multimodal arguments employed in meme discourse be properly interpreted.

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**40/ dr Edyta Koncewicz-Dziduch, Ignatianum University, Kraków, Poland**

**Dziadurzenie – znane zjawisko komunikacyjne w nowej odsłonie**

Termin *dziadurzenie* jest nowym określeniem w języku polskim, jako odpowiednik ang. *elderspeak* /*baby talk*. Już sama nazwa ma konotacje negatywne, nawiązuje semantyką do leksemów obecnie nacechowanych pejoratywnie w języku polskim: *dziad*, *dziadowski* (choć nie zawsze tak było). Jest to protekcyjna i umniejszająca osobom starszym forma komunikacji, która ma miejsce w ramach interakcji między młodszymi i starszymi członkami danej społeczności. Często także w sytuacjach zależności starszych osób od instytucji, placówek (opiekuńczych, medycznych, itp.), czy w kontaktach społecznych, rodzinnych. Polega na językowym traktowaniu seniorów jak dzieci, poprzez stosowanie uproszczonego języka, formy *my* lub bezosobowej (jak się czujemy), nadużywaniu zdrobnień, określeń wskazujących na nadmierną poufałość w zwracaniu się do osób obcych, niespokrewnionych (formy: *babciu*, *dziadku*, *kochanie*, *skarbie*) oraz komunikaty niewerbalne (podwyższony ton głosu, wolniejsza nowa). Zjawisko nie jest nowe w komunikacji z osobami starszymi, stąd też pojawiły się działania antydyskryminacyjne, przeciwdziałające umniejszaniu, braku szacunku do dojrzałych obywateli. Analizie poddane zostaną zarówno formy funkcjonowania zjawiska gerontomowy (termin oficjalny), jak i sposoby przeciwdziałania, min. raport badawczy *Zjawisko dziadurzenia z perspektywy osób starszych*. Komunikacja protekcyjna, opublikowany w 2024 roku oraz inne akcje i inicjatywy uświadamiające istnienie zjawiska w codziennej komunikacji i w przestrzeni medialnej.

English translation:

Elderspeak: A well-known communicative phenomenon in a new guise

The term *dziadurzenie* is a recent development in the Polish language, functioning as the equivalent of the English 'elderspeak' or 'baby talk'. The term itself carries negative connotations being semantically related to lexemes that are currently perceived as pejorative in Polish: i.e. *dziad*, *dziadowski* – although this was not always the case, historically. It refers to a form of communication that is patronising and condescending towards senior individuals, occurring in interactions between younger and older members of a given community. It is particularly frequent in contexts where elderly persons are dependent on institutions or facilities (care, medical, etc.), as well as in social and family interactions. The phenomenon consists in treating seniors linguistically as if they were children through simplified language, the use of 'we' or impersonal forms (e.g., "How are we feeling?"), the overuse of diminutives and terms indicative of an excessive familiarity when addressing unrelated or unfamiliar older individuals (i.e. forms such as 'granny', 'grandpa', 'love', 'dear'), as well as through non-verbal cues including an elevated pitch or slower speech. The phenomenon itself is not new in communication with older adults, hence the introduction of anti-discriminatory measures counteracting the condescension and lack of respect towards senior citizens. The analysis will cover both the manifestations of *gerontomowa* (the official Polish term) and the measures used to counteract it, including the research report entitled "The phenomenon of *dziadurzenie* from the perspective of older adults. Condescending communication" published in 2024, as well as other campaigns and initiatives raising awareness of the phenomenon in everyday communication and in the media.

**41/ Mgr Jan Zalega, University of Silesia in Katowice, Poland**

**Hyperfixating on movies and trauma dumping on dates: an exploratory study of concept creep on popular lifestyle and news websites**

The internet has become one of the most influential tools in shaping public discourse. Mass media play a key role in forming, shaping, and changing the behaviours, perceptions, and attitudes of society (Happer & Philo, 2013). With the rise of the phenomena known as "therapy-speak" (normalizing the psychology-derived terminology in everyday discourse; Isern-Mas & Almagro, 2025) and "concept creep"(expanding harm-related terminology in meaning to include milder

instances of a term or be used in other areas that differ from the original meaning, Haslam, 2016), the internet is a particularly potent environment for diffusion of medical terminology in non-prototypical semantic ways. The idea of "concept creep" relates to the much broader concept of psychiatrization and expanded understandings of mental disorder, which have spread in the mass culture, accompanied by popular adoption of a psychiatric idiom to make sense of everyday experiences of deviance and distress (Haslam et al., 2021b).

This study examines how clinical terminology is used on popular lifestyle and news websites, focusing on the digital content disseminated by the most prominent American media companies, including BuzzFeed, Vox, and Hearst. Following Haslam's (2016) original case-based study and building on prior research examining concept creep in various types of discourse, such as scientific writing using N-gram analysis (Haslam et al., 2020b), this study explores the use of clinical terms in everyday, online discourse. The following research questions guide the study: How are clinical terms used on lifestyle websites? How does such usage modify the original meaning of the terms? The material for analysis includes 30 website articles published between 2021-2025, which contain selected clinical terminology (e.g., hyperfixation, trauma, intrusive thoughts and triggered) as well as novel formations emerging in online discourse (e.g., trauma dumping and ghostlighting). In the analysis, the pragmatic context of the terms will be examined first, followed by a comparison of these elements with ICD-11 and DSM-5 definitions as reference points for the prototypical meanings of the terms. The study contributes to the understanding of how psychological and psychiatric terminology undergoes semantic broadening in digital popular culture and provides insights into the ongoing linguistic process of psychiatrization and concept creep.

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## 42/ Dr Mohamed Mifdal, Chouaib Doukkali University, Morocco

### **Multimodal resonance in the linguistic landscapes of Asian restaurants in Morocco: branded semiotics, mediated authenticity and performative consumption**

This study explores the multimodal composition and discursive resonance of Asian restaurant landscapes in urban Morocco, focusing on how visual, linguistic, spatial, and digital semiotic resources co-construct meaning and influence customer discourse. Drawing on social semiotics, linguistic landscape theory, and sociopragmatics, the research investigates how curated signs-such as multilingual signage, symbolic imagery, spatial layout, and digital branding- generate emotional and cultural resonance in customer reviews and social media interactions.

The analysis reveals that Moroccan customers often echo the restaurant's branding discourse more than their actual culinary experience, suggesting that multimodal aesthetics- especially those

evoking exotism, authenticity, and cosmopolitanism- play a dominant role in shaping public perception. Using a corpus of restaurant signage, menus, Instagram posts, and customer reviews, this study maps the types of information links between verbal and visual modes distinguishing between anchorage, elaboration and extension. It further proposes a resonance index to quantify the emotional and symbolic impact of semiotic triggers compared to experiential ones like taste or service.

Findings indicate that multimodal branding strategies- particularly those leveraging Asian visual tropes and hybrid linguistic cues- create a performative dining experience where customers align their discourse with the restaurant's curated identity. This semiotic alignment is especially pronounced in urban centers like Casablanca, Rabat and Marrakesh, where Asian cuisine is consumed not only for its flavors, but also for its symbolic and aesthetic capital. This study contributes to the understanding of mediated authenticity and performative consumption in globalized urban contexts, offering a methodological template for analyzing multimodal resonance in linguistic landscapes.

**43/ Dr. Monika Ciesielkiewicz, Universidad Complutense de Madrid, Spain  
Dr Mercedes Perez Agustin, Universidad Complutense de Madrid, Spain**

### **Digital storytelling as a multimodal approach to developing oral skills using myths in education**

The increasing presence of technology in everyday life has transformed traditional storytelling techniques, giving rise to Digital Storytelling (DST) as a multimodal form of meaning-making. In multimodal storytelling, meaning is constructed through the strategic combination of written text with oral, visual, sound, tactile, gestural and spatial modes. This aligns with the multiliteracy approach, which encourages the introduction of multimodal texts—most frequently through digital media—to support learners in engaging with diverse forms of communication. According to Kalantzis and Cope (2012), the concept of multiliteracy responds to the growing variability of meaning-making across cultural, social, and situational domains.

In this context, digital storytelling emerges as a powerful pedagogical tool. Trichopoulos et al. (2023) recognize DST as a strategy on the rise due to its engaging, dynamic, and immersive multimodal nature. This study was carried out within the training course "Digital Project", aimed at teacher assistants in bilingual preschool, primary, and secondary schools in Madrid. The course consists of three blocks: (1) selection criteria for stories, (2) exploration of narrative structures and story types, and (3) guidance on crafting stories using digital tools or AI. One of its primary goals was to challenge the stereotype that stories serve only as a didactic resource for young learners, instead demonstrating their relevance across all educational stages.

The purpose of this paper is to share the experience of using multimodal digital stories to develop oral skills in different educational contexts and to discuss the benefits and challenges involved in their creation and implementation. We will analyze selected digital stories that vary in proficiency level, content, and visual design, and introduce user-friendly digital tools that can encourage teachers to integrate multimodal storytelling practices into their classrooms.

**44/ dr Magdalena Jankosz, Pontifical University of John Paul II, Kraków, Poland**

### **Liturgia Triduum Sacrum jako przekaz multimodalny**

Celem wystąpienia będzie pokazanie liturgii Triduum Sacrum jako przekazu multimodalnego. Problem badawczy polega na znalezieniu odpowiedzi na pytania: Jakie tryby komunikacyjne są

uruchamiane w tej liturgii? W jaki sposób współwystępują one ze sobą? Jakie funkcje pełnią? W jaki sposób są realizowane? Czy któryś z nich jest dominujący? Metodą badawczą będzie zmodyfikowana analiza komunikacyjna. W pierwszej części wystąpienia scharakteryzowana zostanie specyfika liturgii Triduum Sacrum, w drugiej omówione poszczególne tryby komunikacyjne ją tworzące, a w trzeciej ukazane będą relacje pomiędzy nimi.

English translation:

The liturgy of the Holy Triduum as a multimodal communicative act

The aim of the presentation is to show the liturgy of the Holy Triduum as a multimodal communicative act. The research problem consists in finding answers to the following questions: Which communication modes are engaged in this liturgy? In what ways do they co-occur? What functions do they perform? How are they implemented? Is any of them dominant over the others? The study will employ a modified communication analysis as its research method. The first part of the presentation will outline the character of the liturgy of the Holy Triduum, with the second discussing its constituent communication modes, and the third demonstrating the relationship between them.

**45/ dr Ewa Modrzejewska, University of Warsaw, Poland**

**What you see is not what you read: the rhetorical role of visualized numbers in multimodal genres**

This paper examines the role of numbers, particularly visualized numerical data, within infographics. This hybrid genre, which has gained prominence in the digital age characterized by widespread access to data sets, is defined as a “special orchestration of graphical, verbal, and numerical resources” (Engebretsen, 2019). Each of these communicative layers—whether considered independently or in conjunction—conveys reasoning and serves a rhetorical function.

A collection of 50 infographics sourced from the official information service of the Council of the European Union and the European Council will be analyzed.

The objective of this paper is to present the findings of a comparative analysis between the graphical and purely textual versions of the same infographics. The verbal transcription serves as an official monomodal representation of the multimodal communication piece. Preliminary findings indicate that the encoding of visually and numerically conveyed information may differ from that of the verbal version. These discrepancies may illuminate the argumentative purpose of the visualized numbers and provide insights into the communicator’s intentions, as encoded in their multimodal message, along with other contextual information (Zhao & Cummins, 2024).

The specific aim of this analysis is twofold: first, to investigate the functions of the numerical data employed in this type of communication and to assess their argumentative potential and persuasive characteristics; second, to explore whether quantitative data can be regarded as a sub-mode within multimodal (argumentative) analysis.

**46/ dr Ewa Kapela, University of Silesia in Katowice, Poland**

**Saint Javelin: analiza mitotwórczego memu wojennego**

Referat poświęcony będzie analizie fenomenu „Świętej Javeliny” – ikonicznego obrazu, który w czasie wojny rosyjsko-ukraińskiej ewoluował z internetowego remiksu w centralny symbol wizualny ukraińskiego oporu. Przyjęcie multimodalnej perspektywy w badaniu serii memów internetowych ze „Świątą Javeliną” pozwoli na wielopłaszczyznową ich interpretację, dzięki zintegrowaniu analiz przekazu werbalnego i wizualnego z uwzględnieniem szerokiego kontekstu kulturowego i społecznego.

English translation:

Saint Javelin: an analysis of a myth-making war meme

The presentation will comprise an analysis of the phenomenon of “Saint Javelin” – an iconic image that, in the course of the Russo-Ukrainian war, evolved from an internet remix into a central visual symbol of Ukrainian resistance. Adopting a multimodal perspective in the study of a series of internet memes featuring “Saint Javelin” will allow for a multifaceted interpretation of these materials by integrating analyses of their verbal and visual components while situating them within broader cultural and social contexts.

**47/ dr hab, prof. UJ Aneta Załazińska, Jagiellonian University, Poland**

**Niewerbalne aspekty komunikacji bezpośredniej: kognitywne uwarunkowania przetwarzania wielotrybowego**

Komunikacja bezpośrednia (twarzą w twarz) jest inherentnie multimodalna. Oprócz środków językowych interlokutorzy posługują się między innymi mimiką, gestykulacją. Modusy te są obecne w większości zdarzeń mownych, współtworzą akty komunikacji i co najważniejsze – przetwarzane są symultanicznie tak, by na różnych poziomach modyfikować to, co jest komunikowane. Współczesne badania dotyczące tzw. komunikacji niewerbalnej przynoszą odpowiedzi na wiele pytań, które jeszcze całkiem niedawno były zagadnieniami do rozważenia. Multimodalność komunikacji bezpośredniej związana jest z przetwarzaniem modusów słownych, dźwiękowych i obrazowych (oraz innych oddziałujących na złożone ludzkie sensorium). Nie sposób więc uciec od neurobiologicznych wzorców ich przetwarzania i rozumienia. W wystąpieniu przedstawione zostaną badania, które wskazują, na jakich poziomach modusy łączą się ze sobą, współdziałają i oddziałują, tworząc wspólnie nie tylko znaczenia, ale wszystko, co jest komunikowane w danym zdarzeniu mownym.

English translation:

Non-verbal aspects of face-to-face communication: cognitive determinants of multimodal processing

Face-to-face communication is inherently multimodal. In addition to linguistic means, interlocutors also employ, among other things, facial expressions and gestures. These modalities are present in most speech events, they co-constitute communicative acts, and, most importantly, they are processed simultaneously so as to modify what is being communicated on various levels. Contemporary research on non-verbal communication provides answers to many questions that remained open to debate until quite recently. The multimodal nature of face-to-face communication is tied to the processing of verbal, auditory and visual modalities, as well as others that engage the complex human sensorium. Consequently, one cannot disregard the neurobiological patterns that underlie their processing and comprehension. The presentation will showcase research illustrating the levels at which modalities interconnect, interact and influence

one another, jointly constructing not only meanings but the entirety of what is being communicated in a given speech event.

**48/ dr Paweł Rybszleger, Adam Mickiewicz University of Poznań, Poland**

**Reels („rolki”) w mediach społecznościowych jako multimodalny format pozycjonowania społecznego i komunikacyjnego w dyskursie cyfrowym na przykładzie osób z niepełnosprawnościami na Instagramie**

Reels („rolki”) jako dynamiczny, krótkometrażowy i multimodalny format stały się jednym z kluczowych narzędzi komunikacji w mediach społecznościowych, wpływając na sposób konstruowania znaczeń, prezentowania tożsamości oraz negocjowania pozycji społecznych w cyfrowych przestrzeniach dyskursywnych. Celem referatu jest analiza, w jaki sposób osoby z niepełnosprawnościami wykorzystują Reels na Instagramie do budowania własnego wizerunku, redefiniowania społecznych wyobrażeń dotyczących niepełnosprawności oraz uczestniczenia w praktykach pozycjonowania komunikacyjnego. W badaniu przyjęto perspektywę multimodalną, łącząc analizę warstwy wizualnej, audialnej i werbalnej, ze szczególnym uwzględnieniem strategii narracyjnych, performatywnych oraz interakcyjnych. Przedstawione zostaną najczęstsze formy autoprezentacji (należących m.in. do tzw. pozycjonowania wstępnego / pre-positioning), sposoby negocjowania relacji między nadawcą a odbiorcą oraz typowe ramy interpretacyjne pojawiające się w komentarzach i interakcjach społecznościowych.

Analiza pozwala zrozumieć, w jaki sposób format Reels przyczynia się do wzmacniania widzialności osób z niepełnosprawnościami, ale także jakie ryzyka wiążą się z jego algorytmiczną logiką i tendencją do estetyzacji przekazu. Wstępne wyniki wskazują, że Reels mogą pełnić funkcję zarówno emancypacyjną, jak i normatywną, współkształtując współczesny dyskurs o niepełnosprawności w mediach cyfrowych.

English translation:

Social media Reels as a multimodal format for social and communicative positioning in digital discourse. The case of people with disabilities on Instagram

Reels, as a dynamic, short-form and multimodal format, have become one of the key communication tools in social media, influencing the way meanings are constructed, identities are presented, and social positions are negotiated within digital discursive spaces. The presentation shall examine how persons with disabilities use Instagram Reels to construct their self-image, redefine social imaginaries surrounding disability, and participate in communicative positioning practices. The study adopts a multimodal perspective, combining an analysis of visual, auditory and verbal layers, with particular emphasis on narrative, performative and interactional strategies. Outlined will be the most common forms of self-presentation (including “pre-positioning” ones), the ways in which the relationship between the author and the audience is negotiated, as well as the typical interpretive frames that emerge in comments and community interactions.

The analysis provides insight into how the Reels format enhances the visibility of people with disabilities, while also revealing the risks associated with its algorithmic logic and tendency to aestheticise the message. Preliminary results indicate that Reels can serve both an emancipatory and normative function, helping shape contemporary discourse on disability in digital media.

**49/ Dr Daiki Horiguchi, Kyoto University, Japan**

**Linguistic landscape of Japanese restaurants in Latvia**

This study analyzes the linguistic landscape of Japanese restaurants in Riga, the capital of Latvia, focusing on how language use reflects cultural positioning, globalization, and localization. In March 2025, the study investigated these nine restaurants and additionally analyzed their websites to capture both physical and online linguistic practices. Menus reveal the diversification of Japanese cuisine abroad, encompassing sushi, ramen, izakaya-style dishes, and sophisticated high-end cuisine. In 2–3 restaurants, other Asian cuisines, such as Korean, are also offered, but all can still be classified primarily as Japanese restaurants. Price ranges vary widely, reflecting the diversity of offerings from casual to upscale.

Unlike earlier establishments that referenced traditional Japanese culture like Sumo or Kabuki, current restaurant names rarely do so, instead employing English words, or borrowings from Japanese subculture such as manga. This naming strategy emphasizes marketing and international appeal over traditional authenticity. Japanese script is used in menus minimally and symbolically, sometimes with unnatural fonts or awkward katakana notation, serving as a decorative accent rather than a functional medium. Latvian is commonly used to describe ingredients, fulfilling both legal requirements and practical communication with local customers. In drink menus, foreign languages are generally retained in their original form. In interior design, Japanese script also functions decoratively, contributing to the restaurant's atmosphere. Sushi menus are typically presented in Japanese or English. The coexistence of these languages demonstrates a strategic negotiation of authenticity, accessibility, and marketability.

Overall, the linguistic practices observed in these restaurants illustrate processes of cultural globalization, localization, and hybridization in Riga's urban space. The study shows how symbolic Japanese elements, complemented by Latvian and English, construct perceptions of Japan and Japanese cuisine in a European context, reflecting both continuity with past traditions and adaptation to contemporary urban audiences.

**50/ Mgr. Yurii Chybras, Masaryk University, Czechia**

### **Sociolinguistics of antagonism: Irish and Ukrainian**

This qualitative study explores the sociolinguistic and multimodal mechanisms involved in the expression of in-group antagonism based on examples from the Irish and Ukrainian segments on Twitter. The study works with the concepts denoting a negatively biased other: Seoinín and West Brit in the Irish context, and Vkrainchuk and Little Russian in the Ukrainian context.

The source material is gathered from interactions observed on Twitter and includes both textual and visual sources. The processing of the source material is based on a small-scale quantitative synthesis of the gathered data and a qualitative analysis of the acquired output.

The data from the Irish and the Ukrainian segments are compared and juxtaposed in order to reveal similarities and differences between their pragmatics and tendencies of use in a wider sociolinguistic context.

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## **51/ Dr Melissa Selby, Georgia Gwinnett College, USA**

### **Key elements of the pregnant female comedy routine: A multimodal analysis**

To provide a multimodal analysis of pregnant female comedy routines, this paper draws on feminist theory (Foss, 2025) and humor studies (Lockyer & De Benedictis, 2023; Shrods, 2021; Tsakona, 2009; Weaver & Lockyer, 2024). According to Foss (2025) a key strategy for a feminist rhetorical critique is enactment. Furthermore, Foss and Foss (2020) argue four key elements are required for visual enactment: visibility, individuality, syncreticity, and futurity. However, given the increased importance of understanding meaning-making as multimodal, the question arises whether these four elements can explain enactment beyond the visual mode. How are these four key elements part of a theory of multimodal enactment? Using stand-up comedy routines of pregnant female performers (e.g., Ali Wong and Amy Schumer) as one type of multimodal text, this paper analyzes the visibility, individuality, syncreticity, and futurity of pregnant female comedy routines, arguing these four elements can only be understood as challenging hegemonic ideology through an interplay of modes. The analysis shows these four elements are not only useful in discussing the embodied nature of the pregnant performances, but these four elements should be part of a conceptual framework for analyzing pregnant female comedy routines.

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## **52/ dr hab. Agnieszka Mac, University of Rzeszów, Poland**

### **Wizualne narracje w przestrzeni polskich miast: mural jako medium społecznego dialogu**

W dzisiejszym świecie, w którym media społecznościowe zdominowały przestrzeń publiczną, sztuka uliczna, a w szczególności murale, odgrywają coraz większą rolę w przekazywaniu ważnych komunikatów społecznych, wzywając do refleksji nad aktualnymi problemami.

Murale z przesłaniem to często odpowiedź na zjawiska społeczne, polityczne oraz ekologiczne, które wpływają na życie obywateli. Dzięki swojej dostępności i nierzadko kontrowersyjnej estetyce, te wielkoformatowe dzieła przyciągają uwagę przechodniów i stanowią platformę do dyskusji.

Wystąpienie eksploruje rolę murali jako medium wizualnego dialogu społecznego w przestrzeni polskich miast. Badanie wpisuje się w tradycję badawczą linguistic landscapes (krajobrazów językowych), lingwistyki dyskursu i mediolingwistyki, skupiając się na multimodalnej formie murali, ich wymiarze tematycznym oraz na funkcjach komunikacyjnych i społecznych badanych przekazów semiotycznych. Murale, postrzegane jako komunikaty multimodalne, łączące w sobie elementy wizualne i werbalne zakotwiczone w kontekście społeczno-kulturowym, pozwalają na skuteczną komunikację z odbiorcami mobilizując ich do działania i budując poczucie odpowiedzialności za otaczający nas świat.

Referat próbuje udzielić odpowiedzi na następujące pytania badawcze: Jaka tematyka społeczna dominuje w wizualnych narracjach murali? Jakie funkcje komunikacyjne i społeczne pełnią przeanalizowane komunikaty semiotyczne? Jakie działania językowe można im przypisać?

Poprzez kolorowe obrazy oraz sugestywne przesłania, artyści stają się głosem społeczności, która pragnie wyrazić swoje obawy, marzenia i aspiracje. Oferując platformę do wyrażania różnorodnych narracji, murale wspierają procesy identyfikacji społecznej i budowania wspólnoty.

English translation:

Visual narratives in Polish urban spaces: murals as a medium of social dialogue

In today's world, where social media have come to dominate the public sphere, street art – and murals in particular – plays an increasingly important role in conveying significant social messages, prompting reflection on current issues.

Murals carrying a message are often a response to social, political and environmental phenomena that affect citizens' everyday lives. Thanks to their accessibility and oftentimes controversial aesthetics, these large-format works attract the attention of passers-by, providing a platform for discussion.

The presentation explores the role of murals as a medium for visual social dialogue in Polish urban spaces. The study follows in the research traditions of linguistic landscapes and discourse and media linguistics, focusing on the multimodal form of murals, their thematic dimension, and the communicative and social functions of the investigated semiotic messages. Perceived as multimodal messages combining visual and verbal elements embedded in a socio-cultural context, murals enable effective communication with audiences, mobilising them to take action and fostering a sense of responsibility for the world around us.

The presentation seeks to address the following research questions: What social themes dominate the visual narratives of murals? What communicative and social functions do the analysed semiotic messages perform? What linguistic actions can be attributed to them?

Through colourful imagery and evocative messages, artists become the voice of a community that wishes to express its fears, dreams and aspirations. By offering a platform for voicing diverse narratives, murals support processes of social identification and community building.

**53/ Licencjat Kacper Kozdraś, University of Opole, Poland**

**Framing the axiological perception of animals and hunters: an analysis of Polish hunting magazine covers**

The contemporary Polish hunting discourse is divided into two main subdiscourses: pro-hunting and anti-hunting. While both share a common theme, they differ in their valuation of concepts related to hunting, creating axiological and ontological conflicts between the representatives of those two semantic communities. These conflicts shape language strategies of legitimization and delegitimization of hunting practices.

This talk focuses on the multimodal strategies employed by the pro-hunting press discourse to influence the axiological perception of animals and hunters on the covers of Polish hunting magazines. The analysis is based on 121 covers from the two most popular magazines published in the last five years—*Łowiec Polski* and *Brać Łowiecka*.

Drawing on Tomasz Krzeszowski's cognitive axiology (1997) and Charles Fillmore's frame semantics (2009), the study demonstrates how animals and hunters are valued within different cognitive frames, shaping the perception of these concepts. For instance, a wolf's depiction references thriller movie posters, where killers are portrayed with contrasting colors, enhancing a sense of danger and violence.

This study reveals how magazine covers employ various modes to construct valuation, whether using text and visuals to present two parallel messages or integrating them into a single, unified message created by the combination of modes—ultimately aimed at influencing the internalization of a specific perception of the world.

#### **54/ dr hab. Iwona Burkacka, University of Warsaw, Poland**

##### **Bonjour i bązur – wokół memowej serii**

Celem jest analiza serii memów pt. Bązur (odnoszących się do Rafała Trzaskowskiego) na tle rozważań o sytuowaniu i postrzeganiu języka i kultury francuskiej oraz memowych sposobów przedstawiania Francji i Francuzów. Rozważaniom towarzyszyć będzie poszukiwanie odpowiedzi na pytanie, dlaczego symbolem elitarności stało się francuskie powitanie. W opisie odwołano się do zasad analizy multimodalnej i badań JOŚ.

English translation:

Bonjour and bązur – about a series of memes

The aim of the presentation is to analyse a series of memes entitled Bązur (referring to Rafał Trzaskowski) against the broader context of reflections on the status and perception of the French language and culture, as well as on meme-based ways of representing France and the French. The discussion will involve an inquiry into why a French greeting has come to function as a symbol of elitism. The description draws on the principles of multimodal analysis and on research into the linguistic image of the world.

#### **55/ dr Emilia Bańczyk, University of Silesia in Katowice, Poland**

##### **Między żartem a hejtem? O memach bezdżietników**

Przedmiotem zainteresowania w wystąpieniu staną się memy, które postrzegane są jako internetowy folklor (Kowalska 2014), gatunek pamięci zbiorowej (Wójcicka 2019), a przede wszystkim jako narzędzie tworzenia wspólnego doświadczenia kulturowego.

Autorka dokona analizy tematycznej 50 memów opublikowanych w Facebookowej grupie Bezdzielni z wyboru, aby przybliżyć ich funkcje (np. perswazyjne, poznawcze, kreatywne, wspólnototwórcze), a także na ich podstawie odtworzyć obraz świata członków grupy.

English translation:

Between humour and hate speech? About memes of the childfree community

The focus of the presentation will be on memes, which are perceived as internet folklore (Kowalska, 2014), a genre of collective memory (Wójcicka, 2019), and above all as a tool for creating shared cultural experience. The author will conduct a thematic analysis of 50 memes published in the Facebook group "Bezdzielni z wyboru" (Childfree by choice) in order to demonstrate their various functions (e.g. persuasive, cognitive, creative, and community-building), and, drawing on these, reconstruct the worldview held by the group's members.

**56/ Prof. UWrocław dr hab. Roman Opiłowski, University of Wrocław, Poland**

### **Kontrastywna lingwistyka mediów. Od multimodalności do kontrastywności w badaniach tekstów medialnych**

Kontrastywna lingwistyka mediów to perspektywa badawcza w ogólnej lingwistyce mediów. Zajmuje się porównywaniem i wykazywaniem podobieństw i różnic funkcjonalnych i strukturalnych w tekstach telewizyjnych, prasowych, internetowych oraz w tekstach w przestrzeni publicznej miast. Bazując na wspólnych gatunkach tekstowych punktem odniesienia dla porównań są różne kultury komunikacyjne, języki, media i zakresy czasowe. Multimodalność tekstów w badaniach kontrastywnych jest nieodzownym elementem analiz. W wykładzie zostaną przedstawione centralne i peryferyjne składniki multimodalności, kontrastywny model analizy tekstów medialnych i kilka przykładów zastosowania perspektywy kontrastywnej w odniesieniu do polskich i niemieckich tekstów w przestrzeni publicznej Wrocławia i Drezna.

English translation:

Contrastive media linguistics. From multimodality to contrastivity in media text research

Contrastive media linguistics constitutes a research perspective within the broader field of media linguistics. It involves comparing and identifying functional and structural similarities and differences in television, press, internet, and urban public space texts. Based on shared text genres, the *tertium comparationis* consists of different communicative cultures, languages, media and time frames. In contrastive research, the multimodality of texts constitutes an indispensable element of the analyses. The lecture will present the central and peripheral components of multimodality, a contrastive model of media text analysis, as well as several examples of the application of the contrastive perspective in relation to Polish and German texts in public spaces of Wrocław and Dresden.

**57/ mgr Robert Radziej, University of Opole, Poland**

**Katarzyna Molek-Kozakowska, University of Opole, Poland & Vilnius Gediminas Technical University, Lithuania**

### **Evaluating multimodal realizations of techno-optimism: AI representations in popular science journalism**

According to the authors of "Better Images of AI" (a guide developed through collaborations between academics, media professionals, policy-makers, educators and artists), news stories and marketing campaigns about artificial intelligence are often illustrated with stereotyped or misleading imagery of humanoids, glowing brains, blue and white backgrounds, or outstretched hands. Even AI-powered applications for image generation draw on similar motifs to represent "AI" visually. This trend seems to be reflective of an increasingly entrenched "technoculture" – a discursive formation that normalizes the ways digital technologies are pervading our social and individual lifeworlds (Roderick, 2016).

It is claimed that clichéd or distorting images may hinder the public understanding of the nature and impact of AI technologies, foster either fear or unrealistic expectations regarding AI developments, hide the responsibility of tech companies by suggesting that AI is human-like, or perpetuate simplistic relations between AI and robotics, dystopia, cleanliness, or Western culture (Dihal & Duarte, 2023). By contrast, more diverse, less anthropomorphized and better contextualized imagery may be conducive to a more informed debates and assessment of the implications of controversial AI technologies.

Our previous research has focused on dominant discursive strategies that are resorted to by communicators, including science popularizers, to represent evolving AI technologies against the backdrop of economic, socio-political, or environmental concerns (Molek-Kozakowska & Radziej, 2024). Building on this, in the current study we look at how some ideologically charged projections of AI technologies are represented multimodally. Drawing on a representative corpus of AI-related articles from *The New Scientist*, *Scientific American* and *Nature*, we first identify the ones that are techno-optimistic and then we trace how this stance is realized at the level of each multimodal ensemble consisting of the headline/lead and image. Through the analysis of the salient patterns of representation and design, we aim to evaluate how science popularizers are using AI-related images to underpin their intended progress-related narrative (Molek-Kozakowska, 2025), and how the images are used to extend, elaborate on, complement, or (at times) contradict the textual representation (Martinec & Salway, 2005). The study aims to offer recommendations for technology coverage that is aligned with "Better Images of AI."

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**58/ mgr Katarzyna Preuhs, University of Opole, Poland**

**Conceptual blending theory in multimodal analysis of the movie "The Book of Clarence"**

“The Book of Clarence” (dir. Jeymes Samuel, 2023) reimagines the biblical narrative of the life of Jesus by merging it with a stylized portrayal of the contemporary world. The movie follows Clarence, a man living in 33 CE Jerusalem who — seeking status and safety — decides to present himself as a Messiah. Through its hybrid aesthetic, anachronistic musical score, and explicit references to modern African American history in the United States, the movie creates a multimodal space where ancient and present-day cultural models intersect.

This study applies conceptual blending theory (CBT, Fauconnier and Turner 2002) to examine how the movie blends two broad input spaces—canonical biblical narratives and the sociohistorical experience of Black Americans—into an integrated network that invites viewers to reinterpret religious mythology through the lens of racial inequality, marginalization and resistance. CBT provides a framework for analyzing how incongruent narrative, visuals and symbolic elements combine to create emergent meaning not present in the input spaces alone — offering a commentary on modern U.S. society.

The purpose of this research is dual: (1) to demonstrate how *The Book of Clarence* constructs complex, layered meaning by blending multimodal representations of biblical mythology and U.S. racial discourse, and (2) to show how CBT can serve as an effective analytical tool for multimodal texts — integrating cinematic imagery, narrative structure, sound design, and cultural symbolism into a unified cognitive analysis.

**59/ mgr Marlena Moskal, University of Silesia in Katowice, Poland  
dr Anna Stwora, University of Silesia in Katowice, Poland**

### **This you and me when: The use of personal pronouns in memevertelements**

Pronouns in English play important sociolinguistic functions beyond their deictic role of indicating referents. For instance, second-person pronouns are often used to form connections with audiences (cf. synthetic personalization; Fairclough, 2001), as they focus on others. The use of second-person pronouns might also positively impact customer involvement, therefore increasing the effectiveness of brand messaging (Cruz et al., 2017). Moreover, second-person pronouns can also be considered important linguistic techniques of persuasion. However, first-person pronouns also tend to be applied in meme marketing, which can be seen as a way of humanizing brands (cf. Hendriks & Castro, 2022). Through the use of humorous memes and first-person pronouns, brands portray themselves as relatable equals, yet sometimes the meme maker (typically the social media manager) is made explicit in the context of the meme and first-person pronouns (e.g., the exclusive we) refer directly to them. Additionally, pronouns in memevertelements can appear in the meme itself (in the top text, bottom text, and/or superimposed on the image) and/or in the caption of the post; this way, their strategic positioning in such a multimodal artefact performs different functions. The present study investigates different pronouns (first- and second-person) in meme marketing and their intersubjective nature, with the aim of establishing their functions in meme marketing. While there has been some research on pronouns in marketing (Janoschka, 2004; Lazović, 2014), there have been few systematic investigations focused on their use in memes (Dancygier & Vandelanotte, 2025). However, online marketing is more akin to interpersonal communication, which differentiates it from more traditional forms of mass advertising based on “a uni-directional monologue” (Janoschka, 2004, p. 126). Moreover, memes deserve separate scrutiny, as they represent a distinct genre within digital marketing, characterized by, e.g., multimodality, humor, and intertextuality. Therefore, the issue of how pronouns function at the confluence of these two areas meeting in memevertelementing emerges as a pertinent area of research.

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## **60/ mgr Małgorzata Majkowska, Jagiellonian University, Poland**

### **Mem jako wypowiedź wtórnooralna**

Wystąpienie będzie dotyczyło memów jako wypowiedzi wtórnooralnych. W tym celu zostaną wykorzystane ustalenia W. J. Onga dotyczące zarówno oralności pierwotnej jak i wtórnej oraz A. Lorda związane z tezą „o formule” i formułczym charakterze wypowiedzi. Analiza będzie nawiązywała także do badań nad memami Marty Wójcickiej, szczególnie w obszarze powtarzalności obrazu („obrazy skrzydlate”) oraz funkcjonowania pamięci. Dzięki temu wykaże, jak w kulturze cyfrowej realizowane są podstawowe potrzeby komunikacyjne oraz konsolidowana jest pamięć wspólnoty.

English translation:

Memes as a form of secondary orality

The presentation will examine memes as a form of secondary-oral utterances. To this end, the presentation will rely on W. J. Ong's findings concerning both primary and secondary orality, as well as A. Lord's concept of "formula" and the formulaic character of utterances. The analysis will also refer to Marta Wójcicka's research on memes, particularly regarding the aspect of image repeatability (winged images) and the functioning of memory. Through this approach, it will illustrate how basic communication needs are fulfilled and community memory is consolidated in digital culture.

## **61/ Dr Anna Andrzejewska, University of Opole, Poland**

### **Multimodal humor and conceptual blending in the Polish series 1670**

The presentation explores the mechanisms of multimodal humor in the Polish Netflix series *1670* through the framework of conceptual integration theory (Fauconnier & Turner, 2002). The series constructs a humorous reinterpretation of the seventeenth century by systematically blending historical and contemporary cognitive domains, resulting in emergent meanings that comment on Polish identity, social hierarchies, and cultural myths. The analysis focuses on selected scenes where visual, verbal, and contextual modalities interact to produce comic incongruity—for example, a nobleman depicted as a modern influencer, serfs as corporate employees, or religious confession reframed as psychological coaching. These blends rely on multimodal cues such as costume design, camera framing, anachronistic vocabulary, and tone of voice, which together activate both historical and modern interpretative frames. The study demonstrates how *1670*

employs multimodal blending to achieve satirical and metacultural humor, revealing the continuity between Sarmatian and contemporary Polish mentalities. The presentation aims to show that humor in 1670 is not merely verbal or situational, but a multimodal cognitive construction where meaning emerges from the dynamic interplay of visual, linguistic, and conceptual inputs.

**62/ Christina Karandinaki, National and Kapodistrian University of Athens, Greece  
Prof. Villy Tsakona, National and Kapodistrian University of Athens, Greece**

### **Caught in between feminist and sexist humor: evidence from a Greek case study**

Feminist humor has emerged mostly out of humorists' effort to ridicule and discredit sexist humor and respective presuppositions and stereotypes denigrating predominantly women. It would therefore be expected that the distinction between them would be clearcut. The present Greek case study discusses online humor posted in a self-identified feminist and satirical social media community, which however does not manage to refrain from reproducing sexist values and views. By demonstrating how humor may blur the boundary between feminist and sexist standpoints, we suggest that the ambiguity of so-called feminist humor may be indicative of humorists' internalized sexism, a phenomenon which is not uncommon among women who are socialized into, and end up acquiescing to, sexist values.

**63/ dr Anita Buczek-Zawiła, University of National Education Commission, Kraków, Poland**

### **What's attractive in a GIF message?**

Multimodality is the normal state of communication in the age of globalization and the internet (Kress 2012), coupled with the development of digital technologies and the emergence new meaning-making modes. There are many factors involved in and contributing to successful and productive interaction, and with the 21st century exponential increase in multimodal communication mediated digitally, the use of visual semiotics is observed on the majority of social media platforms and communicators. One representative of these semiotic resources are GIFs (short for Graphics Interchange Format), frequently incorporated into shared content or used as stand-alone messages. GIFs constitute a multimodal sign system (Gürsimsek 2016), being themselves potentially multimodal entities with words and moving images, and through their use creating larger specialized multimodal discourses (Fan 2022). They can embody affect or action, demonstrate cultural knowledge, summarize and reinforce the central message or issue, and convey the attitudinal stance of the communicator. The typical GIF composition, comparatively large size, higher contrast and colour saturation may enhance their ability to be flexibly interpreted and mapped onto the communicated textual meaning (Logi & Zapavigna 2024). GIFs are socially and culturally shared options for communicating that can be created, sent and received via available technologies and across different (micro-) communities. The majority of GIF use is with users who are not themselves GIF creators. This paper then investigates the attractiveness of the specific features of a GIF: the combination of image, writing, design, layout colour etc., from the perspectives of the GIF sender and the GIF recipient. An online, small-scale survey, with closed and open questions, was distributed in a random group of TMC participants and GIF users. It asked about their preferences pertaining to GIF design, layout, context relevance, conversational potential and the like. The result show a variety of opinions, depending among other things on the perspective taken, familiarity with interactants and digital aptness. They testify to various facets of GIFs significance as a growing genre of multimodal communication.

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### **64/ Ing. Bc. Aneta Toboříková, Silesian University in Opava, Czechia**

#### **The rhetoric of 'we' in contemporary news: a corpus-based analysis of Czech media**

This paper focuses on analyzing the use of the first-person plural in Czech journalism between 2010 and 2024. The primary objective is to examine how this stylistic and rhetorical device is employed to actively shape social reality and fulfill the persuasive function of journalism. Methodologically, the study is based on an analysis of texts from the journalistic sections of the SYN2025 and SYN2020 corpora, which provide a representative sample of contemporary Czech journalism. The first part of the work provides empirical evidence of the increasing frequency of first-person plural usage and documents the manner in which this increase occurs. Furthermore, it offers a comparison of this communicative tool's use across various types of periodicals, specifically in national, regional, and tabloid press. Given the significant spike in the use of this stylistic figure in 2020 and 2021, a thematic analysis of texts within individual types of periodicals is also conducted. This analysis reveals the potential of the aforementioned device not only for community building but also for the emotionalization of news and, conversely, for generating social polarization.

### **65/ mgr Artur Cedzich, University of Opole, Poland**

#### **The discursive strategies of legitimisation of Antimicrobial Resistance (AMR): Multimodal Critical Discourse Analysis**

Antimicrobial resistance (AMR) is a biological process by which microorganisms, bacteria, viruses, fungi, and parasites, adapt to and withstand the treatment with drugs. One of the reasons for antimicrobial drug inefficiency is the inappropriate use of antibiotics, making them either difficult or no longer effective in curing routine infections (European Centre for Disease Prevention and Control, 2022). Despite long-standing efforts of disseminating AMR information (Frid-Nielsen, Rubin, and Baekkeskov, 2019; Karvanen and Cars, 2024), they fail to reach certain groups due to an information environment saturated with attractive and competing resources. The presentation adopts a multimodal, qualitative critical discourse analysis to the World Health Organization's "Stories of AMR" photobook campaign (WHO Regional Office for Europe, 2024). The framework of legitimisation strategies (Van Leeuwen, 2007) is applied to examine how linguistic and visual resources target opinion leaders as intermediaries conveying the photobook's message for their respective audiences. By revealing how legitimacy is multimodally constructed, the essay equips opinion leaders, both targets and mediators of the document, with tools to critically evaluate AMR information (Wind et al., 2021) and adapt their message accordingly. This increases the likelihood of informed public debates, increasing trust in experts and health governance.

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**66/ Associate Professor Draženka Molnar, J. J. Strossmayer University of Osijek, Croatia,**

### **Integrating visual/multimodal metaphors and metonymies in EFL Classroom: the example of print ads and comics**

Visual materials such as comics and advertisements are used in foreign language teaching, but the genres are by no means all-pervasive in the EFL classroom as they are in everyday life. Based on the premise that a picture is worth a thousand words, this paper examines the main arguments for using visuals in figurative language teaching and highlights the importance of metaphoric awareness in their interpretation. The paper describes a two-stage study: a theoretical analysis of multimodal metaphors and metonymies within the framework of cognitive linguistics that is applied in teaching material and activities design based on authentic print ads and comics. The findings show that visuals, aside from their humorous effect, can be used as a valuable multilingual didactic resource, allowing teachers to be creative and effective in their approach to EFL teaching. Furthermore, the use of such authentic visual materials supports key learning outcomes for EFL students: it fosters critical thinking by encouraging them to identify and evaluate hidden messages in media; enhances linguistic and cultural competence through the interpretation of figurative expressions in context; and improves communication skills by illustrating how language and images interact to construct meaning. Finally, incorporating relatable and engaging materials increases student motivation and involvement in the learning process. Pedagogical implications and practical guidelines concerning the appropriate selection and implementation of visuals in EFL learning contexts are also provided.

**67/ Sara Vukotić, ZRC SAZU Institute of Slovenian Ethnology, Ljubljana, Slovenia**

### **“Mirror, mirror on the wall, who’s the funniest of them all?” – the multimodal dynamics of humour in fairy-tale-based internet memes**

This paper examines the transformation of traditional fairy-tale patterns – and of the fairy tales that stick (Zipes, 2006), those continually reimagined and popularized through adaptation and screening – into contemporary internet memes. It investigates how classical narrative templates function as resources for multimodal humour within the domain of digital folklore. While memes are often perceived as ephemeral digital artifacts, they share structural and functional characteristics with folkloric genres, particularly in their use of formulaic storytelling, archetypal characters, mimeticism, and variety etc. Focusing on memes circulating in online communities, this study investigates how familiar fairy-tale elements – such as the “princess in distress,” “magic object,” or “moral resolution” – are recontextualized in humorous ways, producing irony, parody, exaggeration, incongruity, and satirical commentary on contemporary social realities. The analysis pays special attention to the mechanisms through which humour emerges, including the playful

contrast between the familiar and the absurd, intertextual references to well-known narratives, and the subversion of narrative and structural expectations.

Methodologically, the paper applies a multimodal discourse analysis framework, considering the interplay of verbal and visual components, cultural connotations, and online communicative practices that enable the memes' humour to resonate across diverse audiences. By juxtaposing the traditional folkloric template with its digital incarnation, the analysis highlights both continuity and innovation: memes maintain recognizable narrative structures while leveraging the affordances of digital media (images, captions, remixing, and interactive formats) to produce new forms of humour.

**68/ Dr Anastasiya Fiadotava, Estonian Literary Museum, Tartu, Estonia**  
**Dr Saša Babič, ZRC SAZU Institute of Slovenian Ethnology, Ljubljana, Slovenia**

### **Is it okay for kettles to laugh at pots? Stance analysis of Slovenian, Estonian and Belarusian proverbs about joking and laughter**

The presentation discusses how laughter and joking are portrayed in Slovenian, Estonian and Belarusian proverbs. While some of the proverbs are humorous themselves, many of them express serious or even negative attitudes towards laughter, joking and other mirthful expressions. The Estonian and Slovenian database of proverbial expressions and Belarusian paremiological dictionaries search yielded 142 Slovenian proverbs, 93 Estonian proverbs and 55 Belarusian proverbs that mention laughter, joking, jokes or mockery. The stance analysis of the proverbs shows that negative attitude towards these mirthful expressions is more common: negative attitude transpires in 55 % of the total number of proverbs in all three languages, positive attitude in 35 % of proverbs and neutral attitude in 10 % of proverbs. The stance distribution was fairly consistent between the three linguistic groups of proverbs. We have also discovered similar content elements in the three corpora of proverbs that might signal that some of the proverbial attitudes towards laughter and joking can spread across different cultures and regions in Europe.

**69/ dr Krzysztof Ozga, Jagiellonian University, Poland**

### **Multimodalność a koncepcja tekstu kreolizowanego w lingwistyce rosyjskiej w świetle relacji pomiędzy pojęciem i wyrażeniem**

Referat zestawia zachodnią koncepcję multimodalności z rosyjskim ujęciem tekstu kreolizowanego, wskazując na ich podobieństwa i różnice. Multimodalność akcentuje współdziałanie różnych systemów semiotycznych w tworzeniu znaczenia, natomiast rosyjska tradycja skupia się na stopniu styczności językowej i niejęzykowej warstwy przekazu, typologii ich powiązań oraz roli elementów graficznych i paralingwistycznych. W tym ujęciu badania nad kreolizacją można postrzegać jako szczególny wariant badań multimodalnych, a zarazem koncepcję akcentującą inne aspekty: hierarchię kodów, napięcie między autosemantycznością a synsemantycznością, czy mechanizm tzw. „podwójnego dekodowania”. Relacja pomiędzy pojęciem i wyrażeniem – rozumiana zgodnie z zasadami składni semantycznej – stanowi tło, które pozwala uchwycić, w jaki sposób koncepcja rosyjska opisuje proces konstytuowania się komunikatu w złożonych formach tekstowych oraz że może ona uzupełnić pewne luki w badaniach nad multimodalnością.

English translation:

Multimodality and the concept of creolised text in Russian linguistics in the light of the relationship between concept and expression

The presentation juxtaposes the Western concept of multimodality with the Russian notion of creolised text, pointing out similarities and differences between the two. Multimodality accentuates the interaction of various semiotic systems in the creation of meaning, while the Russian tradition focuses on the degree of contact between the linguistic and non-linguistic layers of a message, the typology of their connections, and the role of graphic and paralinguistic elements. In this sense, research on creolisation can be perceived as a specific variety of multimodal research, and at the same time as a concept emphasising other aspects such as the hierarchy of codes, the tension between autosemantics and synsemantics, or the mechanism of so-called "double decoding." Understood in accordance with the principles of semantic syntax, the relationship between concept and expression provides a backdrop that allows for an understanding of how the Russian concept describes the process of message formation in complex textual forms and how it can fill certain gaps in research on multimodality.

**71/ Dr. Li-Chi Chen, Kazimierz Wielki University, Bydgoszcz, Poland**  
**Mgr Eryk Hajndrych, Kazimierz Wielki University, Bydgoszcz, Poland**

**Cultural integration or cultural misuse? A case of Asian cuisine restaurants in Bydgoszcz, Poland**

The culinary landscape of a culture offers rich insights into its social and symbolic structures. In Poland, Asian cuisines are often expected to convey a sense of "exotic-ness," shaped by local perceptions of what constitutes "Asian-ness." This study, therefore, aims at exploring the linguistic and semiotic landscapes of Asian restaurants in Bydgoszcz, Poland. Specifically, this study explores how language and various semiotic elements interact to construct and commodify "Asian-ness" in a non-Asian context. Through a close examination of restaurant names, menus, utensils, and interior designs, we identify a hybridization of cultural symbols: for example, the consistent presence of Polish surówka (coleslaw) in Asian dishes, the use of forks and knives in place of chopsticks, and the amalgamation of symbols from different Asian cultures (e.g., a simplified Chinese character set within a Japanese flag motif featuring Japan's national flower). Such practices reflect not only cultural integration but also instances of cultural misuse. One notable example is the vertical placement of chopsticks in rice—considered a death-related taboo in several Asian cultures—which has been observed in Poland and other European settings. This visual misappropriation signals a recontextualization of Asian cultural symbols within European culinary practices. In a nutshell, Asian restaurants in Poland can be understood as transnational spaces and multicultural contact zones, where global cuisines intersect with local traditions, creating new and often ambivalent meanings.

**72/ Dr Maria Stec, University of Silesia in Katowice, Poland**

**Multimodality of the ELT coursebooks for adults: text-image relations**

ELT (English language teaching) materials for adults include a range of semiotic resources, such as language, images, music, and sound. There is always a dilemma about whether they are pedagogically effective. Drawing on Halliday's metafunctions and Kress and van Leeuwen's multimodal approach, the paper aims to describe the text-image relations in the content of ELT coursebooks. The idea is to contribute insights into the intermodal integration of the modes that form multimodal ensembles in ELT materials. The research questions are designed as follows:

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1. How is the content organised in ELT materials for adults?
2. What is the nature of the text-image relations reflected in these materials?
3. What challenges do these relations bring for adult learners?

The paper adopts SF-MDA (systemic-functional multimodal discourse analysis) and Martinec and Salway's framework to analyse selected sections of ELT coursebooks used at universities. A corpus of four books is chosen for evaluation, and a qualitative approach is used to decode meanings through representational (ideational), interactive (interpersonal), and textual (compositional) functions. The quantity and character of text-image relations vary in ELT materials according to learners' ages, needs, and levels. The project is hoped to have implications for materials development and for the users of coursebooks.

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**73/ Maria Mocarz-Kleindienst, John Paul II Catholic University of Lublin, Poland**

### **Analiza multimodalna sposobów budowania emocji w trailerach filmowych (na przykładzie thrillera)**

Trailer filmowy jako tekst multimodalny jest autonomicznym komunikatem medialnym, którego nadrzędną funkcją jest oddziaływanie emocjonalne na odbiorcę, wzbudzenie jego ciekawości i oczekiwań. W wystąpieniu zaprezentowane zostaną mechanizmy budowania emocji w trailerach filmowych odnoszących się do thrillerów z wykorzystaniem modalności werbalnej, wizualnej i audialnej. Wybór gatunku filmowego jest motywowany jego popularnością. Badania m.in. Polskiego Instytutu Sztuki Filmowej dowodzą, że thriller należy do jednych z najchętniej oglądanych gatunków w Polsce. Analiza zostanie przeprowadzona na bazie 10 najpopularniejszych thrillerów w 2025 r. (na podstawie bazy filmweb.pl). Analiza multimodalna pozwala zrozumieć, jak obraz, dźwięk i słowo współdziałają w celu wywołania emocji lub napięcia u widzów.

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English translation:

Multimodal analysis of emotion building in film trailers (based on the example of a thriller)

As a multimodal text, the film trailer is an autonomous media message whose primary function is to elicit an emotional response from the viewer, arousing their curiosity and expectations. The presentation will demonstrate emotion building mechanisms in thriller film trailers employing verbal, visual, and auditory modalities. The choice of thriller genre is motivated by its popularity –

research conducted by, among others, the Polish Film Institute indicates that thrillers rank among the most frequently watched genres in Poland. The analysis will be conducted within the pool of the 10 most popular thrillers in 2025 (according to the filmweb.pl database). Multimodal analysis allows for an understanding of how images, sounds and words interact to evoke emotions or tension in viewers.

**74/ Izar Lunaček, Stripolis, Ljubljana, Slovenia**

**PhD turned graphic novel: a case study**

Between 2005 and 2009 I worked as a researcher at the department of philosophy at the University of Ljubljana, completing a PhD on the links between comedy and religion. The PhD explored how certain modern comedic practices (types of narratives and heroes in current sitcoms, comedic movies and standup specials) mirror strategies of key interest in archaic religious practices (the antics and ontological status of trickster gods, carnivalesque rituals) and discusses how these two areas came to be separated and why. Since this was a subject that easily sparked curiosity in the general public, I first turned the thesis into a book (2011) and later, when this too proved too inaccessible for some interested parties, into a graphic novel called Holy fools and funny gods that was published in 2023 by the American publisher Uncivilized books. In my presentation, I'd like to show how this multimodal presentation of my findings was devised and how scientific findings can find ways to new audiences through a combination of words and pictures.

**75/ prof. dr hab. Dorota Brzozowska, University of Opole, Poland  
Dr hab. prof. UJ Władysław Chłopicki, Jagiellonian University, Poland**

**The multimodal turn in the humorous communication on the example of humor creators' discourse**

The aim of the paper is to analyze the changes towards multimodality that occur in the humorous communication produced by humor creators. The material for the research (which is part of the EU HUMLIT project) consists of 12 interviews conducted in 3 languages (translated into English) with people who are European professional humorists of different kinds: cartoonists, clowns, writers, and stand-uppers. The main focus is on the live-span changes concerning their use of different media and different types of verbal or nonverbal texts, depending on the stage in their life and career as well as social and cultural circumstances. The answers to the questions of how both the external censorship and the self-censorship shapes their creativity and how they use different channels of communication with peer creators and audiences sheds light on the changes that have occurred in humorous communication. The comparative analysis is used to examine how the genre or the political circumstances shape the use of a particular type of humor and encourage or discourage the usage of certain multimodal practices.

**76/ Dr Anna Wyrwa, University of National Education Commission, Kraków, Poland**

**Conceptualising non-binary: a cognitive multimodal study of gender (self-)representation on YouTube**

The study investigates how NON-BINARY is conceptualised in online discourse through the interaction of linguistic and visual modes. Adopting a cognitive-multimodal perspective, it examines how multimodal texts construe gender beyond binary categorisation. The dataset consists of a corpus of public posts on YouTube that include textual content and visual cues,

including image, colour or gesture. Rather than treating non-binarity as a fixed gender identity category, the study approaches it as a dynamic conceptual structure emerging from multimodal meaning-making processes. Drawing on insights from cognitive linguistics and multimodal discourse analysis, the study aims to identify recurrent conceptual patterns across semiotic modes, i.e. in both linguistic and visual layers of the online texts. It considers how the two modes interact, i.e. complement, supplement or disambiguate one another co-constructing the idea of non-binarity in self-representation online posts. The study contributes to gender and identity studies within the cognitive linguistics framework by demonstrating how multimodal discourse shapes emergent gender concepts, and it argues for the analytical value of multimodal data in understanding the concept of NON-BINARY in contemporary digital contexts.

**77/ Dr Magdalena Łata, Marie Curie-Skłodowska University, Lublin, Poland**

### **Teorie językoznawcze i literaturoznawcze w analizach struktur wizualnych**

W referacie podejmę zagadnienia dotyczące możliwości zastosowania narzędzi badawczych wypracowanych na gruncie teorii językoznawczych i literaturoznawczych do analizy obrazów. Obrazy nie poddają się łatwo procesowi werbalizacji ich odbioru – słowa mogą tylko przybliżyć to, co jest widziane. Relacja obraz – język musi uwzględniać istnienie środków oddziaływania właściwych i autonomicznych tylko dla wizualności, coś, co Gottfried Boehm nazwał „ikoniczną różnicą”. Dodatkowo – jak dowodzą Rudolf Arnheim i Louis Marin – obraz jest zamkniętą całością i jest w ten właśnie sposób rozpatrywany. Choć na poziomie analitycznym wyszczególniamy i rozpatrujemy pojedyncze elementy kompozycji wizualnej, działanie to służyć ma lepszemu i głębszemu zrozumieniu całości obrazu. Przyjmuję, że teorie literaturoznawstwa i lingwistyki kognitywnej (teorie focalizacji, poetyckich środków stylistycznych, metafory pojęciowej, identyfikacji metafory wizualnej, amalgamatów pojęciowych) pozwalają na bardzo precyzyjne opisy struktur obrazowych i można je z dużym powodzeniem stosować nawet wtedy, gdy obrazowi nie towarzyszy tekst, na przykład tytuł. Dzieje się tak dlatego, że oba media – językowe i obrazowe – mają wspólne fundamenty poznawcze. W referacie, na wybranych przykładach (ilustracje do baśni, plakaty operowe i teatralne oraz malarstwo symbolizmu) pokażę jak teorie wywodzące się z badań nad językiem przybliżają rozumienie obrazu.

English translation:

#### Linguistic and literary theories in visual structure analyses

In the article, I will address issues concerning the applicability of research tools developed on the basis of linguistic and literary theories, to the analysis of images. The latter do not lend themselves easily to verbalisation of their reception, since words can only approximate what is seen. The image-language relationship must account for the existence of means of influence that are specific and autonomous to visuality alone – what Gottfried Boehm referred to as the “iconic difference”. Furthermore, as argued by Rudolf Arnheim and Louis Marin, the image comprises a self-contained unit and is perceived as such. Although at the analytical level we identify and examine individual elements of the visual composition, we do so in order to arrive at a better and deeper understanding of the image in its entirety. I assume that theories from literary studies and cognitive linguistics (focalisation theory, poetic stylistic devices, conceptual metaphor, visual metaphor identification, conceptual blends) allow for highly precise descriptions of image structures and can be successfully applied even when the image is not accompanied by text, such as a title. This is the case because both media – linguistic and visual – rely on the same cognitive foundations. In this presentation, through selected examples (fairytale illustrations, opera and theatre posters, and symbolist paintings), I will demonstrate how theories derived from language research enhance our understanding of images.

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78/ Prof. Qian Lei, Xi'an International Studies University, China and University of Amsterdam, Netherlands

Charles Forceville, University of Amsterdam, Netherlands

### **Foregrounding in inter-semiotic translation from the Ballad of Mulan to its two film adaptations**

Foregrounding in stylistics is defined as “motivated prominence”, namely, prominent linguistic features highly relevant to the overall meaning of the text (Halliday 1971). As an approach that is highly dependent on Systemic Functional Linguistics (SFL), functional stylistics usually starts from meticulous grammatical bottom-up analysis of prominent features (including incongruities and deflections), proceeds to the discussion of its relevance to the context of situation, and finally attests the interpretation of the stylistic effects of the foregrounded features in the meaning construction of a text. But it is difficult to explain how the foregrounded features help readers better understand the explicit and implicit meanings of the discourse without taking into account the role of cognition. In this paper, the foregrounded features of the Chinese traditional poem Mula Ci and its two Disney film adaptations will be analyzed, and relevance theory/RT (Sperber and Wilson 1996) will be applied to show how the foregrounded verbal features of the poetry have been translated into the orchestration of verbal, visual, sound, and music modes in its two film versions to construct new meanings. This analysis will demonstrate how the concept of foregrounding as theorized in SFL needs to be complemented by RT to explain how audiences make sense of multimodal discourses such as film. The study can not only enhance the interpretative power of foregrounding in multimodal stylistics but also further develop the applicability of relevance theory in multimodal texts (Forceville, 2020).

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