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Interpretive Completeness of Multimodal Advertising: Verbal Anchoring, Semantic Compression, and Narrative Coherence

This article examines interpretive completeness in multimodal advertising in the digital media environment, where reduced verbal content must still yield semantically dense messages that are rapidly processed. Contemporary short formats (posts, banners, stories, short videos) typically offer not extended argumentation or a linear plot, but a minimal semantic “node” — a slogan/caption, a visual image, a compositional configuration, and (in dynamic formats) an editing junction—yet this node is perceived as coherent and complete. The paper substantiates the need for a procedural account of this effect: inventories of semiotic resources (text/image/sound) do not explain the operations by which recipients reconstruct causality, event structure, and evaluative stance under conditions of limited explicitness. The empirical basis is a corpus of 60 complete advertising messages from print and digital media (verbal–visual and audiovisual units). The methodology includes (1) multimodal segmentation with systematic registration of the status and placement of the verbal component; (2) reconstruction of input spaces and the blended interpretive space in terms of conceptual integration; (3) identification of cross-domain transfers within visual/multimodal metaphor; and (4) protocol-based documentation of semantic compression using the format “what is compressed—by what it is compensated.” The findings show that, in short formats, the slogan functions primarily as a discursive operator rather than as “brief product information”: it constrains the polysemy of the visual frame, specifies the inference domain, and marks an axiological frame, thereby directing interpretation. Semantic compression systematically targets causal, temporal, and role relations (agency, conditions, intermediate action phases, and result parameters), while interpretive completeness is maintained through intermodal compensation via scene construction, compositional vectors, editing logic, and indexical cues of action/state. The proposed parameterization translates qualitative observations into a comparable descriptive protocol and supports the diagnosis of interpretive risks in advertising design (excessive polysemy, conflicts between inference domains, breakdown of causal modeling).

Keywords: multimodal advertising; verbal anchoring; semantic compression; cross-modal compensation; narrative coherence.

Introduction

Contemporary advertising discourse in the digital media environment develops under a persistent tension: as the material form of the message is reduced (the volume of verbal copy, the duration of video, the “surface area” of the visual frame), the demand for semantic density, recognizability, and rapid interpretive uptake increases. Short-form formats increasingly offer not extended argumentation or a linear plot, but a minimal semantic “knot”—a slogan, an image, a compositional configuration, and an editorial junction—that is nonetheless experienced by the addressee as interpretively complete. Under these conditions, the research agenda shifts from merely registering available semiotic means to explaining the mechanism of the effect: it becomes necessary to provide an operational account of the procedures by which a multimodal advertising text secures semantic integrity and the coherence of a “micro-narrative” while minimizing explicit components.

The history of scholarly approaches to advertising reflects a gradual expansion of analytic perspective. Within the rhetorical–stylistic tradition, advertising was described primarily through tropes and figures, expressivity, evaluative language, techniques of linguistic economy, and the compositional devices of the slogan; later, a pragmatic orientation gained prominence, conceptualizing advertising as a goal-directed speech act that organizes attention and persuades the addressee. These approaches offer precise tools for cataloguing resources and strategies of influence; however, they are limited in accounting for a key effect of digital advertising—namely, how recipients reconstruct missing links in the situation and integrate fragmented cues into a unified meaning model by relying on heterogeneous semiotic resources. The transition to digital formats and the so-called “visual turn” has therefore led, predictably, to the dominance of a multimodal per-

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spective, within which advertising is understood as the coordination of semiotic resources and the distribution of functions across modalities (verbal, visual, auditory, kinetic). Yet short-format material reveals a methodological limit of strictly componential description: listing what is present in the text/image and assigning functions to elements does not always explain why the message is perceived as coherent and complete, or why interpretation remains guided. For this reason, recent empirical work emphasizes the need to move from inventories of elements to procedural parameters that enable reproducible annotation of multimodal coherence and the verifiability of analytic inferences [1].

A cognitive–discursive perspective makes it possible to conceptualize advertising as organized meaning-making grounded in cognitive economy and guided inferential completion. Within this logic, the mechanism of verbal anchoring becomes pivotal: a brief verbal element typically does not duplicate the visual layer but constrains the image’s polysemy, foregrounds relevant features, frames the situation, and steers the recipient’s inferences. Contemporary typologies of verbal anchoring are particularly valuable because they are designed to be predictive and testable: by distinguishing anchoring strategies and the degree of explicitness of the verbal cue, they generate measurable expectations regarding how different anchor types shape message processing, persuasiveness, and memorability [2]. Accordingly, the analysis of short advertising formats requires treating the verbal component not as a mere “residual text,” but as an interpretive operator that governs the assembly of meaning.

Recent scholarship on advertising discourse has developed several complementary analytical directions. Research on verbal anchoring shows that verbal elements in advertising do not merely accompany images, but actively constrain interpretation and guide recipients toward preferred meanings [3]. Studies of multimodal coherence, in turn, emphasise the need to move beyond descriptive inventories of semiotic resources toward reproducible analytical frameworks capable of explaining how coherence is established in advertising texts [4]. In parallel, methodological work on the visual and multimodal metaphor clarifies how cross-domain mappings can be identified and interpreted without arbitrariness in multimodal analysis [5]. Empirical studies further demonstrate that verbal anchoring influences not only interpretation but also persuasive outcomes by increasing the cognitive efficiency of message processing [6]. However, these approaches remain only partially integrated in the analysis of short advertising formats: existing research tends to focus either on individual semiotic resources, or on coherence, or on metaphor, or on persuasive effects, without fully explaining the procedural mechanism by which recipients reconstruct causal, temporal, role, and evaluative relations under conditions of reduced verbal explicitness. In particular, the interaction between semantic compression and cross-modal compensation has not yet been sufficiently formalised as a coherent analytical model. It is precisely this gap that the present study addresses.

In the broader field of multimodal communication, recent work has also examined how coherence is generated through media-specific sequencing and framing [7]. Recent studies of advertising and campaign discourse additionally show that multimodal framing, metaphor, and visual organisation shape persuasive uptake across commercial and public communication contexts [8]. In the Kazakhstani context, recent scholarship has drawn attention to the transformation of advertising texts in Kazakh and to the role of slogans, short forms, and pragmatic-discursive resources in adjacent discourse domains [9].

To account for the effect of “brevity without loss of meaning,” an operational application of Conceptual Integration Theory (conceptual blending) is especially productive. In this framework, understanding is modelled through input spaces, cross-space mappings, and an integrated space in which emergent structure arises [3; 4]. In advertising communication, semantic compression of key relations (time, causality, role, identity, etc.) plays a decisive role: it is precisely this compression that enables the event and argumentative structure to be folded into a “minimally sufficient” model experienced as complete. Importantly, compression in advertising is inherently intermodal: some relations may be compressed verbally (in the slogan/caption), while others are compensated through visual-compositional resources (imagery, editing, spatial organization of the frame, chromatic/tonal and typographic tuning). Substantial contributions to the description of intermodal transfers come from research on visual and multimodal metaphor, demonstrating that domain transfer can be realized by means of imagery and composition; methodologically, it is therefore crucial to identify the carrier(s) of the transfer and to rely on explicit identification criteria in order to avoid arbitrary readings [10]. Cognitive models allow one to describe not only “what is depicted/said,” but also which operations are activated to reconstruct an integrated meaning.

Despite a substantial body of scholarship on multimodality, verbal anchoring, and visual/multimodal metaphor, a persistent theoretical and methodological fragmentation remains—particularly problematic for advertising data. First, descriptions of semiotic resources frequently stop short of a procedural reconstruction of meaning-making; they do not show how recipients arrive at a coherent inference under conditions of re-

duced explicitness. Second, the documentation of persuasive effects (attention, persuasion, memorability) often leaves the internal mechanism of micro-narrative formation unspecified as a cognitive-discursive outcome—namely, how “eventfulness” and causaevaluative coherence are assembled from fragmentary cues. Third, models of integration and compression are at times employed as explanatory metaphors rather than as frameworks supported by a replicable procedure for identifying mappings, types of compression, and modes of intermodal compensation, whereas the empirical line of research on multimodal coherence requires parameterization and analytical comparability [1]. Accordingly, the relevance of the present study is determined by the need for a model that simultaneously (a) provides an operational description of semantic compression of relations and intermodal compensation, and (b) explicates the conditions under which narrative coherence emerges in a multimodal advertising message.

The object of the study is multimodal advertising discourse (verbal-visual and audiovisual advertising messages). The subject of the study comprises the mechanisms of interpretive closure in advertising, including the linguistic organization of the slogan/caption, verbal anchoring, semantic compression of relations and their intermodal compensation, which together yield a coherent “micro-narrative.”

The aim of the study is to develop and apply a cognitive-discursive model that explains how multimodal advertising achieves interpretive closure under conditions of reduced verbal text by means of semantic compression and narrative coherence. To achieve this aim, the study addresses the following objectives:

1. to describe the linguistic organization of the verbal component (slogan/caption) and its function in guiding interpretation;
2. to identify and typologize mechanisms of semantic compression and intermodal compensation (what is compressed verbally and how it is compensated visually-compositionally);
3. to determine the conditions of narrative coherence in multimodal messages (how a coherent micro-narrative is formed in the absence of a linear verbal plot).

Thus, this study puts forward a cognitive-discursive model that explains how interpretive closure is achieved in multimodal advertising when the verbal component is reduced. Its novelty lies in turning the notions of semantic compression and narrative coherence into an operational set of analytic parameters that can be consistently applied to verbal-visual and audiovisual messages. In the present study, these notions are specified in operational terms. Interpretive completeness refers to the capacity of a multimodal advertising message to support the reconstruction of minimally sufficient causal, temporal, role, and evaluative relations despite reduced verbal explicitness. Semantic compression denotes the systematic reduction of these relations in the verbal component, provided that they remain recoverable through visual, compositional, and, where relevant, auditory cues. Narrative coherence is understood as the organisation of verbal and non-verbal resources into a reconstructible micro-narrative perceived as logically connected and axiologically unified. Operationally, these categories are identified through the following parameters: the type of omitted relation, the mode of intermodal compensation, the degree of inferential recoverability, and the stability of the resulting event-value model. Such specification enables the categories to function not merely as descriptive labels, but as analytical criteria for the comparative examination of short multimodal advertising formats. The study is significant both theoretically and practically because it enables a reproducible, comparative description of advertising materials and supports subsequent corpus-based verification of the findings.

Materials and Methods

The study draws on a corpus of 60 multimodal advertising messages selected in line with the research aim—namely, to identify meaning-making procedures that secure semantic compression and narrative coherence in advertising discourse. The corpus comprises complete advertising units from print and digital media in which meaning is constructed through the coordinated operation of at least two modalities (verbal and visual). For dynamic formats, compositional-temporal organisation and the auditory layer were additionally considered where functionally relevant. The unit of analysis was an individual advertising message treated as an integral multimodal text characterised by autonomous interpretive completeness.

The selection of materials followed three operational criteria: (i) reduction of an explicit verbal component alongside the anchoring function of a slogan/caption; (ii) the presence of cross-domain integration enabling the reconstruction of input spaces and cross-space correspondences in terms of conceptual blending [11; 12] and/or stable mappings consistent with visual/multimodal metaphor [13]; and (iii) a coherent meaning model manifested as implicit eventfulness, causal orientation, and role definability in the absence of an extended verbal storyline. The corpus was formed to ensure genre variability (consumer, corporate, technological, and social advertising), which made it possible to identify invariant mechanisms of compression and coherence irrespective of the topical domain and the specific communicative task of a message.

Methodologically, the study integrates multimodal discourse analysis and social semiotics with cognitive–discursive models of meaning construction, including conceptual blending theory [14; 15], approaches to visual/multimodal metaphor [3], and typologies of verbal anchoring [2]. The analytical procedure comprised four interrelated phases designed to move from a description of semiotic resources to a reconstruction of interpretive operations.

First, each message underwent multimodal segmentation, distinguishing the verbal, visual, and compositional/graphic layers; in dynamic formats, the temporal–montage level and auditory layer were also specified. The position and typographic status of the slogan were recorded, together with its relation to the visual focus and the perceptual viewing path, since these parameters determine the anchoring regime and constrain visual polysemy [16].

Second, intermodal integration was reconstructed: the relevant input spaces were identified, cross-space correspondences were established, and the blended interpretive space was described as an emergent outcome of modal coordination [17; 5]. Where figurative organisation was involved, markers of visual/multimodal metaphor and stabilisation strategies were additionally specified, including the contribution of verbal anchoring to the preferred reading [3].

Third, semantic compression and intermodal compensation were identified by determining which relations are reduced in the slogan (agency, causality, temporal unfolding, conditions, and parameters of the outcome) and which resources provide compensatory specification (visual scene configuration, compositional organisation, montage/temporality, and auditory indices). The description followed a “compressed relation—compensating resource” protocol, ensuring cross-item comparability and supporting control of recurring structural patterns within the corpus.

Finally, narrative coherence parameters were analysed, including the inferred event model, the logic of implicit causality, role allocation, the governing axiological frame, and the anchoring type as a mechanism that renders visual material interpretable as a micro-narrative in the absence of linear verbal narration [1; 2].

The reproducibility of findings was supported through parameterisation of the description and comparative control of pattern recurrence across the dataset. For each message, a uniform analytical record was prepared: segmentation by modalities; reconstruction of input spaces and the blended space; an inventory of compressed relations and compensatory resources; narrative-model parameters; and the anchoring type. This format is consistent with empirically oriented multimodal research that prioritises a shift from interpretive generalisations to annotatable data and comparable results [18].

For the sake of methodological transparency, the analytical procedure may be summarised as a sequence of six operations. First, the message is segmented into verbal, visual, compositional, and, where relevant, temporal and auditory layers. Second, the status and function of the verbal anchor are identified in relation to the visual focus and the expected viewing path. Third, the semantically compressed relations are specified, including agency, causality, temporal unfolding, conditions, and result parameters. Fourth, the resources of intermodal compensation are recorded, that is, the visual, compositional, montage-based, or auditory cues through which the omitted relations become recoverable. Fifth, a minimal event-value model is reconstructed by identifying the implied event structure, role distribution, and axiological frame. Finally, the message is assessed in terms of interpretive completeness and narrative coherence, that is, in terms of whether the reconstructed model is sufficiently stable, connected, and interpretable under conditions of reduced verbal explicitness. This stepwise procedure makes the proposed framework reproducible and applicable to the comparative analysis of short multimodal advertising formats.

Results and Discussion

Contemporary multimodal advertising discourse operates under conditions of a structurally reduced verbal component coupled with heightened requirements for the interpretive completeness of the message: the addressee is expected to reconstruct causality, event structure, and evaluative orientation with minimal explicit connective cues. Under these conditions, the slogan ceases to function as a mere “brief product statement” and assumes the role of a procedural operator that activates cognitive–discursive mechanisms of meaning completion. Notably, the corpus is dominated by constructions in which propositional fullness is deliberately left unrealised: the utterance projects a norm, a role, or an endpoint, while the missing links are reconstructed through the visual–compositional layer. This logic accords with contemporary empirical approaches to multimodal coherence, where coherence is understood not as an additive sum of devices but as a reproducible procedure of modality alignment within a unified interpretive action [2].

To demonstrate the analytical applicability of the proposed framework, one advertising message can be examined through the full set of operational parameters. Consider Nike’s slogan *Just Do It*. At the level of verbal organisation, the message is realised as an imperative construction with an omitted object position,

which immediately indicates compression of propositional structure. In operational terms, the compressed relations include at least four components: (1) the specific object of action, (2) the situational conditions under which the action becomes relevant, (3) the causal motivation that legitimises the imperative, and (4) the anticipated result of the action. None of these relations is verbalised directly.

Their recoverability is secured by intermodal compensation. The visual layer typically introduces an embodied subject in a situation of tension, effort, directed movement, or competitive challenge; the compositional organisation privileges vectors of dynamism and goal orientation; where applicable, temporal sequencing reinforces the transition from obstacle to performance. As a result, the recipient does not process the slogan as an informationally complete utterance, but reconstructs a minimally sufficient event-value model structured around the sequence obstacle—effort—action—achievement. In this configuration, verbal anchoring restricts interpretive dispersion, semantic compression reduces explicitness, visual-compositional resources restore the omitted relations, and narrative coherence emerges as the stability of the reconstructed micro-scenario. Thus, interpretive completeness is achieved not through propositional fullness, but through the coordinated operation of reduction and recoverability across modalities.

At the syntactic–pragmatic level, the most characteristic pattern is the reduction of the predicate’s valency structure, as a result of which the slogan turns into a universal scenario “key” that permits multiple substitutions and thereby increases the portability of the formula across narrative settings. Nike employs the slogan *Just Do It*, where the imperative retains maximal directive illocutionary force while intentionally leaving the object of action unspecified; the absence of an object position is not a defect, since it shifts the utterance from a descriptive register to a procedural one, and it is precisely the visual scene that “fills in” what is to be done and in what situation such action is socially warranted. Samsung uses *Do What You Can’t*, where the paradoxical coupling of modal restriction and action compresses an entire overcoming scenario into a single formula and thus encodes a “micro-narrative” as a transition beyond the boundary of the possible; the specification of that boundary, as well as the evidential grounding of its transgression, is delegated to demonstrative shots and the compositional management of attention. Burger King employs *You Rule*, where a status predication replaces argumentation: the addressee is not provided with reasons “why,” but is symbolically assigned the role of “the one in charge,” while visual indices of choice, control, and privilege perform the function of legitimising that assignment.

Moving from slogan formats as anchoring devices to meaning-making mechanisms in a broader sense, it becomes necessary to specify not only which relations are reduced in the verbal component, but also by what recurrent semiotic means they are restored in the interpretive whole. From this perspective, the material examined in the corpus reveals a limited set of structurally significant relation-types whose verbal reduction and multimodal restoration form regular patterns rather than isolated creative solutions. What is omitted in the slogan does not disappear from the message as a whole; instead, it is redistributed across visual, compositional, and, where relevant, temporal or affective cues. This recurrent correlation between the type of verbally reduced relation and the dominant mode of its multimodal restoration is presented in Table 1.

Table 1

Structurally recurrent relation-types subjected to semantic compression and their dominant modes of multimodal restoration

Relation-type recurrently reduced in the verbal component	Linguistic mode of compression	Dominant resources of multimodal restoration	Contribution to interpretive coherence
Causal relation	Verbalisation of result, effect, or value without explicit causal articulation	Scene construction, embodied action, contextual framing, vectorial organisation	Restores causal intelligibility and produces the effect of justificatory sufficiency
Temporal relation	Condensation of process into outcome; suppression of intermediate phases	Directional movement, montage progression, phase alignment, rhythmic sequencing	Reconstructs temporal continuity and supports the impression of immediate realisability
Agentive relation	Backgrounding of the acting subject through deagentivisation or nominalisation	Bodily presence, operational setting, technological environment, actional vectors	Recovers actional structure despite reduced verbal specification of agency
Role relation	Reduction of participant positions to status predicates or evaluative labels	Markers of authority, choice, privilege, identification, interactional framing	Stabilises role distribution and legitimises participant positions
Evaluative / axiological relation	Condensation of value judgement into a formulaic slogan or caption	Framing, colour-tonal selection, affective cueing, aesthetic patterning	Secures axiological orientation and narrows interpretive dispersion

As Table 1 indicates, the relations reduced in the verbal component are not excluded from the message as a whole, but remain structurally recoverable through stable multimodal configurations. This makes it possible to interpret semantic compression not as a secondary stylistic effect of brevity, but as a regular principle of multimodal meaning organisation.

Semantic compression is most salient in the contraction of causal relations and in the displacement of “evidentiality” into the visual-scenaric plane, where a causal chain is not articulated as reasoning but presented as an observable situation. The Coca-Cola Company employs the slogan *Real Magic*, in which a result-oriented naming of experience establishes a frame of desirable affect and removes the need to explicate the mechanism of impact; the viewer is offered not arguments but an interpretive criterion against which the perceived content is subsequently aligned. Mastercard uses *Priceless*, where evaluation is constructed as an axiological maximum and thereby compresses the comparative segment of the utterance: the parameters of comparison and the grounds of ranking remain unspoken, yet a culturally recognizable scale of value renders the conclusion “self-evident,” while the visual sequence supplies material for filling the empty slots—what, precisely, is priceless, and why. Red Bull uses *Gives You Wings*, where a metaphorical outcome substitutes for a causal mechanism and the effect is framed as already available; the intermediate links “product—state change—expansion of capacities” are removed from the verbal plane and compensated for through embodied indices of dynamism, risk, acceleration, and overcoming in the visual track. Such a transfer of causality into demonstration is consistent with observations that, in commercial advertising formats, metaphorisation often serves as a strategy of explanatory economy, while the stability of interpretation is sustained by anchoring resources and compositional control [3; 10; 19].

Of particular relevance is the compression of temporal relations: advertising recurrently minimises the distance between present action and future result, replacing linear unfolding with a teleological model in which the “goal is already embedded in the moment of action.” FedEx uses *Where now meets next*, which formally brings two temporal planes into adjacency and thereby produces an effect of the future’s immediate realisability; visual indices of speed, precision, and process synchronisation perform a compensatory function by materialising the promise of a “junction of times.” Canon Inc. uses *Delighting You Always*, where the adverb *always* compresses duration into a promise of effectual constancy and turns temporal extension into a property rather than an event; the multiplicity of contexts of delight is delivered by imagery that “unpacks” *always* as a series of situations requiring no verbal explication. NTT DATA uses *Ignite tomorrow, today*, where the future becomes an object of immediate action and is semantically “stitched into” the present; the outcome is an accelerated reading of innovativeness as transformation already in progress. EY uses *Shape the future with confidence*, where *future* provides the telos, while the modal regulator *confidence* stabilises evaluation and reduces the need to enumerate procedural steps toward the result, since confidence functions as a surrogate for evidential demonstration [20; 19].

In the corporate–technological segment, compression is frequently achieved through de-agentivisation and nominalising constructions, whereby the acting subject is effaced and action is consequently presented as a neutral system function. Shell plc employs the slogan *Powering Progress*, in which the gerundive form profiles the process as a continuous “fueling” of progress while agency remains backgrounded; this produces an effect of the naturalness and inevitability of improvement, whereas the visual representation of infrastructure, scale, and control substitutes for an explicit verbal specification of the agent. LG Corporation uses *Life’s Good*, where the copular construction frames a desirable state as a given rather than as the outcome of effort; the semantic labour is displaced into visual scenarios of everyday well-being, which “explain” why life is good. Such de-agentivisation disciplines interpretation: the addressee receives not a narrative of actions but a norm of a world in which the result is already embedded in the order of things.

In consumer registers, by contrast, compression is often built on personalisation and the appropriability of the utterance: meaning is contracted to an experience or self-assessment, while the object of experience is supplied by imagery. McDonald’s uses *I’m lovin’ it*, where the present progressive shifts evaluation into the mode of an experienced “here-and-now” and invites the addressee to voice the claim in the first person; the visual focus (product, consumption scene, microsocial situation) fills in what is loved and why such affect is presented as warranted. L’Oréal employs *Because you’re worth it*, where the causal connective *because* formally signals a ground for choice, yet the ground itself is posited as beyond evidential demand; persuasion thus reorients from product argumentation to the legitimation of the addressee, while visual aesthetics and status codes materialise worth as a socially legible value. At the cognitive level, such formats increase involvement insofar as the addressee completes the missing parameters of causation from personal expecta-

tions and culturally available scripts, which accords with the notion of conceptual underdetermination as a resource for personalised interpretation in persuasive discourse [21].

Within the corpus, the compression of abstract categories is systematically accompanied by their reification: affect, value, or relation is translated into a sensory or thing-like mode, thereby simplifying cognitive processing and facilitating intermodal integration. The Coca-Cola Company uses *Taste the Feeling*, where “feeling” is relocated into the modality of taste and thus made perceptually accessible; the imagery (embodied reactions, togetherness, dynamism) unfolds an affective script that language merely triggers. De Beers employs *A Diamond Is Forever*, where the durability of an object compresses the biographical narrative of relationships into an ontological predicate; visual codes of ritual, promise, and status compensate for the absent event sequence and enable narrativisation without explicit telling. In such cases, semiotic economy is achieved by fixing a single semantic “knot” in language while allowing the image to build a minimal story around it [22; 23].

It is indicative that the syntactic economy of the slogan is systematically coupled with an expansion of the addressee’s interpretive labour. Adidas uses the slogan *Impossible Is Nothing*, where a negative-quantificational structure compresses an entire scenario—“constraint—effort—overcoming—attainment”—into a formula that annuls impossibility; at the same time, the causal links (why it is possible, by what means it is achieved) are deliberately left unarticulated and become a site of intermodal compensation, realised through visual indices of the body, strain, speed, competitive situation, and social recognition. Subway employs *Eat Fresh*, where the directive form reduces quality argumentation to an imperative with the evaluative implication “fresh = right”, while the specification of *what* is fresh and *how* freshness is manifested is transferred to visual demonstration—ingredients, textures, colour, and the product’s temporal “newness”. In such cases, compression does not weaken but rather intensifies pragmatic effect: the verbal minimum functions as a trigger for procedural interpretation, whereas the visual sequence frames evidentiality as an observable “self-evidence”.

At the level of cross-domain integration, the slogan often operates as a point of assembly that binds a product domain to a domain of value or experience, while the very operation of binding remains implicit. Airbnb uses *Belong Anywhere*, where belonging is represented as a portable attribute of the subject and the social conditions of belonging (community, recognition, safety, familiarity) are compressed: the phrase promises an effect without enumerating the mechanisms by which it is achieved.

Intermodal compensation here is realised through visual scenarios of hospitality, embodied relaxation, “home-like” object indices, and the spatial organisation of the frame, which convert the abstract predicate *belong* into a reconstructible experience. Dove uses *Real Beauty*, where the evaluative adjective *real* compresses a normative dispute over criteria of beauty into a binary opposition (“authentic/artificial”); evidentiality and ethical legitimisation are displaced into the visual selection of body types, camera angles, everyday practices, and nonverbal expression, which together instantiate a narrative of resistance to standardisation. This type of compression does not “explain” in the strict sense; it norms reading by establishing a frame within which visual variability begins to function as confirmation of a pre-specified inference [24].

A particularly salient role in the corpus is played by the compression of causality, where the effect is presented as already available and the intermediate links “product—action—change of state” are removed from the verbal plane. Skittles uses *Taste the Rainbow*, in which the gustatory operation *taste* serves as an entry point into a metaphorical space of colour/joy/abundance; the causality “why taste = rainbow” is not articulated and is replaced by a visual mechanism: a saturated palette, animated dynamism, object transformations, and “impossible” chromatic events function as an evidential series that renders the transfer self-evident. KitKat employs *Have a break, have a KitKat*, where the repetitive parallel construction compresses the logic of choice into a simple correspondence “break = product”; the argument for the value of rest is compensated through embodied and situational indices of fatigue/relief, an editing pause, and the tempo-rhythm of the sequence, which construct the break as necessary and deserved. Here, causal compression is reinforced by formal symmetry: the structure of the phrase itself creates the impression of a testable rule and facilitates the “coupling” of the verbal and the visual planes [8].

In the technological and corporate segment, compression is frequently realised through de-agentivisation and nominalising constructions, i.e., the removal of a concrete acting subject and the replacement of an event with a processual “state of the world”. IBM uses the slogan *Let’s Put Smart to Work*, where *smart* functions as a substantivised predicate and compresses the complex causality of efficiency into the mere “activation of the smart”; the specific agents, instruments, and enabling conditions of efficiency are not enumerated verbally but are presented visually through interfaces, schematic diagrams, production scenes,

and the semiotics of control and measurability. Siemens employs *Ingenuity for life*, where the linkage *for life* compresses both the teleological horizon and the scope of applicability into a universal promise (“for life/throughout life”); intermodal compensation is then produced through the display of infrastructure, medicine, energy, and urban environments in which “ingenuity” receives objectified embodiment. In this configuration, the slogan does not so much report a fact as stabilise interpretation: it posits a global predicate, while the visual track “distributes” it across recognisable scenarios of application, converting universality into an apparent empirical obviousness [9].

Temporal compression in the corpus is manifested not through sequential narrative markers, but through the “stitching” of the present and the future into a single point of action—most clearly in slogans where time itself becomes an object of management. Netflix uses *See What’s Next*, where *next* is framed as a promissory predicate and compresses the temporal duration of content choice into the moment of anticipation; the visual modality compensates for this via temporal-editing solutions (rapid cuts, trailer-like logic, climactic shots) that make the “next” experientially available already now. Toyota uses *Let’s Go Places*, in which the spatial predicate *places* simultaneously compresses both the route and the time-to-goal: movement is presented as an already structured possibility, while the visual track unfolds a typology of “places” through changing landscapes, social travel scenarios, and compositional dynamics, turning an abstract directive into a micro-narrative.

Finally, a substantial layer of compression is associated with the metaphorical organisation of advertising discourse, where interpretive completion depends on a reproducible procedure of “recognising the transfer” and stabilising it. Methodologically, it is crucial that the identification of multimodal metaphor requires the analyst to specify the carriers of transfer and to exclude arbitrary interpretive expansion; contemporary analytic procedures for television advertising demonstrate that it is precisely intermodal coordination (shot composition, editing, sound, and text) that renders the metaphor recognisable as a structural mechanism rather than a subjective association [7]. LEGO uses *Rebuild the World*, where *rebuild* activates a reconstruction script as a moral-social action and compresses the reasons why “rebuilding” is necessary; visual compensation specifies what exactly is to be rebuilt through images of cooperation, children’s imagination, object transformations, and the “materialisation” of abstract values in playful construction. Patagonia employs *We’re in business to save our home planet*, where ethical causality (“why business = saving”) is not argued for verbally but is displaced into visual scenes of nature, labour, activism, and the materiality of the product, which function as argumentation via indexicality. In both cases, compression lies in the fact that the slogan posits an integrated space of value, while the visual track performs the work of filling inferential gaps and stabilising the preferred transfer; in this way, the effect of “brevity without loss of meaning” is achieved through intermodal distribution of interpretive labour, as also observed in recent work on multimodal campaign framing and metaphorical organisation [7; 17; 19].

From an analytical perspective, the material examined above makes it possible to distinguish several recurrent structural patterns rather than a mere sequence of isolated examples. First, a stable type of compression affects causal relations: the verbal component presents an effect, value, or result, whereas the causal chain that would normally justify it is displaced into the visual-scenic plane. Second, temporal relations are regularly compressed through the collapse of process and outcome, so that the future is represented as already embedded in the present moment of action. Third, agency is frequently backgrounded by means of deagentivisation or nominalisation, while the visual track redistributes agency through embodied figures, technological environments, or systemic scenes of control. Fourth, role relations are often reduced to status predications or evaluative attributions, with role legitimacy being restored through visual markers of choice, privilege, authority, or identification. Finally, evaluative and axiological meanings are repeatedly compressed in the verbal plane and stabilised through visual aesthetics, framing strategies, and affective cues.

These patterns indicate that semantic compression in multimodal advertising is not incidental, but systematic. More importantly, each compressed relation tends to correlate with a relatively stable compensatory configuration, which makes it possible to describe interpretive completeness not as an intuitive effect of successful design, but as a recurrent mechanism of intermodal organisation. Thus, the empirical material supports the conclusion that short advertising formats operate through regular correspondences between what is reduced verbally, what is restored intermodally, and what kind of micro-narrative or event-value model is thereby reconstructed.

Conclusion

The reduction of verbal volume in contemporary multimodal advertising should be interpreted not as semantic impoverishment, but as a structural reconfiguration of textual coherence and a functional redistribution of communicative load across modes. In short-format conditions, the verbal component increasingly loses the status of a predominantly informative statement about the product and operates instead as a discursive operator: it establishes the interpretive frame, fixes the inferential domain, marks the axiological perspective, and thereby constrains the polysemy of the visual layer. In this sense, the slogan functions less as “content” in a narrow sense than as a reading instruction that specifies an admissible trajectory for meaning construction.

It has been established that the central mechanism underlying the semantic efficiency of short advertising messages is **semantic compression**, realized as a systematic folding of propositional structure. At the syntactic and pragmatic levels, compression manifests itself in the reduction of predicate valency positions and in the elimination of the agent, conditions, instrumentality, causal links, and intermediate phases of action. Crucially, however, the resulting deficit of explicitness does not undermine textual integrity, since the omitted relations remain in principle recoverable: they are compensated **intermodally**—through the depicted scene, compositional vectors, editing organization (in dynamic formats), and indexical markers of action and state. Thus, under-specification should be treated not as a flaw, but as a functional resource: a minimal verbal cue initiates reconstruction, while the visual-compositional layer supplies the missing components of the propositional model [11].

The analysis further demonstrates that coherence in such texts is secured not primarily by conventional cohesive devices (connectives, anaphoric chains, or explicitly articulated causal sequencing), but by **procedural coherence** emerging from the coordinated operation of modes. In this regime, evidentiality and causality are presented less as discursive reasoning than as semiotically organized “self-evidence” of an observable situation: the visual and compositional levels assume an argumentative function, whereas the slogan performs the role of normative or teleological closure (result, promise, evaluation) that organizes the interpretation of what is shown.

It is also shown that **narrative coherence** can arise even in the absence of extended verbal narration: the message is experienced as a micro-narrative insofar as it preserves a minimal event model that includes a deficit/need, an implied transformation, and a value-marked effect. Within this configuration, the slogan often specifies the terminal phase (outcome, norm, status, promise), while the visual component unfolds the preconditions and the “path” to the result. Consequently, the story is not transmitted in a linear verbal form; rather, it is constructed by the addressee on the basis of cues distributed across modes [12].

From an applied perspective, the proposed cognitive-discursive account enables the description of short advertising as a text whose integrity is sustained by semantic compression and intermodal compensation, while also supporting the diagnosis of interpretive risks: excessive polysemy under weak anchoring, conflicts between inferential domains, breakdowns in causal–event structure, and axiological ambiguity [13]. Future work should involve expanding the corpus, empirically testing interpretive hypotheses (including experimental designs), and comparatively examining regimes of compression and narrativization across languages and cultural scenarios [7; 24; 25].

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Мультимодальды жарнаманың интерпретациялық аяқталғандығы: тілдік бекіту, семантикалық ықшамдау және нарративтік тұтастық

Мақалада цифрлық медиакөңістіктегі мультимодальды жарнаманың интерпретациялық аяқталғандығы мәселелері қарастырылған: мұнда хабарламаның вербалды көлемі қысқарған сайын мағыналық мәніне және түсіндіру жылдамдығына қойылатын талап күшейеді. Зерттеудің өзектілігі қазіргі қысқа форматтардың (пост, баннер, сторис, қысқа ролик) адресатқа кеңейтілген дәлелдеу жүйесін немесе желілі сюжетті емес, керісінше ең аз мағыналық «түйінді» — слоган/жазба, визуалды

образ, композициялық конфигурация және (динамикалық форматтарда) монтаждық түйісуді — ұсынуымен айқындалады; соған қарамастан, мұндай бірлік тұтас әрі аяқталған хабарлама ретінде қабылданады. Осы эффектіні процедуралық тұрғыдан сипаттаудың қажеттілігі анықталып, негізделді: мәтін/бейне/дыбыс ресурстарының бар-жоғын тізбектеу адресаттың экспликация тапшылығы жағдайында себептілік, оқиғалылық және бағалауды қандай операциялар арқылы «толықтыратынын» түсіндірмейді. Зерттеу материалы ретінде баспа және цифрлық медиадағы 60 аяқталған жарнамалық хабарламадан тұратын корпус алынды (вербалды-визуалды және аудиовизуалды бірліктер). Әдістеме мыналарды қамтиды: (1) вербалды компоненттің статусы мен позициясын тіркей отырып мультимодальды сегментациялау; (2) концептуалдық интеграция логикасында интерпретацияның кіріс және интеграцияланған кеңістіктерін реконструкциялау; (3) визуалды/мультимодальды метафора шеңберіндегі тасымалдарды айқындау; (4) семантикалық компрессияны «не сөйрену — немен компенсацияланған» форматы бойынша протоколдау. Қысқа форматтарда слоганның «өнім туралы қысқаша ақпарат» емес, негізінен дискурстық оператор ретінде қызмет атқаратыны көрсетілді: ол визуалды кадрдың көпмәнділігін шектеп, қорытынды жасау доменін және аксиологиялық рамканы белгілейді әрі интерпретация траекториясын бағыттайды. Семантикалық компрессияның себеп-салдарлық, уақыттық және рөлдік қатынастарды жүйелі түрде «қысқартатыны» дәлелденді (агенттілік, шарттар, әрекеттің аралық буындары, нәтиже параметрлері), ал интерпретациялық аяқталғандық сахна, композициялық векторлар, монтаждық логика және әрекет/күйдің индекстік белгілері арқылы жүзеге асатын интермодальды компенсациямен қамтамасыз етіледі. Қосымша түрде ұсынылған параметрлеудің сапалық бақылауларды салыстырмалы сипаттама форматына көшіруге мүмкіндік беретіні анықталды: бірыңғай протокол корпусқа қайталанымды аннотация жасауға және әртүрлі жанрлар мен платформалар материалында қорытындыларды кейіннен тексеруге жағдай жасайды. Осы арқылы жарнаматану мен медиалингвистикадағы талдаудың нәтижелерін салыстыру және әдіснамалық айқындықты арттыру үшін негіз қалыптасады. Сонымен қатар интерпретациялық тәуекел шектері нақтыланады (шамадан тыс көпмәнділік, қорытынды домендерінің қақтығысы, себептік модельдің ыдырауы) және креативтерді әзірлеуге практикалық бағдарлар ұсынылады. Жүргізілген зерттеу негізінде автор мультимодальды байланыстылық пен нарративтік когеренттілікті аннотациялаудың процедуралық параметрлер жиынтығын ұсынады; бұл талдаудың қайта өндірілуін арттырып, жарнамалық хабарламаларды жобалаудағы интерпретациялық тәуекелдерді диагностикалауға қолдануға болады.

Кілт сөздер: мультимодальды жарнама, вербалды негіздеу, семантикалық компрессия, модальаралық өтем, нарративтік когеренттілік.

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Интерпретационная завершённость мультимодальной рекламы: вербальная привязка, семантическая компрессия и нарративная когерентность

В данной статье рассматриваются проблемы интерпретационной завершённости мультимодальной рекламы в цифровой медиасреде, где сокращение вербального объёма сообщения сопровождается ростом требований к смысловой плотности и скорости понимания. Актуальность исследования обусловлена тем, что современные краткие форматы (пост, баннер, сторис, короткий ролик) предъявляют адресату не развёрнутую аргументацию и нелинейный сюжет, а минимальный смысловой «узел» — слоган/подпись, визуальный образ, композиционную конфигурацию и (в динамических форматах) монтажный стык, — который при этом воспринимается как связное и завершённое сообщение. Выявляется и обосновывается необходимость процедурного описания данного эффекта: перечисление наличных ресурсов (текст/изображение/звук) не объясняет, какими операциями адресат достраивает причинность, событийность и оценку при дефиците экспликации. Материалом исследования послужил корпус из 60 завершённых рекламных сообщений печатных и цифровых медиа (вербально-визуальные и аудиовизуальные единицы). Методика включает: (1) мультимодальную сегментацию с фиксацией статуса и позиции вербального компонента; (2) реконструкцию входных и интегрированного пространств интерпретации в логике концептуальной интеграции; (3) идентификацию переносов в визуальной/мультимодальной метафоре; (4) протоколирование семантической компрессии в формате «что сөйрену — чем компенсировано». Показано, что слоган в кратких форматах функционирует преимущественно как дискурсивный оператор, а не как «краткая информация о продукте»: он ограничивает полисемию визуального кадра, задаёт домен вывода и аксиологическую рамку, направляя траекторию интерпретации. Доказано, что семантическая компрессия системно сворачивает причинно-следственные, временные и ролевые отношения (агентность, условия, промежуточные звенья действия, параметры результата), а интерпретационная завершённость поддерживается межмодальной компенсацией через сцену, композиционные векторы, монтажную логику и индексальные признаки действия/состояния. Дополнительно установлено, что предложенная параметризация позволяет переводить качественные наблюдения в сопоставимый формат описания: единый протокол делает возможным повторяемое аннотирование корпуса и последующую проверку выводов на материале разных жанров и платформ. Тем самым формируется база для сопоставления результатов исследований и по-

вышения методологической прозрачности анализа в рекламоведении и медиалингвистике. Таким образом уточняются границы интерпретативного риска (избыточная полисемия, конфликт доменов вывода, распад причинной модели) и задаются практические ориентиры для разработки креативов. На основе проведенного исследования автор предлагает процедурный набор параметров аннотирования мультимодальной связности и нарративной когерентности, повышающий воспроизводимость анализа и применимый для диагностики интерпретативных рисков при проектировании рекламных сообщений.

Ключевые слова: мультимодальная реклама, вербальное якорение, семантическая компрессия, межмодальная компенсация, нарративная когерентность.

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