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## INTER- AND CROSSMODAL RESEMIOTIZATION IN AI-GENERATED POLITICAL MEMES: THE CASE OF AMELIA

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### Abstract

The present paper is a study of metaphorical resemiotization in AI-generated memes responding to the *Pathways: Navigating Gaming, The Internet & Extremism* UK government-funded online game. The memes were posted on X (formerly Twitter) in January and February 2026. Resting on the theoretical premises of conceptual (multimodal) metaphor and metonymy, the author proposes an integrated framework for inter- and cross-modal resemiotization in (AI-generated) political memes. This framework consists of three stepwise levels: (1) the visual-grammatical; (2) the intersemiotic-metaphorical, and (3) the multimodal discourse-analytical. The findings suggest that on the visual-grammatical level Amelia-associated memes under analysis are predominantly symbolic-attributive, mildly authoritative, and are constructed mostly around the GIVEN/NEW informational values. Clustered around the superordinate contextual metaphor, BRITAIN IS A COZY HOME, the memes instantiate several distinct metaphorical and, metonymic scenarios. These are BRITAIN IS A NOSTALGIC HOME, BRITAIN IS A CIVIC HOMELAND, BRITAIN IS A FORTRESS UNDER SIEGE, and BRITAIN IS A POLITICAL PROGRAM, and Parliament for heritage, Parliament for the nation, person for the nation, etc. The shared presupposition across all sub-metaphors is that BRITAIN HAS BEEN LOST/DAMAGED AND MUST BE RESTORED/DEFENDED. Evidenced from the meme corpus, metaphorical resemiotization occurred when attributes with chiefly negative connotations in educational discourse (Pathways) were transferred to and AI-modified in social media discourse (X), having been assigned positive meanings.

**Keywords:** *political meme, visual grammar, intersemiotic metaphor, resemiotization, multimodal critical discourse analysis, Amelia.*

### 1. Introduction

In January 2026, an AI-generated character named Amelia – a purple-haired British schoolgirl – became one of the most viral memes on X, as well as Facebook, and Instagram social networking services. Developed by Shout Out UK as part of the government-funded Prevent programme, *Pathways* is an online educational game, where Amelia first appears alongside Charlie, the game protagonist. The gameplay involves maneuvering through a variety of educational extremism, radicalization and Prevent scenarios. Amelia is a goth girl with purple hair, wearing a choker and a pink dress, who questions mass immigration, protests against demographic changes, and expresses concern about the direction in which modern Britain is heading. Amelia's swift rise to popularity is attributable to inherently paradoxical situation: originally designed as part of an educational initiative



by the UK government, it evolved into a political meme propagating far-right values and misleading narratives across Europe.

According to Wodak (2011, p. 72), the ‘visual turn’ in Critical Discourse Studies – i.e. the influence of images on public opinion of politics – can be attributed to three significant trends affecting the production and reception of media coverage of political issues: the fictionalisation of politics; the politicisation of fiction; and the globalisation of hegemonic (often US) political values. ‘Memes’ were initially introduced by Dawkins to describe “small cultural units of transmission, analogous to genes, which are spread from person to person by copying or imitation” (1976). The term was later expanded to ‘Internet meme’ (Davison, 2012) and is defined as “a visual argument, which is semiotically constructed with intertextual references to reflect an ideological practice” (Wiggins, 2019, p. 10). In addition, memes function as “signs that have gone viral on the Internet” (Blommaert & Varis, 2015, p. 31). The virality of Internet memes rests on six factors or ‘six Ps’: “positivity (and humour), provoking high-arousal emotions, packaging, prestige, positioning, and participation” (Shifman, 2014, p. 66-72). Memes rely on pre-existing attitudes and beliefs, paired with shifting or manipulating viewpoint to achieve a new viewpointed construal, often an ironic one (Dancygier & Vandelandotte, 2017), which makes them “an important form of political participation” (Ross & Rivers, 2017). From a user’s perspective, posting political memes online has certain benefits. For example, it can help “build solidarity with like-minded peers, reinforce communal identity and advance accessible and influential political critiques” (Penney, 2019). In addition, Internet memes can also be conceptualized as ‘polyvocal political participation’ (Milner, 2013) in that they “often amplify, distort, challenge, and undermine voices found within mainstream media” (Ross & Rivers, 2017, p. 16).

When it comes to multimodality, a fine-grained approach should go beyond the detailed description of visual structure and focus on the achievement of explanatory adequacy instead (Perez-Sobrino, 2017). In this regard, the multimodal approach to conceptual metaphor greatly outweighs other approaches, as posited by Perez-Sobrino (2017, p. 53), such as visual-semiotic model, relevance-theoretic model, and multiple-space structuring model. In the multimodal approach to conceptual metaphor, the extra information conveyed by the visual context is considered to determine the metaphorical domains, define their roles as source and target, and identify the features that can be mapped between them.

Memes, most likely, tend to involve a high degree of resemiotization, whereby original signs are transformed in multiple ways, retaining a level of recognizable core identity, yet being contextually adapted and modified to generate markedly different communicative effects (Blommaert & Varis, 2015, p. 36). Evidenced from the Amelia meme, these communicative effects hinge on a variety of intersemiotic ‘metaphor scenarios’ (Musolff, 2006), clustered around common source concepts, such as BRITAIN and BRITISHNESS, in particular. The case of Amelia presents theoretical significance beyond its immediate political context. Drawing on Sharifian’s idea of ‘emergent cultural cognition’ (2011, p. 21), whereby the interactions between the members of cultural group take place across space and time, it may be postulated that generative Artificial Intelligence became what can be referred to as ‘locus’ (Sharifian, 2011, p. 19) for mass-scale production of visual content, facilitating the transfer of meanings across different semiotic modalities and media environments.

That said, *the aim* of the present study is to investigate how intersemiotic metaphors are employed to construct an image of nostalgic Britain and Britishness, evidenced from Internet Amelia-memes created in response to the Pathways online game. To achieve this, the following *objectives* have been specified:

- to suggest a stepwise three-level procedure for meme analysis,
- to describe the semiotic choices in Amelia-featured meme creation,
- to identify metaphorical mappings and their semiotic realizations,
- to critically evaluate the ideological function performed by Amelia memes.

The *material* for this study consists of 100 memes created in response to the Pathways online game, featuring Amelia as a character, and shared primarily on X (formerly Twitter) social networking service. The selected memes are dated January and February 2026. Care was taken to select only memes pertaining to nostalgic Britain and Britishness as opposed to overtly extremist, sexualized, and racist Amelia-inspired social media content accessible on X and other social media outlets.

## 2. Methodology and theoretical considerations

First and foremost, resemiotization is understood here as transposition of meaning from one semiotic mode into a different one (Iedema, 2003). In this regard, it is different from multimodality, which describes how meaning is constructed through the combination of multiple semiotic modes. Nor is it synonymous with intertextuality, which refers to aspects of other texts within one mode of communication.

It seems reasonable to link up the concept of resemiotization to that of ‘intersemiotic metaphor’ (Hart, 2024). Lakoff and Johnson’s originally claimed that metaphor is “pervasive in everyday life, not just in language but in thought and action” (1980, p. 3). Intersemiotic metaphor is one that is expressed “simultaneously in both verbal and visual modes or at least for information in one mode to support in some way the metaphorical reading in the other” (Hart, 2024, p. 138). The concept of intersemiotic metaphor was extensively elaborated in Forceville’s framework for multimodal and pictorial metaphor (2009; 2016), which has led to the distinction of visual contextual metaphors, visual hybrid metaphors, and visual similes.

Amelia memes make an interesting case for research as they often represent monomodal (appears in only one mode of expression, without any support or reference from another mode), cross-modal (is conveyed through multiple modes at the same time, where one mode may expand or clarify the metaphor presented in the other) (Forceville, 2009), and intermodal (the source and target of the metaphor are presented separately in different modes, and the metaphor emerges from how these modes are connected or mapped together) (Hart, 2024) metaphors, or their combinations.

## 3. Analytical procedure

The below suggested framework describes resemiotization as a four-step process. It comprises source text, mediated text, AI-generated meme, and its subsequent political instrumentalization. These components are joined by arrows showing that the process of meaning transposition and its eventual political exploitation is linear. Meaning transposition is realized through intermodal (occurring across different semiotic modes) and cross-modal (shifting between visual registers) migration of meaning. The algorithm renders resemiotization analyzable according to three major levels. Level 1 incorporates elements of Kress and van Leeuwen’s (2020) Visual Grammar, namely representational (narrative & conceptual processes, participants, circumstances), interactive (gaze, distance, angle, modality), and compositional (information, value, salience, framing) dimensions of memes. Level 2 deals with the concept of intersemiotic metaphor. To this end, source and target domains of metaphor are identified and types of pictorial metaphor, such as contextual, hybrid, and simile (Forceville, 2009), are characterized.

In addition, metonymies feeding into metaphorical mappings, otherwise known as metaphonymy (Perez-Sobrinó, 2017), are traced. Classifying mapped characteristic of intersemiotic metaphor helps identify metaphorical mappings and show their semiotic realization. Level 3 is devoted to Multimodal Critical Discourse Analysis (MCDA) (Machin & Mayr, 2023) of memes. At this stage, ideological positions of metaphorical mappings are evaluated, as well as answers to the questions “What is excluded, suppressed, or rendered invisible by these semiotic choices?”, “Whose interests are served by the memes?”, and “How does AI’s canonical repertoire constrain meaning?” are provided. Essentially, the idea behind this algorithm is to demonstrate that resemiotization can be conceived of as metaphor elaboration.

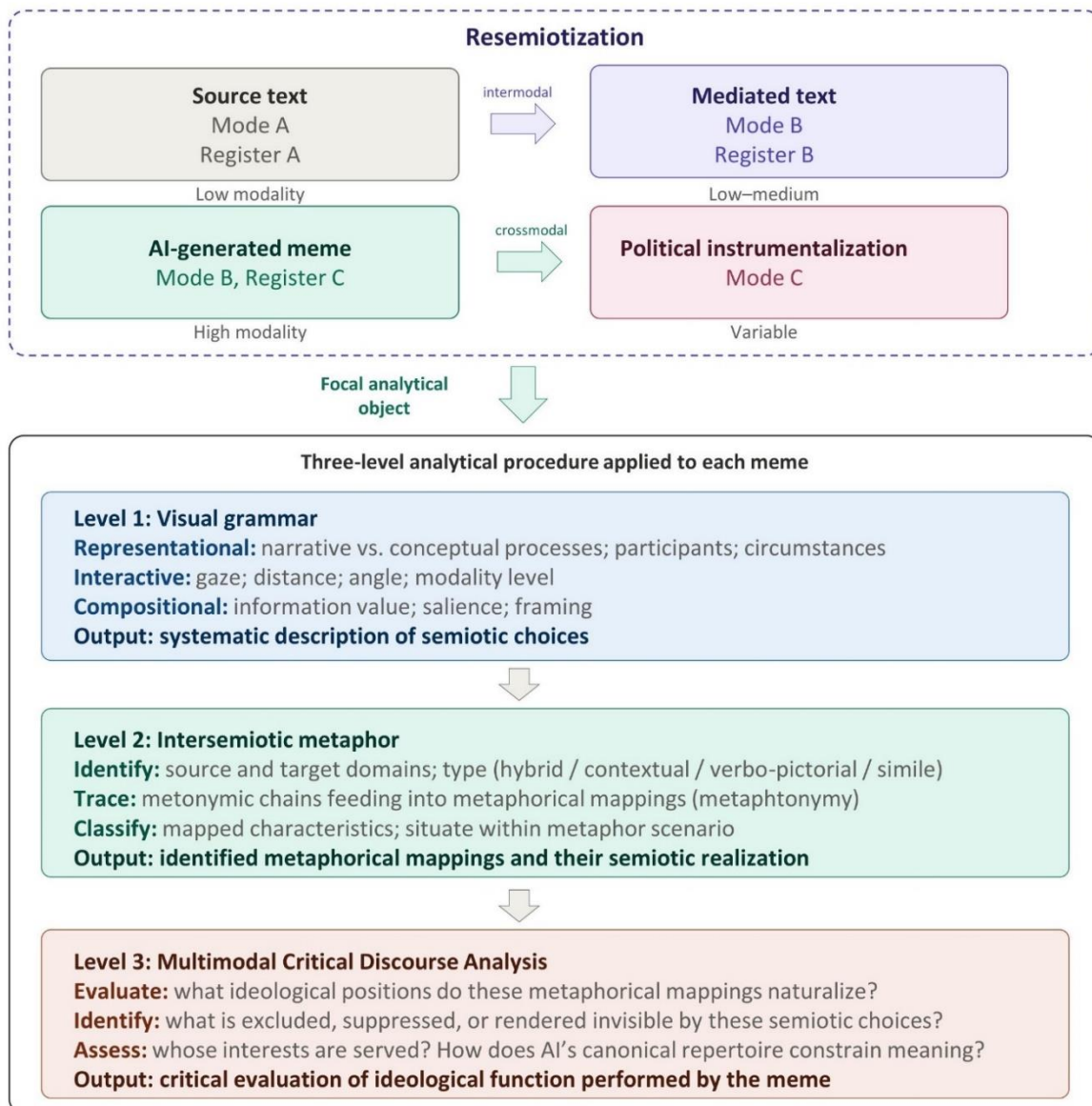


Figure 1. Integrated framework for inter- and cross-modal resemiotization in (AI-generated) political memes.

#### 4. Results and discussion

Before we examine the meme corpus, let us turn our attention to the original game. Below is a screenshot from Pathways featuring both Charlie and Amelia.

The scene is a split-panel. On the left-hand side, Charlie, the male character, is watching a video on his smartphone showing a rally. On the right-hand side, Amelia, the female character, is positioned in the center of a crowd holding a “NO ENTRY” sign in her right hand and a Union Jack in her left. Her hair color is purple and her facial expression is angry. The screenshot caption reads: “Amelia, Charlie’s close friend, has made a video encouraging young people in Bridlington to join a political group that seeks to defend English rights”.

In terms of *narrative representation*, the screenshot describes a Transaction where Amelia is an Actor (recruiting people for a cause), the crowd is a Goal (passive participants targeted by the Actor), and Charlie is a Reactor (watching the process on his smartphone screen) (Kress & van Leeuwen, 2020).

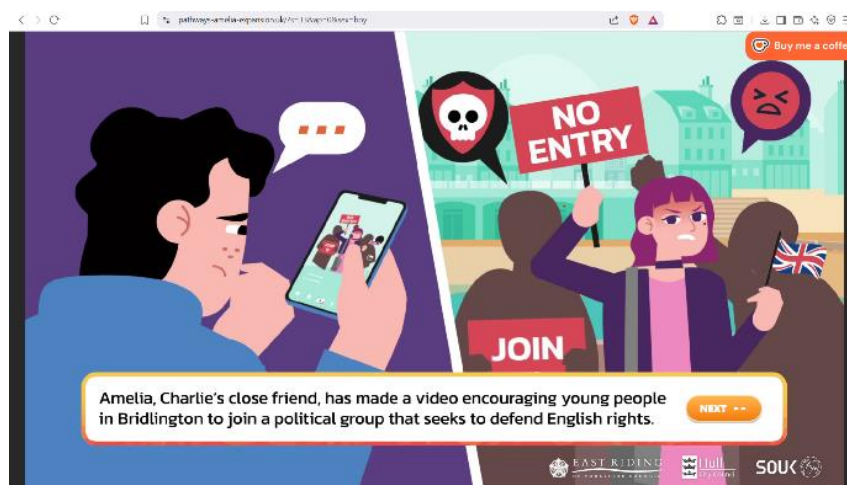


Figure 2. Screenshot from *Pathways: Navigating gaming, the internet, and extremism*.  
(Shout Out UK, n.d.).

<https://www.shoutoutuk.org/pathways/>

Amelia's visual attributes are particularly salient. Her hair is dyed purple, and her facial expression is rather aggressive – clenched posture, furrowed eyebrows, and open mouth. The crowd around her is shouting warnings and words of dissatisfaction. Speaking of *interactive structure*, neither character makes direct contact with the viewer, i.e., the player, which can be conceived of as an Offer (Kress & van Leeuwen, 2020). The “Join” and “Next” buttons rather position the player as a decision-maker, not a direct participant. As far as *compositional structure* is concerned, the split-panel view conceptualizes an interplay between the GIVEN/NEW (Kress & van Leeuwen, 2020, p. 196) opposition, whereby Charlie stands for Given, the game's known protagonist, and Amelia symbolizes New – an unknown problem that needs to be dealt with. The context of the Pathways game frames this situation as a test: will the player figure out that joining the rally might be a wrong idea?

When viewed through the prism of intersemiotic metaphor, the Union Jack, depicted on the screenshot, is an indication of a contextual metaphor (Forceville, 2009). Placed in Amelia's hand, it acquires a new meaning, that is a WEAPON OF EXCLUSION, as opposed to a symbol of shared identity, values, and aspirations. Moreover, paired with the “NO ENTRY” sign, the Union Jack communicates the demand to exclude. The skull-and-crossbones symbol represents the environment as dangerous. The crowd is construed as a mob, and the “JOIN” button is understood as a trap. On the backdrop of the visual grammar applied to the image, the following metaphorical mapping is elicited: NATIONALIST ACTIVISM (T) IS DANGEROUS RADICALIZATION (S).

It is at the level of the Multimodal CDA that one can fully apprehend the process of resemiotization by way of pinning down the inversion of meanings of the visual elements of images and memes involved in the analysis. Any semiotic analysis, according to Machin & Mayr (2023, p. 50), should factor in what is connoted, how it is connoted, and what an image or text denotes. That said, in the Pathways game the Union Jack functions as a warning, i.e. a tool of exclusion. The same can be said of Amelia's purple hair, which predominantly serves as a marker of radicalization. Crowd mentality is framed as mob mentality. British townscapes are construed as sites of radicalization. Political activism is framed as extremism. Finally, joining the community in the game implies making wrong choices in real life.

Tables turn, however, when we look at the community-prompted AI-generated memes featuring Amelia. In the memes, the visual elements deemed as warnings become aspirations. This can be proved by applying the same three-level analytical procedure that was used for the actual game screenshot.



Figure 3. Community-prompted AI-generated Amelia memes. (CNN, 2026).  
<https://edition.cnn.com/2026/01/31/uk/amelia-meme-ai-far-right-intl-scli>

The memes in Fig. 3 will be designated as A (top left), B (top right), C (bottom left), and D (bottom right). Let us describe some of them.

The ‘A’ meme features an anime-style depiction of Amelia smoking a cigarette under a gas lamp while leaning against a brick wall adorned with a large Union Jack. A barely distinguishable film-grain texture overlays the depiction. It is dominated by muted purple and blue tones, as well as the warm amber glow of the gaslight. The narrative representation unfolds as a Reactional Process (Kress & van Leeuwen, 2020), in which Amelia is contextualized as a Reactor rather than an Actor (ibidem). She is pensive with her gaze turned sideways. Set at night, the scene places Amelia in an environment that encourages contemplation. Red brick, a lantern, and a graffiti-painted Union Jack serve as symbolic signs of the British working class and the glorious past. The cigarette that Amelia is smoking represents rebellion, sophistication, and intense anxiety. On the *interactional dimension*, the meme is an “Offer” image (Kress & van Leeuwen, 2020), where the viewer is a passive observer. Despite the lack of direct address, close-medium personal distance creates a sense of intimacy. From the structural-compositional perspective, a certain prominence is given to the left corner of the image. Amelia is positioned in the center-right of the meme. She is illuminated by the warm-toned lantern light, which contrasts with the otherwise muted midnight blue color selection. The film grain texture functions as a symbolic representation of nostalgia.

The relations between image elements and concepts they represent are dominated by contextual metaphors, such as BRITAIN IS A STREET CORNER AT NIGHT and NATIONAL BELONGING IS FEELING COMFORTABLE AROUND YOUR NEIGHBORHOOD AT NIGHT. These metaphorical mappings embed several metonymic relations, making a case for metaphonymy. These include red brick for local belonging, graffiti-style Union Jack for community-owned space, lantern for warm/intimate environment, cigarette for rebellion, and film grain for past memories. Added together, these metonymies constitute the superordinate contextual metaphor, BRITAIN IS A COZY HOME, drawing on situational, linguistic, and cultural context about Britain and Britishness.

The visual-grammatical and the cognitive-semiotic properties of the “A” meme lay foundations for its further critical discourse analysis. Ledin & Machin speak of semiotic choices that “allow us to use culturally evolved terms to ‘evoke’ things” (2020, p. 15) about people, places, things, or ideas. Thus, employing Amelia as a participant will inevitably appeal to younger subcultures, rather than wider domestic audience and beyond. Another semiotic choice bearing significance is placing Amelia as a sole Reacter. The ideological premise is two-fold: either the creator of the meme was nostalgic about the issue of safety at British streets at night, or they were concerned about the decreasing population in the UK.

The “C” meme depicts Amelia in an anime style. She is positioned against the Westminster Bridge, the Houses of Parliament, and the Big Ben, holding a Union Jack. She is wearing a purple jacket and a pink dress. The meme includes a verbal cue: “the only thing I after thank the government for is Amelia, she’s ours now.”

The representational structure of the meme is symbolic-attributive. The image features Amelia with a set of “symbolic attributes, as they signify an aspect of her identity” (Kress & van Leeuwen, 2020, p. 70). These are the small Union Jack symbolizing national loyalty and the Westminster architecture symbolizing the institutional heritage. The anime style retains the game character’s defining features: large eyes, simplified features, and the signature purple hair and choker. The interactive structure comprises a viewer-directed gaze and an open-mouthed smile that can be construed as a ‘mild’ Demand (Kress & van Leeuwen, 2020, p. 117). Amelia is not acting upon anyone, but rather authoritatively inviting to action. The mild authority can be inferred from her slightly elevated position above the viewer. The compositional structure of the meme revolves around the GIVEN/NEW informational values, where governmental buildings are given, known information, and Amelia is a new element, centered and foregrounded. Regarding image’s modality, it should be noted that while the anime style maintains a flat, cartoon-like quality with no skin texture or photographic depth, the architectural detail of Westminster is rendered with considerably more realism than the character herself. This split in modalities is significant: the setting makes a stronger claim to reality than the character.

The image under analysis marks the beginning of the significant metaphorical mapping in the resemiotization process. In the source text (the Pathways game), Amelia is placed in a semiotic vacuum, where there is no setting, no place and no nation. Here, she is positioned in front of the most recognizable symbol of British parliamentary democracy. The metaphor is of verbo-pictorial type according to Forceville (2016): the verbal text ‘she’s ours now’ and the visual placement (Amelia in front of Parliament) jointly construct the bidirectional mapping of the AMELIA IS BRITAIN / BRITAIN IS AMELIA personification. Thus, Amelia becomes a metonym for the nation, which can then be claimed as a person. Parliament also functions as a metonym: Westminster for democracy, Parliament for heritage, and Parliament for the nation. However, here Parliament is depicted as heritage architecture rather than an active political institution. Instead, it is picturesque, monumental and bathed in sunshine, devoid of politicians. The metaphorical entailment is as follows: Britain is a beautiful landmark you stand in front of and claim, not a political system you participate in. The verbal text performs a second crucial operation. “The only thing I thank the government for is Amelia” ironically portrays the government as an antagonist whose only positive contribution was the accidental creation of this character. The grammar is deliberately informal and even ungrammatical, e.g. ‘I after thank’, signaling an opposition between populist voice and an institutional register.

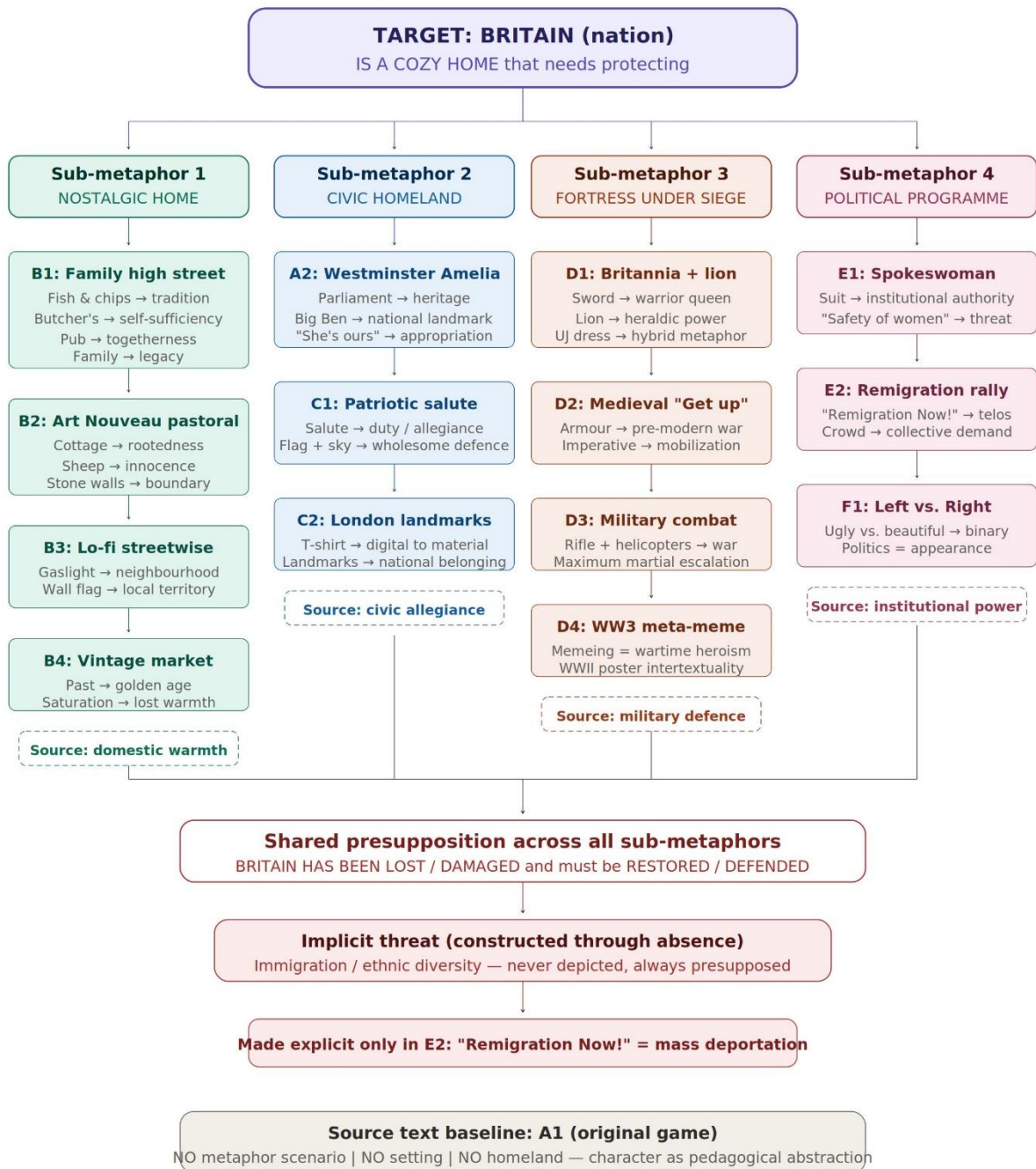


Figure 4. BRITAIN IS A COZE HOME metaphor scenarios instantiated by Amelia memes.

When approached from the critical discourse stance, the meme clearly typifies the national identity scenario of the character. By placing Amelia in front of Parliament, her identity is superimposed onto the British national identity. Embedding Amelia in anime stylistics renders her image relatable to the Internet and youth culture and, in so doing, dissociates her from traditional means of communication. Meme generation, evidently, relied on positively represented visual choices. These are: a sunny day, welcoming expression, blue skies, and warm color palette, being singular instances of the BRITAIN IS A COZY HOME metaphor.

As a final step in the analysis, meme-instantiated metaphors were categorized into 4 groups based on their source concepts (see Fig. 4), namely *domestic warmth*, *civil allegiance*, *military defense*, and *institutional power*. The scenario of the BRITAIN IS A NOSTALGIC HOME metaphor

comprises the following mappings: fish & chips → tradition, butcher's → self-sufficiency, pub → togetherness, family → legacy, cottage → rootedness, sheep → innocence, stone walls → boundary, lantern → neighborhood, wall flag → local territory, past → golden age, and saturation → lost warmth. The BRITAIN IS A CIVIC HOMELAND metaphor scenario is realized through the following mappings: parliament → heritage, Big Ben → national landmark, "she's ours" → appropriation, salute → duty / allegiance, flag + sky → defense, T-shirt → digital to material, and landmarks → national belonging. The metaphorical scenario of BRITAIN IS A FORTRESS UNDER SIEGE is molded by the following mappings: sword → warrior queen, lion → heraldic power, armor → pre-modern war, imperative → mobilization, rifle + helicopters → war / maximum escalation, and memeing → wartime heroism. The BRITAIN IS A POLITICAL PROGRAMME sub-metaphor is composed of the following mappings: suit → institutional authority, safety of women → threat, "Remigration Now" → telos, crowd → collective demand, ugly vs. beautiful → binary, and politics → appearance. A shared presupposition is implicitly manifest across all sub-metaphors: BRITAIN HAS BEEN LOST/DAMAGED AND MUST BE RESTORED/DEFENDED.

## 5. Conclusion

This study examines metaphorical resemiotization in AI-generated memes responding to the Pathways: Navigating Gaming, The Internet & Extremism UK government-funded online game. The results indicate that meme circulation has been a result of metaphorical resemiotization of originally negative meanings in educational discourse into positively-evaluated ones in digital discourse. The game attributes associated with Amelia, the character, originally served as warnings against extremism and radicalization. For example, Union Jack was intended as a tool of exclusion in Pathways, however, it became a symbol of belonging in community-prompted Amelia memes. Purple hair was originally designated as a marker of radicalization, yet it was transposed into a brand identity. In Pathways, the crowd symbolized mob mentality, however, it was resemiotized into a concept of communal togetherness in many memes under analysis. Another interesting observation arising from the analysis is the varying degree of semiotic effort required for meme deconstruction. Many memes come with the slogan "Restore Britain", yet it is the visual attributes that elaborate what exactly needs to be restored (cross-modal metaphor). Furthermore, the convergence of visual and verbal cues, such as in the above referenced "the only thing I after thank the government for is Amelia, she's ours now" meme, produce a novel metaphor, independently existing between the visual and verbal modes (intermodal metaphor). Some memes in the corpus depicted actual people, such as civic activists or politicians, who dyed their hair purple, similar to Amelia as a game character and as a political 'icon'. This, in my opinion, can be interpreted as sign recoding and appropriation, deeming it 'patriotic' and employing it for specific political or activist agendas.

*Further research* may focus on expanding the Amelia corpus of metaphorical memes for a more holistic representation of this community-prompted Internet phenomenon. Additionally, the metaphorical renditions of politicians, major political events, and other related phenomena can be studied in Internet memes and other multimodal instances of communication.

## Declaration of competing interest

The author has no competing interests or funding support to declare. The author declares no use of generative AI.

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## ІНТЕР- ТА КРОСМОДАЛЬНА ПЕРЕСЕМІОТИЗАЦІЯ В ПОЛІТИЧНИХ МЕМАХ, ЗГЕНЕРОВАНИХ ШІ: НА ПРИКЛАДІ МЕМ-ПЕРСОНАЖУ АМЕЛІЇ

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### Анотація

У статті досліджено метафоричну пересеміотизацію в мемах, згенерованих ШІ, які виникли як реакція на онлайн-гру *Pathways: Navigating Gaming, The Internet & Extremism*, створену за фінансової підтримки уряду Великої Британії. Мем було розміщено на платформі X (колишній Twitter) у січні–лютому 2026 року. Спираючись на теоретичні засади концептуальної (мультимодальної) метафори та метонімії, автор пропонує інтегровану аналітичну модель інтер- та кросмодальної пересеміотизації в політичних мемах, згенерованих ШІ. Ця модель складається з трьох послідовних рівнів аналізу: (1) візуально-граматичного; (2) інтерсеміотично-метафоричного та (3) мультимодально-дискурсивного. Результати дослідження засвідчують, що на візуально-граматичному рівні аналізовані мему, пов'язані з персонажем Амелією, є переважно символічно-атрибутивними, помірно авторитарними та сконструйованими здебільшого навколо інформаційних значень ДАНЕ/НОВЕ. Згруповані навколо родової контекстуальної метафори БРИТАНІЯ – ЦЕ ЗАТИШНИЙ ДІМ, мему реалізують кілька відмінних метафоричних і метонімічних сценаріїв, зокрема: БРИТАНІЯ – ЦЕ НОСТАЛЬГІЧНИЙ ДІМ, БРИТАНІЯ – ЦЕ ГРОМАДЯНСЬКА БАТЬКІВЩИНА, БРИТАНІЯ – ЦЕ ФОРТЕЦЯ В ОБЛОЗІ та БРИТАНІЯ – ЦЕ ПОЛІТИЧНА ПРОГРАМА, а також метонімічні ланцюжки: парламент замість спадщини, парламент замість нації, особа замість нації тощо. Спільною пресупозицією для всіх субметафор є те, що БРИТАНІЮ БУЛО ВТРАЧЕНО / ЇЇ ЗАВДАНО ШКОДИ І ВОНА ПОТРЕБУЄ ВІДНОВЛЕННЯ / ЗАХИСТУ. Як засвідчує корпус мемів, метафорична пересеміотизація відбувалася шляхом перенесення атрибутів із переважно негативними конотаціями в освітньому дискурсі (*Pathways*) у дискурс соціальних мереж (X), де вони були модифіковані засобами ШІ та набули позитивних значень.

**Ключові слова:** політичний мем, візуальна грамати́ка, інтерсеміотична метафора, пересеміотизація, мультимодальний критичний дискурс-аналіз, Амелія.

### Декларація про конфлікт інтересів

Автор заявляє про відсутність конфлікту інтересів або фінансування дослідження.

Автор заявляє, що під час підготовки цієї статті не використовувалися інструменти штучного інтелекту.