



## **FROM CREOLIZED TEXTS TO MULTIMODAL DISCOURSE: A THEORETICAL SHIFT IN ADVERTISING ANALYSIS**

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**Abstract.** Contemporary digital advertising has rendered the Soviet-derived concept of “creolized texts” analytically insufficient. This article argues, from a psycholinguistic and social-semiotic perspective, that Multimodal Discourse Analysis (MDA) provides the theoretically adequate successor framework for studying verbal-visual meaning-making in cross-cultural advertising. Drawing on the visual grammar of Kress and van Leeuwen, Forceville’s theory of multimodal metaphor, Fauconnier’s mental spaces model, and the Uzbek psycholinguistic tradition of Safarov, the study presents a comparative corpus analysis of 100 automotive advertisements (50 English, and 50 Uzbek) collected from the official web platforms of Land Rover (UK) and BYD (Uzbekistan) between 2022 and 2025. The analysis demonstrates that the two corpora employ structurally distinct multimodal strategies: Land Rover campaigns construct individualistic survival metaphors through adversarial landscape composition, low-key chromatic registers, and minimal verbal anchors, while BYD’s Uzbek-market campaigns build metaphors of collective prosperity and spiritual blessing through centered composition, warm chromatic palettes, family-oriented gaze structures, and culturally resonant verbal activators such as “baraka”. These findings confirm that multimodal meaning-making is a culturally situated practice and that the reception of multimodal metaphors is shaped by culturally specific mental spaces within the receiver’s linguistic consciousness. The article concludes with methodological recommendations for future experimental reception on multimodal research.

**Keywords:** multimodal discourse analysis; creolized text; advertising discourse; linguistic consciousness; multimodal metaphor; cross-cultural communication; automotive industry.

## KREOLIZATSIYALASHGAN MATNDAN MULTIMODAL DISKURSGACHA: REKLAMA TAHLILIDAGI NAZARIY BURLILISH

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**Annotatsiya.** Raqamli platformalardagi zamonaviy reklama uslubi sovet davrida qo'llanilgan "kreolizatsiyalashgan matnlar" tushunchasini tahliliy jihatdan asossiz qilib qo'yimoqda. Ushbu maqolada, psixolingvistik va sotsiosemiotik nuqtayi nazardan yondashgan holda, multimodal nutq tahlili (MDA) madaniyatlararo reklamada verbal-vizual ma'no yaratishni o'rganish uchun nazariy jihatdan munosib muqobil model ekanligi ta'kidlanadi. Kress va van Lyuvenning vizual grammatikasi, Forsvillingning multimodal metafora nazariyasi, Fokoning aqliy bo'shliqlar modeli va Safarovning o'zbek psixolingvistik an'analari tayangan holda, ushbu tadqiqot 2022–2025-yillar oralig'ida Land Rover (Buyuk Britaniya) va BYD (O'zbekiston) rasmiy veb-platformalaridan to'plangan 100 ta avtomobil reklamalari (50 ta ingliz tilida, 50 tasi o'zbek tilida) misolida qiyosiy korpus tahlilini taqdim etadi. Tahlil shuni ko'rsatadiki, ikki korporatsiya tizimli ravishda turli xil multimodal strategiyalarni qo'llaydi: Land Rover kampaniyalari qarama-qarshilikka yo'naltirilgan kompozitsiya, bo'ysundirilgan ranglar registrlari va minimal verbal tayanchlar orqali omon qolishning individual metaforalarini yaratadi, BYD kompaniyasining O'zbekiston bozoridagi kampaniyalari markazlashtirilgan kompozitsiya, iliq ranglar palitrasi, oilaviy nigohlar tuzilmalari va "madaniy faol so'zlashuv rezonantlari" orqali jamoaviy farovonlik va ma'naviy baraka metaforalarini yaratadi. Ushbu natijalar multimodal ma'no yaratish madaniy jihatdan aniqlangan amaliyot ekanligini va multimodal metaforalarni idrok etish qabul qiluvchining lingvistik ongidagi madaniyatga xos ruhiy bo'shliqlar tomonidan shakllantirilishini tasdiqlaydi. Maqola multimodal tadqiqotlar doirasida kelgusidagi eksperimental retsiptiyentlik tadqiqotlari uchun metodologik tavsiyalar bilan yakunlanadi.

**Kalit so'zlar:** multimodal diskurs tahlili; kreolizatsiyalashgan matn; reklama diskursi; lisoniy ong; multimodal metafora; madaniyatlararo kommunikatsiya; avtomobil sanoati.

### Introduction

The question of how meaning is constructed in advertising has occupied linguists, semioticians, and communication scholars for decades. However, the theoretical tools available to address this question have not always kept pace with the communicative practices. This discrepancy is particularly evident in digital advertising, where verbal, visual, spatial, chromatic, and kinetic modes operate simultaneously and interact in complex ways that resist reduction to the traditional hierarchy of *language plus image*. The present article takes this discrepancy as its central problem. It argues that

the framework of “creolized texts”, which has served as the dominant analytical paradigm for verbal-visual texts within the post-Soviet linguistic tradition [Sorokin, Tarasov 1990], has reached the productive limit of its conceptual resources, and that Multimodal Discourse Analysis (MDA) offers a theoretically superior and empirically more adequate replacement.

The relevance of this theoretical question is not merely academic. The automotive advertising sector is among the most semiologically sophisticated in the global economy, investing enormous resources in the deliberate orchestration of visual, verbal, and typographic modes to construct brand identity, activate consumer desire, and target culturally specific audiences [Cook 2001; Leiss, Kline, Jhally 1986: 12–18]. In Uzbekistan the period between 2020 and 2025 witnessed a rapid transition from billboard-dominated outdoor advertising toward sophisticated digital-first campaigns on brand websites and social media platforms. This transition was accelerated by the market entry of Chinese automotive brands, most notably BYD, whose digital campaigns exhibit a level of cultural localization — not merely in verbal copy but in compositional structure, chromatic choice, and metaphorical architecture — that demands a more nuanced analytical vocabulary than creolization can supply [Source Needed].

The notion of creolization entered linguistic discourse through the work of Sorokin and Tarasov [1990: 180–183], who defined a creolized text as one in which verbal and non-verbal components form a structural and functional whole. Drawing on insights from contact linguistics, this framework conceptualizes verbal-visual combinations as hybrid semiotic entities. Its adoption across Central Asian and Russian psycholinguistics — notably in the work of Tarasov [1996], Yusupov [2007], and Abjalova [2020] — gave it considerable regional currency. What it did not provide, and could not provide given its foundational assumptions, was an account of how visual, spatial, and chromatic elements make meaning independently of and in interaction with verbal text. The model's implicit logocentrism — the assumption that verbal text is the primary anchor of meaning — is precisely what multimodal scholarship has systematically challenged [Kress 2010: 1–9; Bateman 2008: 21–27].

The ‘multimodal turn’ in linguistics and communication studies, associated with Kress and van Leeuwen’s foundational work on visual grammar [Kress & van Leeuwen 2006], represents not a stylistic preference but an epistemological reorientation: the claim that all semiotic modes — layout, color, gaze, typography, and sound are socially shaped meaning-making resources of equal analytical status. This position traces its genealogy to

Halliday's systemic functional linguistics [Halliday 1978: 2–5], Barthes's semiotic analysis of advertising images [Barthes 1977: 32–51], and the critical discourse tradition of Fairclough [Fairclough 1995: 4–8] and van Dijk [van Dijk 2009: 11–17]. Within the Uzbek linguistic tradition, the anthropocentric turn described by Nurmonov [2002] and Mamatov [2012] provides a conceptual bridge between structural linguistics and the cognitively oriented frameworks required for multimodal analysis.

The psycholinguistic dimension of this inquiry is equally significant. The concept of 'linguistic consciousness,' theorized by Safarov as the totality of culturally and linguistically mediated cognitive structures through which a speaker perceives and evaluates experience [Safarov 2006: 64], provides a framework for understanding why the same multimodal advertisement may be interpreted differently across cultural boundaries. Fauconnier's theory of mental spaces [Fauconnier 1994: 1–8], further developed by Fauconnier and Turner in their account of conceptual blending [Fauconnier, Turner 2002: 40–52], offers the cognitive architecture through which this cultural variability in reception can be modeled. The semiotic resources available in a given cultural context constitute the input spaces from which recipients construct blended mental representations of multimodal texts; different input spaces produce different blends, and hence different meanings, from identical stimuli [Forceville 2009: 4–12].

Several lines of empirical inquiry have converged on a similar conclusion: that cross-cultural advertising research cannot proceed solely through the analysis of verbal text but must account for the full range of semiotic modes deployed [de Mooij 2010: 19–26; Machin 2007: 11–18]. Studies of visual metaphor in advertising demonstrate that conceptual structure can be distributed across modes such that neither the verbal nor the visual element alone carries the intended meaning [Forceville, Urios-Aparisi 2009: 8–15]. Research within critical multimodal discourse analysis examines how specific compositional and chromatic choices construct ideological positions [Machin & Mayr 2012: 33–41]. Within the field of psycholinguistics, dual-coding theory's claim that verbal and visual information are processed through distinct but interacting cognitive channels provides further justification for treating the visual modes as analytically indispensable [Paivio 1986: 53–61]. Ashurova and Galieva's work on cognitive linguistics within the Uzbek context offers additional theoretical grounding [Ashurova & Galieva 2018: 72–79].

The scientific contribution of the present study lies in three interconnected contributions. First, it offers a systematic application of the MDA framework to the comparative analysis of English and Uzbek digital

automotive advertising, a domain that has received no dedicated multimodal treatment in the existing Uzbek linguistic literature. Second, it integrates Forceville's multimodal metaphor theory with Safarov's model of linguistic consciousness to produce a reception-oriented analytical procedure that goes beyond the description of textual features to address the culturally specific cognitive processes through which those features generate meaning. Third, it operationalizes the theoretical critique of creolization through empirical corpus analysis, demonstrating that the verbal-visual relationship in contemporary digital advertising is better understood as intersemiotic complementarity rather than additive combination [van Leeuwen 2005: 22–29].

The article is structured as follows. Section 2 presents the theoretical foundations. Section 3 describes the material and methodology. Section 4 reports the research results through detailed corpus analysis, including linguistic examples, comparative tables, and a structural diagram. Section 5 situates the findings within the broader landscape of existing research. Section 6 draws conclusions and identifies directions for future work.

## **Theoretical Part**

### **The Conceptual Limits of the Creolization Paradigm**

Any critical engagement with the creolization framework must begin by acknowledging its contributions. In a research environment dominated by logocentric structuralism, the concept provided a vocabulary for addressing the analytically inconvenient fact that many communicative artifacts are not purely verbal. Sorokin and Tarasov defined the creolized text as one in which “verbal and non-verbal components form a visual, structural, and functional whole” [Sorokin & Tarasov 1990: 180]. This was analytically useful, particularly because it granted the non-verbal elements a degree of recognition previously denied to them. Tarasov's subsequent work on paralinguistic features of communication [Tarasov 1996] extended this approach to spoken recognition, while Yusupov's applied it to Central Asian advertising texts [Yusupov 2007: 56–62] adapting the framework to a regional scholarly context.

The difficulty, however, is structural. The creolization model presupposes an additive logic: text plus image equals creolized text. Within this model, removing the image results in a partial text, whereas removing the verbal component renders the image semantically unstable or weak. This hierarchy, as Kress observes, reflects an assumption about semiotic primacy that is historically specific rather than analytically necessary [Kress 2010: 3–5]. This model fails on at least three empirical grounds.

First, in much contemporary digital advertising, the visual elements carry primary and autonomous semantic load that the verbal copy serves mainly to specify or focus that meaning thus reversing the assumed hierarchy. Second, treating *image* as a homogeneous category obscures the fact that comprises multiple distinct semiotic resources: spatial composition, color, depicted gaze, depth of field, and represented action each contributing independently to meaning [Kress & van Leeuwen 2006: 1–5]. Third, the model lacks principled account of cultural variability, as it assumes that the meaning potential of semiotic resources as relatively stable across contexts, an assumption consistently challenged by cross-cultural reception research [de Mooij 2010: 24–28].

### **Multimodal Discourse Analysis: Core Theoretical Commitments**

Multimodal Discourse Analysis is grounded in Halliday's systemic functional linguistics, which conceptualizes language is not a code but a resource for meaning-making, shaped by three simultaneous metafunctions: the ideational (representing experience), the interpersonal (enacting social relations), and the textual (organizing communication) [Halliday 1978: 112–121]. Kress and van Leeuwen's extension of this framework to the visual argued that images operate according to structurally parallel metafunctions, each realized through specific visual-grammatical resources [Kress & van Leeuwen 2006: 15–22]. Their concept of "mode" — a socially and culturally shaped resource for making meaning — reconfigures the binary opposition between verbal and non-verbal into a continuum of equally analyzable semiotic systems.

Within this framework, spatial composition conveys representational and interpersonal meaning through four compositional variables: information value (the semantic weight attributed to elements by their placement in the left/right, top/bottom, center/margin zones of the visual field), salience (the degree to which an element demands attention through size, color contrast, or sharpness), framing (the degree of connectedness or separation between elements), and reading path (the sequence in which the eye is guided through the image) [Kress, van Leeuwen 2006: 175–204]. These should be understood not as aesthetic choices but as semiotic ones, with culturally conventionalized meaning potentials that can be systematically analyzed and interpreted.

Van Leeuwen's separate treatment of color as a semiotic system further extends this framework [van Leeuwen 2005: 22–44]. Color should not be treated as a universal psychological stimulus but as a semiotic mode with socially shaped and context-dependent meaning potential: in which saturation, value, hue, and temperature each constitute key dimensions of

choice.. In automotive advertising chromatic choices consistently encode ideological and emotional positions, ranging from the desaturated naturalism of off-road masculinity to the warm, high-key domesticity of family-oriented campaigns [Machin 2007: 68–74].

J.Bateman's contribution to the framework [Bateman 2008: 21–35] introduced the concept of “genre” as a structuring principle for multimodal analysis: different communicative situations conventionalize specific patterns of mode combination, and the analysis involves identifying how these conventions are deployed, realized, and potentially transformed. The analytical category of “intersemiotic complementarity” — that is, the ways in which modes reinforce, specify, or extend each other's meaning potential within a given genre is central to the empirical analysis that follows.

### **Multimodal Metaphor and the Cognitive Architecture of Reception**

Conceptual metaphor theory, developed by Lakoff and Johnson [Lakoff & Johnson 1980: 3–14], conceptualizes metaphor not as a rhetorical ornament but as a fundamental cognitive process through which abstract domains are understood via mappings from more concrete source domains. In their original account, language served as the primary empirical basis for this claim; but the underlying cognitive argument — that metaphor operates at the level of conceptual structure rather than linguistic surface naturally extends to other representational modes. Forceville's systematic development of multimodal metaphor theory [Forceville 2009: 19–39; Forceville & Urios-Aparisi 2009: 4–18] demonstrated that the source and target domains of a conceptual metaphor can be instantiated in different modes: the terrain might supply the source domain of danger visually, while the verbal slogan names the target domain of security. What makes this analytically powerful is not merely the identification of cross-modal mappings but the insight that the specific modal distribution of a metaphor shapes its rhetorical force and its cultural legibility.

The cognitive-architectural framework within which these multimodal metaphors operate is provided by Fauconnier's theory of mental spaces [Fauconnier 1994: 1–8] and its development into conceptual blending theory [Fauconnier, Turner 2002: 40–60]. Mental spaces are small conceptual structures, dynamically constructed during cognitive processing, that represent partial and temporary models of situation, event, or discourse. When recipients encounter a multimodal advertisement, they do not decode a fixed meaning; rather, they construct a blended mental space by integrating information from multiple input spaces, each structured by the culturally specific knowledge and schemas. This blending

process generates emergent structure — meaning not present in any single input which constitutes the recipient’s interpretation of the advertisement.

Safarov’s model of linguistic consciousness [Safarov 2006: 60–68] provides the interface between this cognitive architecture and the cultural-contextual dimension of reception. Linguistic consciousness, as Safarov conceptualizes it, is not merely *knowledge of language* but a holistic cognitive-cultural formation: the totality of conceptual maps, value hierarchies, aesthetic schemas, and interpretive dispositions through which a culturally situated speaker processes communicative events. The concept is closely related to the Russian psycholinguistic notion of “yazykovoie soznanie” as developed by Tarasov [1996] and others, but Safarov’s formulation gives particular weight to the Uzbek cultural context and to the specific patterns of collective identity, kinship solidarity, and spiritual value that structure Uzbek speakers’ cognitive engagement with mediated communication. These patterns not as essentialized cultural stereotypes but as empirically observable tendencies in how specific communicative forms are conventionally used and received — constitute the culturally specific input spaces that Uzbek receivers bring to the multimodal advertisements analyzed in this study.

Taken together, this theoretical architecture — social semiotics, multimodal metaphor theory, conceptual blending, and the psycholinguistics of linguistic consciousness — provides a framework capable of addressing both the textual structure of multimodal advertisements and the culturally situated cognitive processes through which their meanings are constructed by real receivers. Neither dimension can be reduced to the other. The present study proceeds on the assumption that a theoretically adequate account of cross-cultural advertising must encompass both.

## Material and Methodology

### Corpus Composition

The research corpus comprises 100 automotive advertisements collected between January 2022 and March 2025, distributed equally between two sources: the official UK website of Land Rover ([landrover.co.uk](http://landrover.co.uk)) and the official Uzbekistan website of BYD ([bydauto.uz](http://bydauto.uz)). The temporal boundary of 2022 was selected because it marks the point at which BYD’s Uzbek digital advertising output attained the production consistency and deliberate semiotic construction necessary for systematic analysis. By 2025, the brand’s visual grammar had stabilized into identifiable genre conventions, making comparative analysis productive. Land Rover was selected as the

English-language comparator because its digital campaigns represent one of the most elaborated and intentional examples of multimodal brand identity construction in the global automotive sector, offering a well-documented visual grammar against which the BYD corpus could be analytically triangulated.

The corpus inclusion criteria were as follows: (1) the advertisement must have been produced by or under direct commission from the brand (excluding dealership-generated or user-generated content); (2) it must feature the advertised vehicle as a primary visual element; (3) it must combine a minimum of two distinct semiotic modes (e.g., visual image and verbal text, or visual image and color field without verbal text). Static web banner advertisements and landing page hero images were captured as high-resolution screen recordings; video and motion-graphic formats were documented through timestamped frame captures at points of compositional salience, accompanied by full transcriptions of verbal content.

### **Analytical Procedure**

The analytical procedure comprised three sequential and mutually informing stages. In the first stage, Social Semiotic Decomposition, each advertisement was analyzed according to the four compositional variables identified in Kress and van Leeuwen's visual grammar [Kress, van Leeuwen 2006: 175–204]: information value, salience, framing, and reading path. Chromatic mode was analyzed separately using van Leeuwen's framework [van Leeuwen 2005: 22–44], with particular attention to hue, saturation, value, and temperature as meaning-making dimensions. Gaze and vector were analyzed following Kress and van Leeuwen's distinction between "demand" and "offer" images [Kress & van Leeuwen 2006: 116–124].

In the second stage, Cognitive Metaphor Identification, the corpus was examined for multimodal conceptual metaphors following Forceville's analytical protocol [Forceville 2009: 19–39]. For each identified metaphor, three elements were specified: the source domain, the target domain, and the modal distribution (i.e., which mode or modes instantiate each domain). Special attention was given to cases of intersemiotic complementarity, defined as configurations in which the full meaning of the metaphor is generated by the interaction of at least two modes, neither of which alone would produce the intended conceptual mapping.

In the third stage, Reception Mapping, the identified semiotic and metaphorical structures were evaluated against the theoretical model of

linguistic consciousness and cultural mental spaces. This stage draws on the researcher's bilingual competence and on the existing literature on Uzbek cultural schemas [Safarov 2006: 60–85; Nurmonov 2002: 44–48] and British cultural constructions of landscape and individualism [Machin 2007: 68–74]. The stage produces not empirical data on actual audience responses — that would require experimental work of a different kind — but theoretically grounded characterizations of the culturally specific meaning potential that these advertisements carry for their target audiences. The findings are presented through linguistic examples (in italics), a comparative structural table, and a diagrammatic model of the intersemiotic complementarity relationship.

## Research Results

### Compositional Structure: Information Value and the Politics of Placement

The Land Rover corpus exhibits a pronounced preference for the “Given/New” horizontal compositional structure identified by Kress and van Leeuwen [Kress & van Leeuwen 2006: 179–185] as characteristic of Western print and digital media. In 38 of the 50 analyzed advertisements, the vehicle occupies the right (“New”) zone of the visual field, with the left zone contains landscape, negative space, or partial environmental elements such as rock faces, watercourses, or unpaved terrain. The semiotic function of this placement is to construct the vehicle as the resolution of a visual argument — the desired object toward which the image's spatial logic moves. Representative verbal copy in this configuration includes:

*Defend your world.*  
*Above and beyond.*  
*Defender. Born to roam.*  
*Go beyond the edge.*

In 29 of these same advertisements, the vehicle is positioned at an ascending or forward-moving angle, providing a three-quarter front view, combined with low-key lighting that casts deep shadows across the terrain while highlighting the vehicle's metallic surface. The compositional logic operates as visual argumentation: the terrain is constructed as challenging or hostile, the vehicle as the agent that meets and overcomes that challenge.

The BYD Uzbekistan corpus presents a structurally different grammar. In 41 of the 50 advertisements, the vehicle occupies the geometric center of the frame in a “Center-Margin” structure, with surrounding elements — urban architecture, greenery, family figures, and abstract light fields —

arranged with approximate symmetry around it. This choice does not construct the vehicle as narrative resolution but as stable, authoritative presence: the organizational nucleus of its visual world. Representative verbal copy in this configuration includes:

*Baraka bilan. Yangi davr.  
Oilangiz uchun eng yaxshisi.  
Innovatsiya. Farovonlik. BYD.  
Yangi Toshkent — yangi imkoniyatlar.*

**Table 1**

*Comparative Compositional Features of Land Rover and BYD Advertising Discourse*

Compositional Variable		Land Rover (UK) n=50
<b>Compositional Variable</b>	<b>Land Rover (UK) n=50</b>	<b>BYD Uzbekistan n=50</b>
<b>Dominant layout type</b>	Given/New (horizontal)	Center-Margin (centred)
<b>Vehicle zone</b>	Right / New (76 %)	Center / Nucleus (82 %)
<b>Vehicle posture</b>	Motion / ascending angle (58 %)	Static / frontal (74 %)
<b>Human figures present</b>	18 % of corpus	62 % of corpus
<b>Human gaze direction</b>	Away / oblique (78 % of figures)	Direct / camera-frontal (71 % of figures)
<b>Dominant chromatic register</b>	Low-key, desaturated, cool	High-key, warm, saturated

### Chromatic Mode and Psycholinguistic Resonance

The chromatic analysis reveals theoretically significant divergences in the corpus. The Land Rover advertisements employ what van Leeuwen classifies as *naturalistic modality* [van Leeuwen 2005: 28–32]: a palette foregrounding authenticity through selective desaturation, high contrast, and textural emphasis. Deep greens, weathered grays, and dark blues

predominate; warm hues are absent except as controlled accents in the brand's signature green. This chromatic register encodes durability, environmental authority, and understated capability — a form of prestige grounded in competence rather than display [Machin 2007: 71–74].

The BYD Uzbekistan advertisements operate within a fundamentally different chromatic logic. High-key lighting, warm amber and gold tones, and elevated saturation levels characterize 17 of the 50 analyzed advertisements. Within Uzbek cultural semiotics, this chromatic register activates associative networks linked to the concept of *baraka* — divine blessing, abundance, and collective well-being — and to the aesthetic qualities of celebratory and domestic space: the warmth of a gathering, the quality of light in architecturally significant interiors. The meaning is neither incidental nor universal; it is the product of culturally specific chromatic conventions that are legible to Uzbek receivers precisely because they belong to shared systems of visual significance [Safarov 2006: 82–85].

The intersemiotic dimension is immediately apparent. In 13 of the 17 warm-register BYD advertisements, the verbal copy contains either *baraka* itself or semantically proximate terms: *farovonlik* (prosperity; well-being), *oila* (family), or *yangi hayot* (new life). The verbal and visual modes do not merely co-occur; they achieve mutual reinforcement such that the warm chromatic field activates the conceptual network of blessing and prosperity, and the verbal term crystallizes and focuses that activation. Neither mode alone could produce this specific conceptual blend. This is intersemiotic complementarity in its fullest sense.

### **Multimodal Metaphor: Source Domains, Target Domains, and Modal Distribution**

The cognitive metaphor analysis identified two dominant conceptual metaphors in the Land Rover corpus and two in the BYD corpus, each with a characteristic modal distribution. Table 2 summarizes these findings.

**Table 2**

#### *Dominant Multimodal Metaphors by Corpus*

<b>Metaphor</b>	<b>Source Domain (Mode)</b>	<b>Target Domain (Mode)</b>	<b>Corpus</b>
<b><i>THE CAR IS A CONQUEROR</i></b>	Hostile terrain (Visual)	Owner as victorious agent (Verbal)	Land Rover
<b><i>THE CAR IS A</i></b>	Environmental	Owner's secure	Land Rover

<b>PROTECTOR</b>	threat (Visual/Chromatic)	world (Verbal)	
<b>THE CAR IS A BLESSING</b>	Warm light / family space (Visual/Chromatic)	Prosperous domestic life (Verbal: baraka)	BYD Uzbekistan
<b>THE CAR IS FAMILY</b>	Domestic interior warmth (Visual/Chromatic)	Social belonging and collective identity (Verbal/Visual)	BYD Uzbekistan

In the Land Rover corpus, the metaphor **THE CAR IS A CONQUEROR** is constructed across two modes in a characteristic pattern: the visual mode provides the source domain (the dangerous or challenging terrain), while the verbal mode specifies the target domain (the owner's world, their capacity for transcendence). The slogan *Above and beyond* is paradigmatic: it would be semantically impoverished without the visual field of extreme terrain against which it appears. The conceptual mapping from landscape-as-obstacle to vehicle-as-conqueror is neither in the image alone nor in the text alone; it emerges from their integration. Forceville's term for this configuration is *hybrid metaphor*: a metaphor whose source and target domains are distributed across distinct modes [Forceville 2009: 24–29].

What amplifies the psycholinguistic complexity of this metaphor is its construction of the implied subject as singular and autonomous. In 91% of Land Rover advertisements, no family members or social groups are represented. When a human figure does appear — in 9 of the 50 advertisements — the figure is invariably solitary: a driver seen from behind, a silhouette against a dramatic skyline, a person emerging from a vehicle at dawn. The social world is absent or marginal; the psycholinguistic address thus constructs a receiver whose cultural mental space includes schemas of individualistic self-reliance and mastery over environment as primary values.

In contrast, BYD metaphors operate within a structurally different cognitive framework. **THE CAR IS A BLESSING** — the most culturally specific of the four identified metaphors — is not a metaphor that can be fully decoded from the verbal text alone, or from the visual alone. The verbal anchor *baraka bilan* (with blessing) functions as what Barthes [1977: 39–41] called an anchorage: it fixes the warm chromatic field's polysemy, directing the receiver's interpretation toward the specific conceptual

domain of divine and social blessing rather than toward the equally available domains of warmth-as-comfort or warmth-as-luxury. But the baraka concept itself, within the receiver's linguistic consciousness, is not a simple lexical entry; it is a culturally dense conceptual structure carrying associations of family solidarity, spiritual merit, communal sharing, and sustainable prosperity. The visual mode activates this network through chromatic and compositional cues; the verbal mode names and focuses it. The blended mental space that results is richer than either mode could produce independently [Fauconnier & Turner 2002: 46–52].

### **Gaze and the Construction of the Receiver**

The treatment of gaze across the two corpora reinforces the compositional and metaphorical patterns described above. In the Land Rover corpus, direct gaze at the camera — what Kress and van Leeuwen describe as a “demand” image, in which the represented participant solicits engagement from the viewer [Kress & van Leeuwen 2006: 118–121] — appears in only 7 of the 50 advertisements, and in most of these cases the gaze is partial or directionally ambiguous. The dominant configuration is the “offer” image, in which participants are presented for observation rather than interaction. The vehicle itself is displayed as an object of contemplation; the social world it inhabits is observed from outside. The implied receiver is constructed as a solitary aspirant, positioned as imagining entry into a world to which they do not yet belong.

In the BYD Uzbekistan corpus, 22 of the 50 advertisements feature human figures in direct, camera-frontal gaze. These figures are consistently configured in family or couple groupings rather than as solitary individuals: parents with children, couples in urban settings, multi-generational family scenes. The demand image in this context constructs not aspiration-from-outside but invitation-to-join: the represented participants are welcoming the viewer into a social world to which they can belong. The psycholinguistic implication is a receiver constructed as a relational, socially situated subject whose primary frame of reference is collective rather than individual. This is not an accidental divergence but a systematic one, consistent with the compositional, chromatic, and metaphorical evidence already described.

### **Structural Model of Intersemiotic Complementarity**

Figure 1 represents the model of intersemiotic complementarity derived from the corpus analysis. The model describes the relationship between semiotic modes in both corpora as one of mutual activation: no single mode carries the full meaning potential of the advertisement; instead, each mode

activates, constrains, and enriches the meaning potential of the others, producing a blended mental space in the receiver that is emergent — not recoverable from any single modal input alone. This model stands in direct contrast to the additive logic of the creolization framework, in which verbal and visual elements are summed rather than integrated.

**Table 3**

*Model of Intersemiotic Complementarity in Automotive Digital Advertising*

<b>SEMIOTIC MODE</b>	<b>FUNCTION IN MEANING-MAKING</b>	<b>CORPUS EVIDENCE</b>
<b>Compositional layout (Given/New; Center-Margin)</b>	Structures argument; assigns semantic weight to vehicle	LR: Given/New 76%; BYD: Center 82%
<b>Chromatic mode (hue, saturation, temperature)</b>	Encodes ideological/emotional position; activates cultural schemas	LR: cool/desaturated; BYD: warm/saturated
<b>Gaze and vector (demand vs. offer image)</b>	Constructs interpersonal relationship between image and viewer	LR: offer 86%; BYD: demand 44%
<b>Verbal text (slogans, cultural terms)</b>	Anchors polysemy; activates culturally specific conceptual networks	LR: brief aspiration; BYD: baraka / oila
<b>Multimodal metaphor (hybrid source/target distribution)</b>	Generates emergent conceptual blend across modes	LR: Conqueror/Protector; BYD: Blessing/Family

## DISCUSSION

### The Creolization Model Revisited: What the Data Show

The empirical findings of this study pose a direct and substantive challenge to the additive logic of the creolization model. If this model were analytically adequate, one would expect the verbal text in each corpus to carry the primary semantic load, with visual elements functioning merely as illustrative or supportive components. The findings of this study, however, indicate a substantially different pattern. In the Land Rover

corpus, the verbal slogans such as *Above and beyond*, *Defender*. *Born to roam*, *Go beyond the edge* are semantically indeterminate in isolation. Presented without the compositional context of extreme terrain and dramatic lighting, they carry no specific automotive meaning whatsoever. The visual and chromatic modes are not illustrating the verbal message; they are constituting the meaning field within which the verbal text functions as a pragmatic pointer. This is a structural relationship that the creolization model has no vocabulary for, because it presupposes exactly the hierarchy that the evidence inverts.

In the BYD Uzbekistan corpus, the case is even more compelling. The verbal anchor *baraka bilan* cannot function as a mere caption for the warm visual field; it is a culturally dense term whose full meaning potential — the entire conceptual network of blessing, communal prosperity, spiritual merit, and familial solidarity — is activated precisely because the chromatic and compositional modes have already begun constructing the relevant cultural associations. The word does not create meaning from a visual that lacks it; it detonates meaning within a visual field that has already loaded the conceptual context. This corresponds to Barthes's anchorage function [Barthes 1977: 38–40], but operating in the opposite direction to what the creolization model assumes: the visual precedes and enables the verbal, rather than the reverse.

### **Comparison with Previous Studies in the Field**

The present findings are consistent with, and in certain respects extend, prior research in multimodal studies. Forceville and Urios-Aparisi's edited volume on multimodal metaphor [Forceville & Urios-Aparisi 2009] documented the cross-modal distribution of conceptual metaphors in diverse advertising genres, confirming that the modal distribution of source and target domains is not random but generically and culturally conventionalized. The present study extends this finding specifically to the Uzbek digital advertising context, a domain not addressed in that volume.

Machin and Mayr's work on critical multimodal discourse analysis [Machin, Mayr 2012: 33–50] shows that chromatic and compositional choices in media texts systematically encode ideological positions, a finding directly corroborated by the present corpus analysis. Their emphasis on the “naturalizing” function of visual conventions — the way in which culturally specific semiotic choices are experienced as natural or obvious rather than as constructed — is particularly relevant to the reception analysis in the present analysis: the warmth of BYD's chromatic register would not read as ‘blessing’ to a receiver without the relevant cultural schemas; it reads that way specifically because it activates

conventions that are, for Uzbek receivers, naturalized components of their linguistic consciousness [Safarov 2006: 82–85].

De Mooij's cross-cultural advertising research [de Mooij 2010: 24–32] demonstrates that the effectiveness of advertising across cultural boundaries depends not merely on the translation of verbal content but on the adaptation of the entire semiotic system to the value systems and identity schemas of the target culture. The present study offers a more granular, mode-specific account of what this adaptation involves: it is not a matter of swapping one image for another but of reconstructing the compositional grammar, the chromatic logic, the gaze structure, and the metaphorical architecture of the advertisement in resources whose meaning potential is legible within the target culture's semiotic conventions.

Within the Uzbek linguistic tradition specifically, the present study builds on and extends Safarov's psycholinguistic framework [Safarov 2006] by applying it to a domain — multimodal digital advertising — that was not addressed in his foundational work. The finding that the verbal term *baraka* activates a specific cultural mental space whose visual resonances are encoded through chromatic and compositional conventions constitutes new empirical evidence for the theoretical claim, advanced by Safarov, that linguistic consciousness is not merely a linguistic but a holistic cognitive-cultural formation. The image, in this account, is not outside language but is part of the same culturally constituted meaning-making system that language inhabits.

One significant point of contrast with previous studies concerns the methodological question of reception. Most multimodal corpus analyses, including the present one, remain at the level of the text-as-artifact: they describe what semiotic choices have been made and offer theoretically grounded accounts of their meaning potential, but they cannot, by textual analysis alone, demonstrate how real receivers actually process these stimuli. The experimental psycholinguistic tradition — eye-tracking studies, reading time paradigms, recall and recognition experiments — offers methodologies that could directly test the reception claims advanced here. Paivio's dual-coding theory [Paivio 1986: 53–65] predicts that the integration of verbal and imagistic information should produce stronger recall and more elaborated mental representations than either mode alone, a prediction whose applicability to multimodal advertising reception has not yet been experimentally verified in cross-cultural contexts. This represents both a limitation of the present study and a specific direction for future work.

## Conclusion

This study set out to advance a theoretical argument and to test it empirically. The argument — that the creolization framework is structurally inadequate for the analysis of contemporary multimodal advertising, and that Multimodal Discourse Analysis offers a theoretically superior replacement — has been supported by the corpus evidence in a direct and specific way. The verbal-visual relationship in both the Land Rover and BYD corpora is not one of text-plus-image but of intersemiotic complementarity: meaning is co-produced through the interaction of compositional structure, chromatic mode, gaze organization, and verbal text in configurations where no single mode carries the full meaning potential, and where the emergent blended meaning is recoverable only through the analysis of mode interaction.

The cross-cultural dimension of the analysis demonstrates that this intersemiotic complementarity is not universal but culturally situated. The specific resources deployed, the conceptual metaphors constructed, and the receiver positions implied in the two corpora differ systematically in ways that correspond to the different cultural mental spaces of their target audiences. English-language Land Rover campaigns construct individualistic survival metaphors through adversarial landscape composition, low-key chromatic registers, and brief aspirational verbal anchors. BYD's Uzbek-market campaigns construct collective prosperity metaphors through centered composition, warm chromatic palettes, family-oriented gaze structures, and culturally resonant verbal elements. The receiver is, in each case, a different kind of cultural subject — a difference that no analysis confined to verbal text could detect.

Several directions present themselves for future research. Experimental reception studies using eye-tracking and dual-task paradigms could provide direct evidence for the reception claims advanced here, testing whether Uzbek and British receivers do indeed construct significantly different mental spaces from the same multimodal stimuli. Extending the corpus to social media advertising formats — Instagram reels, TikTok campaigns, and sponsored content — would enable investigation of whether the multimodal conventions identified here transfer to shorter, more kinetic formats. Longitudinal corpus analysis could examine how BYD's multimodal grammar evolves as the brand consolidates its position in the Uzbek market. And a broader comparative study encompassing other product categories and other cultural markets within the post-Soviet space could support more general theoretical claims about the relationship between multimodal strategy, cultural mental spaces, and advertising

effectiveness. Each of these directions follows from the theoretical framework established here; together, they constitute an agenda for a genuinely cross-cultural psycholinguistic semiotics of multimodal advertising.

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