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**Multimodal Discourse Analysis of Tourism Promotional  
Advertisements on Facebook: The Case of Two Travel  
Agencies in the United Kingdom and Egypt**

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## **Dedications**

I dedicate this work to my beloved ones.

Fairouz

I dedicate this dissertation to my lovely parents, brothers, sisters and friends for their support.

Nesrine

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## Abstract

The current study is a corpus-based research that examines eighteen promotional tourism advertisements selected from the Facebook pages of two travel agencies. The first one is Globus located in the United Kingdom and the second one is Destination 31 situated in Egypt, using multimodal discourse analysis. The study's objectives are to identify the type of messages contained in tourism promotional images on Facebook, highlight the multimodal argumentation modes used in tourism promotional discourse, and draw a comparison between the selected travel agencies regarding their promotional images and verbal discourses. To this end, a mixed-method approach is used to analyze the eighteen tourism promotional advertisements (nine Globus and nine Destination 31 advertisements) relying on Barthes's (1964) *'Rhetoric of the Image'* Theory and Gilbert's (1997) *Coalescent Argumentation Theory*. The results show that the chosen travel agencies employ comparable components and elements to attract tourists and advertise their promoted services of various places on Facebook. This can be seen in the adoption of identical linguistic and denoted concepts which when combined provide the connoted message. The same emotional and logical modes of argumentation are also used by the selected travel agencies to make their offerings more appealing and persuasively convince travelers to take action.

**Keywords:** advertisement, Destination 31, Globus, multimodal discourse analysis, tourism promotion.

## **List of Abbreviations**

**Ad:** Advertisement

**D:** Destination 31 Travel Agency

**G:** Globus Travel Agency

**UK:** United Kingdom

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Globus Travel Agency Selected Corpus

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## **General Introduction**

## Statement of the Problem

Tourism is one of the most important sectors that contributes to the prosperity of different countries in the world. It plays a vital role in boosting and strengthening local economies and creating job opportunities. In recent decades, tourism has known a remarkable evolvement due to the technological progress achieved by individuals. These technological developments have created a revolution in the tourism industry.

The joint force of tourism and technology enables people to make wise choices about their travel. Additionally, online travel information lowers consumers' expenses and enables business productivity. In fact, the internet and more specifically social media plays a fundamental role in allowing people to spread a wide variety of their social, cultural and political norms. Hence, social media platforms like Facebook have become an essential source of promoting tourism in various parts of the world.

Promotional traveling is a strategy adopted in the tourism industry to expand its scope. Making use of the connection between the two is a powerful manipulative activity that enhances tourism as a whole. Tourism advertisements are multimodal texts that combine both verbal and visual resources. Working together engage the creation of a great impact. Among the most prominent assumptions, which this study revolves around, is discourse analysis and multimodality. The combination of the two is known as multimodal discourse analysis and reveals the analysis of the content of images, and determines the functionality of the language used on Facebook as a promotional tourism strategy adopted by different travel agencies.

Few research studies have been conducted on multimodal discourse analysis to examine both verbal and visual elements for promoting tourism through Facebook. Although the study introduced by Kress and Leeuwen in *The Grammar of Visual Design* (2006) was seen very convenient to analyze everything that attracts the readers' interests in terms of the content of visuals and language in various sites; however, it is very essential to consider other examples

that contributed to study the details that exist on images and expose language communication grounds. Grounded on that, Barthes (1964) and Gilbert (1997) proposed other versions of multimodal discourse analysis which can be used to investigate online web pages.

Taking into account all that has been said, our study aims to conduct comparative research between two different travel agencies located in two different countries United Kingdom and Egypt. Given that the United Kingdom adopts English as its mother tongue unlike Egypt which considers it as a foreign language through which it communicates with different individuals. Both travel agencies work on promoting the tourism industry by communicating their cultures and attracting travelers. This attribution is contributed via Facebook through distinctive language styles and multiple pictures to impose themselves and put forward hidden messages that are not directly visible. Ideologies hidden in messages refer to underlying believes, values, and ideas that are incorporated into messages and may affect how receivers interpret and comprehend them. These ideas can be found in a variety of media, including advertisements, movies, and political speeches.

In any case, the majority of the studies that have been conducted about multimodal discourse analysis in both the United Kingdom and Egypt have shown an extensive use of the theory proposed by Kress and Van Leeuwen. Since this theory deserves investigation, many researchers have dealt with it. For instance, Ignatova (2018) examined linked multimodal components in tourism discourse. The corpus features a wide range of images and writings about London and Moscow. The article emphasized the significance of selecting the best data collection technique to encourage travel to Moscow and London. She additionally addressed the outcomes of connecting these modes in her research and suggested additional research for the study.

In another study, El-Masry (2021) discussed the concept of promotional tourism where he analyzed an Egyptian video for the Egyptian Ministry of Tourism. The study highlighted

both visual and verbal modes and noted the existence of a strong connection between all their elements when related to achieve a common goal. Both modes carry out elements that display countries and portray them as great masterpieces.

Therefore, analyzing advertisements on social media is a trend that can be assimilated by using other theories other than Kress and Van Leeuwen and each component of visuals and language can be attained and explained in a suitable way.

### **Aims and Significance of the Study**

The main objective of the study is to analyze both the verbal and visual elements of advertisements published by a British and an Egyptian travel agency on Facebook, and determine how the interaction and combination of these elements affect the professional practice of attracting tourists. Relying on the theories of Barthes (1964) and Gilbert (1997) of Multimodal Discourse Analysis, eighteen advertisements (nine British and nine Egyptian) are analyzed regarding their relevance in being the means by which the selected agencies promote the beauty of destinations. This study serves the following sub-objectives. First, it aims to analyze the visuals that are promoted by the two travel agencies to identify the types of messages within each image. Second, it serves at identifying the various multimodal argumentation modes of the advertised visuals and verbal discourses. Third, it intends to examine whether the selected travel agencies use the same visual and verbal elements to promote tourism for the same destinations on Facebook.

The study findings are expected to stress on the construction of meaning through distinct modes of communication such as language and images. Researchers can use our work as an example to follow in order to comprehend how meaning is communicated through language and visual resources.

### **Research Questions and Hypotheses**

Based on the above-mentioned objectives, the following research questions need to be answered:

1. What are the types of messages used in tourism promotional images on Facebook by the selected travel agencies?
2. What are the multimodal argument modes used in tourism promotional advertisements on Facebook by the selected travel agencies?
3. Do the selected travel agencies use the same types of messages and multimodal modes of argumentation to promote tourism on Facebook?

It is worth proposing a set of hypotheses that serve the purpose of answering the above questions. The suggested hypotheses are:

1. Each promotional image involves an interaction between linguistic, denotative and connotative messages.
2. The multimodal argument modes used in tourism promotional advertisements on Facebook by the selected travel agencies are the logical, emotional, visceral and kisceral modes.
3. Both travel agencies use the same types of messages and multimodal modes of argumentation to promote tourism on Facebook.

### **Research Techniques and Methodology**

The study is a corpus-based research that includes nine photographs and nine texts from each of the two selected travel agencies, a United Kingdom agency called ‘Globus’ and an Egyptian one named ‘Destination 31’. In order to find solutions to the problem presented in this dissertation, the mixed-method approach is adopted. Multimodal discourse analysis is used to explain and interpret the content of pictures and the language relying on Barthes’s (1964) ‘Rhetoric of the Image Theory’ and Gilbert’s (1997) *Theory of Coalescent Argumentation*. The statistical analysis serves to number the frequencies of the four types of argumentation in pictures and texts. These methods give the possibility of answering the questions and testing the presented hypotheses.

## **Structure of the Dissertation**

The dissertation follows the traditional simple model, detailed in four chapters, preceded by a General Introduction, and briefly summarized in a General Conclusion. More precisely, the General Introduction is the space where the researcher gives the reader an outline of the main points of the issue and how to solve it, whose evidence is shown by raising questions and proposing a set of hypotheses. The first chapter, known as the 'Review of the Literature', is a place where the main concepts are defined and the theoretical framework is presented. The second chapter, labelled 'Research Design', describes the research corpus and explains the procedures of data collection and data analysis. The third chapter, 'Presentation of the Findings', presents the results of the study. The fourth and last chapter, 'Discussion of the Findings', provides answers to the research questions and tests the validity of the study hypotheses listed in the General Introduction. The dissertation ends with a General Conclusion that summarizes the key study findings, pinpoints the research limitations, and suggests further research on the topic.

The APA (American Psychological Association) style is used to site the different sources and structure the dissertation.

**Chapter One:**  
**Review of the Literature**

## **Introduction**

This chapter is concerned with the review of the literature relative to our research. A detailed review is given clarifying key concepts and highlighting previous pertinent studies related to the topic. The chapter begins with the definition of the key concepts related to advertising, tourism, and multimodal discourse analysis. The part that comes next is devoted to Barthes's (1964) 'Rhetoric of the Image Theory' and Gilbert's (1997) *Theory of Coalescent Argumentation*.

### **I.1. Advertising**

#### **I.1.1. Definition and History**

The word 'advertising' derives from the Latin word 'advertere' meaning "to turn the mind toward" (Rehman et al, 2019, p. 129). According to Danesi (2015), "the term advertising derives from the Medieval Latin language, which means to direct one's attention" (p.1) to a certain service, idea, or product through oral or written messages. Cohen (1988) defines advertising as "a controlled business activity, employing creative techniques to design identifiable, persuasive communications in mass media that promote ideas, goods, and services in order to develop product demand" (p. 30). In this definition, advertisements are not just descriptions designed by advertisers to disseminate a piece of information to the masses and/or promote or sell products, they are also designed to persuade and draw the attention of a target group to a specific service or good as a way to increase their consumption. Cook (2011) provides a thorough definition of advertising in which he states that advertisements are attractive sentences or pictures organized for the purpose of informing, persuading, recalling, influencing, and possibly changing opinions, attitudes, emotions, and achieving a specific objective.

The history of advertising dates back to ancient civilizations. According to Tunagate (2013), ancient Egyptians, Greeks, and Romans made use of wall painting and oral ways like street callers to sell their products.

With the development of printing in the 15<sup>th</sup> century and the advent of magazines and newspapers, modern advertising emerged. In the early 17<sup>th</sup> century, the first printed advertisements were published in Sweden and Britain (Murhem, 2016). Gradually, advertising grew around the world along with economic expansion and development, and different forms of printed advertisements appeared. Display advertisements, flyers, and brochures were printed in different forms such as text-based, image-based, or a mix of both, to highlight everyday products such as drinks, food, and cosmetics with the goal of capturing readers' attention.

In the early 1920s, with the invention of the radio as a broadcasting medium, the advertising industry entered a new era of broadcast. Johansen (2010) claims that "radio advertising is one of the most creative industries because it is primarily concerned with the production and circulation of texts" (p. 45). On this basis, Johansen (2010) also claims that radio broadcasting stations use their initial programs and paid airtime to communicate commercial messages using catching spot announcements, mostly associated with songs and jingles, to promote goods or services to the listening audience.

During the next two decades, television became a prominent medium for advertising. Since its invention, television has grown to be one of the most widely used platforms for advertising. Television advertisements use persuasion by heightening products with appealing language connected to moving pictures in an attempt to attract and convince as many customers as possible.

With the advent of the Internet in the 1990s, advertisers began focusing more on digital advertisements than traditional offline channels. Compared to traditional advertisements, digital advertisements are very effective since they engage less budget and offer widespread promotions (Heitzman, 2017). Millions of people around the world use websites and social media platforms and receive advertisement propositions for all types of products and services.

### **I.1.2. Advertising as a Genre**

Advertising is a public genre, and it is informative and argumentative (Gramley & Patzold, 1992). Advertisement texts tend to inform audiences about products or services through detailed descriptions with embellishments. Language components such as adverbs, adjectives, and metaphors are selected carefully to make the products more interesting and somehow better than others. In order to persuade customers, advertisers employ a range of argumentative techniques to grab the audience's attention and leave a lasting impression. According to Gramley & Patzold (1992), advertisements involve the use of humor, emotive appeal, and nonverbal features such as music, sound effects, images, and videos.

## **I.2. Tourism**

Tourism is the practice of people traveling to foreign countries or places different from their original place of residence for personal or professional purposes. According to Spillane (1987), tourism is temporary travel from one place to another, which is done individually or in a group, as an effort to achieve balance, harmony, and happiness with the environment in the social, cultural, and natural dimensions. Over the last decade, this business has been structured and managed by organizations such as travel agencies whose main role is to plan trips and promote the target destinations.

### **I.2.1. Tourism Promotion**

Tourism promotion is the act of persuading and encouraging potential tourists to travel to a certain destination through the dissemination of information. Baldemoro (2013) claims that the objective of promotion is to identify the target group for which the promotion is conducted in order to determine the most effective advertising program. Travel agencies employ a variety of advertising instruments to attract the attention of potential customers/tourists to a given destination. Brochures, videos, pictures, and other media are used to communicate a positive

destination image and ensure a fantastic experience. Nowadays, with the rise of the Internet and social media sites, promotional tourism shifted to an online format.

### **I.2.2. Online Tourism**

Online tourism is a new method of travel advertising and promotion in which promoters provide services to potential tourists through the Internet medium (Singh, 2003). Tourism organizations such as travel agencies offer distinct services via online platforms. Official tourism websites serve as both a source of information and a promotional tool to entice prospective tourists. Compared to traditional tourism, advertising means such as brochures and videos, websites provide an unlimited amount of information that can be accessed at any time from all over the world by an infinite number of users (Zhenhua, 2000). Hence, the Internet is effective and efficient since it facilitates the dissemination of tourism promotions. New mobile technologies such as smartphones and tablets allow access to applications like Tripadvisor and Expedia, which offer a wide range of services within a short click. Online booking and rapid access to hotel services became ordinary and easy.

Online tourism advertising can be done on social media sites such as Twitter, Instagram, and Facebook. Travel agencies use official Facebook profiles to promote different destinations, using catchy pictures and captions that describe the destinations, explaining the trip program, and even offering discounts. Facebook enables users to get direct access to the official websites, and offers possibilities to comment on posts and read feedback from the comments. In addition, Facebook users can share their traveling experiences via stories and use hashtags that permit a rapid identification and circulation of information about tourism sites. As argued by Adams (2012), consumers are increasingly connecting on social media where they share personal experiences through stories that influence others' behavior like travel and purchases.

### **I.2.3. The Language of Tourism**

Dann is among the few scholars who have provided a detailed analysis of the language of tourism. In his book, *The Language of Tourism* published in 1996, he states that:

Amazingly, no one has comprehensively analyzed this language as a phenomenon in its own right. Certainly, there have been some studies that have alluded to the linguistic features of tourism promotion, but none has so far brought them together and systematically examined tourism as a language per se. (Dann, 1996, p.2)

The language of tourism is an essential tool in the promotional process. As claimed by Dann (1996), “via static and moving pictures, written texts, and audio-visual offerings, the language of tourism attempts to persuade, lure, woo, and seduce millions of human beings and, in so doing, convert them from potential clients into actual clients” (p.2). That is to say, the language of tourism aims to convince, attract, and captivate the masses in order to turn them from tourists on the fence into real ones. This is accomplished through unmoving and motion pictures, written discourses, and audio-visual services.

Tourism promoters are aware of the importance of language when presenting destinations to their potential tourists; therefore, they carefully choose the most accurate language, predominantly accompanied by pictures that elicit positive connotations. Their primary goal is to attract, persuade, convince, and influence the target tourists’ choices. Mocini (2005) argues that, as a discourse, tourism promotion is established in a persuasive manner in order to attract visitors.

### **I.3. Discourse Analysis**

As a discipline, discourse analysis emerged in the 1960s and early 1970s (McCarthy, 1991). The term ‘discourse analysis’ was first used by the American linguist Zellig Harris in an article published in 1952. According to him, discourse analysis is a method for the analysis of spoken and written language (Harris, 1952).

Brown and Yule (1983) state that “the analysis of discourse is necessarily the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions that these forms are designed to serve in human affairs” (p. 1). The quotation confirms that discourse analysis is concerned with the study of language in use in different social contexts. As asserted by Gee (1999), discourse analysis considers how language is used to perform social and cultural perspectives and identities. Thus, context elements such as topic, place, and participants are relevant to understand how language is used.

#### **I.4. Argumentative Discourse**

A discourse is considered argumentative when its main purpose is to convince through the first traditional logical mode. According to Van Eemeren et al, (1996):

Argumentation is a verbal and social activity of reason aimed at increasing (or decreasing) the acceptability of a controversial standpoint for the listener or reader by putting forward a constellation of propositions intended to justify (or refute) the standpoint before a rational judge. (p. 5)

This definition specifies that argumentative discourse is when the writer or speaker uses logic and appeals to the audience’s sense of reason to convince or persuade them of his or her opinion. The process of argumentation involves providing evidence that supports an argument or thesis.

#### **I.5. Multimodality**

Multimodality is a field of research that engages with the study of social signs which focus on meanings through visual and non-linguistic forms of communication. This field has received consideration from scholars due to its importance in individuals’ lives. Its relevance expanded with time because of the daily questions that people kept asking in relation to objects, and how they assign meaning to them. Therefore, different theories and approaches can be

useful in this sense depending on the researchers' own question. It has received attention from scholars such as Barthes (1964), Kress and Van Leeuwen (2006).

Multimodality encompasses different modes of communication, which eventually impacts the sense and interpretation of messages. People sometimes cannot differentiate multimodality from monomodality. However, as Croteau and Hoynes (2014) argue “multimodality is a recognition of the reality that contemporary communication is not about one thing (word),but multiple things(words, sounds, images, movement, space)” (p. 8). It is to be noted that there are different modes of communication, and there is no agreement among scholars on the way those modes function in attributing different meanings.

### **I.5.1. Definition of Mode**

A set of resources for creating meaning which are socially and culturally influenced can be referred to as a mode (Kress and Van Leeuwen, 2001). As stated by Kress and Van Leeuwen (2001), mode can be defined as ‘channel’ of display or communication, but no general name has been yet offered. To be more specific, a mode is a versatile tool that develops our capacities to communicate effectively with one another using more than one sensory system. This includes the use of speech, hand gestures, facial expressions, and tone of the voice to alter meaning. Multimodal modes of communication use multiple channels which are very helpful to improve communication.

The word ‘mode’ has been a subject of debate among many scholars for years; however, one truth which remains constant is that modes of communication play an integral role in the way people understand and interpret various forms of messages. Therefore, modes can be used in combination or in isolation to influence perceptions and behaviors. Successful communication requires careful consideration of the chosen modes which can differ according to its purposes. It is important to consider the selection of modes in a skillful way to build appropriate engagements. Although the concept of mode was not precisely defined by Barthes

in his writings. In his studies of analysis of advertisements, he examined diverse sign systems and modalities of representation. Barthes studied how signs and symbols operate and communicate meaning in various cultural contexts. Barthes (1964) has mentioned five modes of communication namely linguistic, proairetic, referential, hermeneutic, and symbolic modes. However, our study deals only with the linguistic mode (written language) and referential mode (visual elements) to communicate meaning.

### **I.5.2. The Linguistic Mode**

The linguistic mode is the use of language to produce meaning. Language can be used in two forms, either written or spoken. Language is seen to have a remarkable strength compared to the other modes to make it appear more practical while relating different aspects such as data and emotions. Barthes (1974) declares that “language is not an instrument for which the word is the essential decoration: it is the world which is made available through the word” (p. 4). Language has a fundamental role in reflecting humans’ identities by preserving them in our wide world.

### **I.5.3. The Pictorial Mode**

The visual or pictorial mode of communication corresponds to images, videos, photographs, painting, diagrams and other visual elements that create meanings. All of these elements are explained according to their contexts which can be defined in relation to their influence. In this concern, Mitchell(1986) asserts that “the meaning of a picture is not something given in advance, but something that is continually produced and changed as it circulates through different contexts and communities of viewers” (p. 11). Simply, visual modes of communication depict the world according to its receivers. To be more explicit, depending on the medium of delivery, visual means of communication portray the world as perceived by their audience. To elaborate further, an in-depth understanding of the verbal and visual components significantly effective branding concepts convey to tourists clear deals. In his book *The Rustle*

of *Language*, Barthes (1994) states that “the image, in general, is always only an ‘objective’ screen, masking another object which is more abstract, invisible, and ineffable, but which gives it its meaning” (p. 62). Images are not empty representations, but powerful entities that impact views about what is surrounding humans; they also reflect events.

#### **I.5.4. Multimodal Discourse**

Nowadays people are highly exposed to what is known as “multimodal discourse”. This concept denotes the employment of more than one mode of communication in order to create meanings. To be more specific, several channels such as language, images, gestures, and sounds are combined to generate a system of communication. This type of discourse is invading people’s spaces, especially in this digital age where modern technology allows individuals to express themselves very creatively.

From this perspective, Barthes (1975) asserts that “textuality is not just a matter of words; it is a matter of all the other signifying modalities which coexist with words and interact with them” (p.17). Integrating a variety of methods, whether aural or visual, generates meaning especially in today’s technological communication environment.

#### **I.5.5. Multimodality versus Discourse Analysis**

Multimodality is an approach which takes its scope above what is known as language, because it exploits all kinds of communication represented in pictures, videos, and sounds. Pictures and images are analyzed using multimodal analysis. Multimodal analysis is concerned with not only one mode of communication but with many in order to affect specific aspects which generate multi-use information. Jewitt (2018) determines the importance of combining these elements to create a strong communicative system by stating that “different semiotic modes are like languages, each with its own rules, grammar and conventions” (p.228).

Language is just as fundamental as multimodality, so that it includes the study of language within society and the culture it contains, in addition to the historical developments that have

taken place on earth. Language mediates a set of principles and rules through which the communities to which we belong are defined as well as the ideological patterns we follow. Language is analyzed using discourse analysis. Discourse analysis is significant since it can identify ideologies and assumptions that govern how people relate and view one another.

Although there are two completely different definitions of multimodality and discourse analysis, the presence of a complementary relationship between the two cannot be disagreed on. This was mainly supported by Kress and Van Leeuwen (2001) in their book *Multimodal Discourse* by asserting that communication in various circumstances is rooted in the link between language and the other modes of communication. According to Kress (2010) “multimodality is the fundamental characteristic of human communication in general and of literacy in particular” (p.1). In simple words, communication in today’s age has evolved to the degree that people are no longer restricted to written messages. Nowadays, people have accessibility to a wide range of multimedia resources that they may use to create and share content. Therefore, it can be asserted that both multimodality and discourse analysis differ in terms of theory but take a unified direction, which is to define the communication transactions and give meaning to the messages that individuals receive through multiple daily interactions.

### **I.5.6. Multimodal Discourse Analysis**

Multimodal discourse analysis is a method that is helpful for determining how communication works in various cultural and social contexts as well as for examining messages from the media, advertisements, and other types of illustrations. It is a technique for approaching communication that considers the numerous ways through which meaning can be conveyed; as a result, this study largely focuses on language and visuals. In order to examine communication from an in-depth standpoint, the multidisciplinary field of multimodal discourse analysis combines different disciplines. It goes beyond a simple examination of language and considers the other forms of communication present in a given situation. To put

it simply, multimodal discourse analysis focuses at the connections between the various modes, and the way they work together to convey meaning.

## **I.6. Relevant Previous Research about the Use of Multimodal**

### **Discourse Analysis in Promotional Tourism**

The focus of the present study is on the analysis of promotional tourism on Facebook relying on multimodal discourse analysis. Therefore, a review of similar previous studies on the topic is required. In one study, Mervat (2022) conducted a multimodal discourse analysis of Egypt's 2020 tourism promotional selected film using Kress and Van Leeuwen's (2006) *Visual Grammar Theory*. The primary aim of the film is to promote travel after the outbreak of the COVID-19 pandemic. The study findings revealed that the interaction between the visual and verbal modes succeeded to portray Egypt as a great and safe country where all the preventive measures are taken to protect tourists from the risks of the pandemic. Overall, even if the article offers an examination of Egypt's pandemic-era advertisements film, readers may find the study's absence of information on its constraints, sample size and selection, and methods. There also no deep explanation or interpretation of the findings. Therefore, a more thorough examination of the implications and importance of multimodal discourse analysis style is seen in our research.

In his master's dissertation, Eatock (2022) used a multimodal linguistic approach to identify metadiscourse and multimodal elements implemented in tourism promotion on Facebook posts. More precisely, the study investigated how two Spanish Facebook pages promote Valencia and how two English Facebook pages promote the United Kingdom with the aim to identify similarities and differences. The findings showed a prevalent use of Emojis in both Spanish and English pages. In addition, the results unveiled similar uses of metadiscoursal elements in the Facebook posts. The thesis does not provide an in-depth analysis of the results

and their effects. As a results, it can be difficult for readers to understand the study's findings for the advertising of tourist destinations on Facebook.

The above-mentioned studies serve as a landmark in the completion of our research. The present study contributes to the body of research on multimodal discourse analysis in tourism promotion by showing how an English travel agency and an Egyptian travel agency promote the same destinations on Facebook by relying on the theories proposed by Barthes (1964) and Gilbert (1997).

## **I.7. Theoretical Framework**

Multimodal discourse analysis is a complex scientific method that combines multimodality and discourse analysis. Barthes (1964) 'Rhetoric of The Image Theory' and Gilbert (1997) *Coalescent Argumentation Theory* explore this integration of meaning in multimodal representations. Their theories have been applied in modern communication, particularly social media and advertisements. to deepen the, analysis, it is necessary to identify their assumptions through different mediums, such as Barthes 'three messages and Gilbert's four types of argumentation.

### **I.7.1. Rhetoric of the Image Theory of Roland Barthes (1964)**

In his book, the French philosopher and semiotician highlights the relevance of images in advertisements and their associations in creating meaning. One of his known quotes says "there is no 'reality' except in and by language; there is no meaning except in semiotic systems" (Barthes, 1977, p.146). His work has received a lot of attention in the field of media communication and rhetoric visual analysis in the sense that it connects three elements to complement the image and shape its meaning. Barthes claims that advertisers adopt intertextuality to sell their products by connecting the linguistic, the denoted, and the connoted messages. In his analysis of an image used to advertise *Panzani Pasta*, Barthes (1964) showed how these three types of messages are delivered by a system of signs. The *Panzani Pasta*

advertisement, in its entirety, is an excellent example of how it speaks to viewers with complex messages that interests their brains.

### ***1.7.1.a. The Linguistic Message***

It refers to the texts that accompany the image. According to Barthes (1964), these texts serve as an anchorage. This refers to the type of texts that follow images for the sake of making more elucidation and explanation for the content of the picture and make the meaning more powerful and fascinating. In general, this level indicates the main components that make up the visual element in a clear way. Barthes identifies the text within an image as either having ‘parasitic’, vibrating or ‘burdening’ consequences. ‘Parasitic’ and ‘burdening’ language is described as written material that restricts a text’s efficacy and clarity rather than serving any useful function or contributing any insightful information. This kind of content may have meaningful language, repeated explanations, jargons and technical terms. The author mentioned the linguistic meaning in his analysis of an advertisement about *Panzani Pasta*. The advertisement combines large, white writings that shift out against a bright red ground which linguistically conveys its statement. The wording is brief and unambiguous; it claims that *Panzani Pasta* is delicious and quick to make. The fact that it is also written in French enhances the message of the advertisement. The language used in this advertisement makes it clear and straightforward for viewers to understand the advantage of this pasta.

### ***1.7.1.b. The Denoted Message***

This phase of analysis includes all the objects that are directly visible in the image, such as people, countries, and landscapes. It is a place where individuals describe literally what is portrayed in the visual. In the advertisement analyzed by Barthes, the image contains packets of spaghetti noodles, parmesan cheese, tomato, and other ingredients in the pasta together with other aspects of the food.

### ***1.7.1.c. The Connoted Message***

Barthes asserts that examining the meaning of the connoted message goes back to the receivers' thoughts and emotions towards different phenomena. It is also referred to as a 'symbolic' meaning because it relates to cultural and social aspects of audiences, which can be perceived differently since it is spreading across time in communities. According to Barthes (1980), "every photograph is a certificate of presence" (p.87). In simple words, it is seen that images build people's cultural identities. In the *Panzani Pasta* advertisement, Barthes (1964) claims that people can deduce from the image that this is a complete meal simple to make.

Appealing to people via the connoted method is seen to have many procedures. The theorist himself identified many forms of analogues, such as trick effects, pose, and objects. After all, the process of decoding the image from this stance requires knowledge about most of the signs depicted in the photograph.

Barthes constantly regulates the pursuit of the factual depiction of images through the connection between the three elements to send messages and reflect meanings to the public. However, the 'image repertoire' of Barthes stands solely for the concept of multimodality. Therefore, the significance of coalescent argumentation is discussed in more details in the coming paragraphs to finally stand for multimodal discourse.

### **1.7.2. Gilbert's Coalescent Argumentation Theory (1997)**

The Coalescent Argumentation Theory, or multimodal argumentation, is an approach for analyzing the argumentative process in verbal and non-verbal communication. It was introduced by Michael Gilbert in his essay '*Multi-Modal Argumentation*' published in 1994. This approach appeared again in his book *Coalescent Argumentation* published in 1997. Gilbert (1997) defines an argument as an "exchange of information centered on an avowed disagreement" (p. 104). Thus, an argument is a social process of disagreement and a resolution that entails a linguistic exchange between people. This exchange aims to persuade others that

their position is correct since Gilbert asserts that if an argument's aim is to lead to an agreement, positions must take precedence over claims. Moreover, Gilbert provides another detail in his book *'How to Win an Argument'* published in 1996 that an argument should be accompanied by assertions and reasons that are logically linked to support a conclusion.

According to Tseronis (2018), the connection of verbal language and other visual signs creates a complex message, which the audience usually perceives as a whole. Therefore, multimodal argumentation analyzes the two components that together form an integral message through the use of the three modes introduced by Gilbert that are the emotional, the visceral, and the kisceral, as well as the classical one, which is the logical mode. Gilbert (2004) suggests that communication is not entirely in one mode, but rather the four modes can occur in one message; however, a separate examination of each mode alone can be done for the purpose of an argumentative investigation.

### ***1.7.2.a. The Logical Mode***

Gilbert (1997) states that "the pre-eminent mode, the grandmother, is the logical mode. In fact, some rationalists believe that all communication is really logical communication in the guises" (p. 75). It is important to notice that it is a classical mode because, traditionally, most people often use the terms 'argument' and 'logic' interchangeably. Logical arguments are associated with logic and reason. According to Gilbert (1997), a logical mode of argumentation is an argument that draws its information from classical rationalistic sources such as warrant, support, or evidence.

Gilbert, however, highlights his careful choice of the term 'logical' rather than 'rational' when he introduced his theory of multimodal argumentation for the purpose of emphasizing that there is nothing irrational about the other non-logical modes.

### ***1.7.2.b. The Emotional Mode***

Gilbert argues that the emotional mode relates to the realm of feeling. Emotional arguments express our sensations regarding particular assertions or features of the argumentation process and communicate emotional responses in a variety of ways. Moreover, emotions can be used as claims and evidence. Arguments in this mode are expressed using emotions, which are more important than the words used to express them. Gilbert (1997) states that “These emotions are often communicated to us without the benefit of language, or where language is purely ancillary to the main thrust of the communication” (p. 84).

### ***1.7.2.c. The Visceral Mode***

According to Gilbert (1997), the visceral mode covers all aspects of a message or an argument related to physical or environmental features. Those physical features refer to non-verbal behavior such as body language; thus, arguments and actions are influenced by the social aspects of a context. Visceral arguments are classified as distinctive due to their appeal to the physical setting. Gilbert (2004) specifies that “the visceral mode includes what is generally considered non-verbal communication” (p. 245). An argument can change or gain more significance according to the physical association with the verbal message.

### ***1.7.2.d. The Kisceral Mode***

Consistent with Gilbert (1997), “The term ‘kisceral’ derives from the Japanese word ‘ki’ which signifies energy, life-force, and connectedness. The kisceral is that mode of communication that relies on the intuitive, the imaginative, the religious, the spiritual, and the mystical” (p. 86). This mode refers to arguments that encompass concepts that cannot be explained or proven by evidence or reason. Kisceral arguments are explained relying on intuition and spiritual beliefs rather than scientific explanations or evidence. Gilbert asserts that the human population believes in the presence of supernatural forces, including gods, ghosts,

and spirits. Furthermore, the majority of them think they can have communion with such entities; thus, these people base their arguments on instinct or extrasensory perceptions.

### **Conclusion**

Deep explanation of the fundamental concepts in our research are given in this chapter. The first section has been devoted to define tourism, advertising and multimodal discourse. The second section has provided prior research that reviewed the topic from other perspectives. The third section has presented the theoretical underpinnings that the study is based on namely the theories of Barthes (1964) and Gilbert (1997).

**Chapter Two:**  
**Research Design and Methodology**

## **Introduction**

The research design which underpins the study, is the focal point of the present chapter, which contains three sections. The mixed-method approach that involves the combination of qualitative and quantitative methods is adopted to carry out the study. This is explained in the first section. An in-depth explanation of the corpora which contain eighteen advertisements taken from two travel agencies' Facebook pages is offered in the second section. This chapter's final segment is dedicated to the presentation of the analytical tools that consist of the theories of Barthes (1964) and Gilbert (1997).

### **II.1. The Research Method**

A mixed-method research is essential to examine promotional tourism on Facebook advertisements. When using this research method, the researcher collects and analyzes qualitative and quantitative data in one single study. This allows the researcher to provide a complete description of research phenomena and corpora. According to Creswell and Clark (2018) "By combining qualitative and quantitative research methods, the Mixed Method allows researchers to gain a more comprehensive understanding of complex social phenomena that cannot be adequately captured by a single method" (p. 3). In other words, integrating both qualitative and quantitative methods within the same study gives more insights about what is going on more easily than just using one method.

### **II.2. Data Collection and Corpus Description**

The current study involves a multimodal discourse analysis of eighteen advertisements that promote tourism on Facebook. Each advertisement is a multimodal text that contains an image and written language. The data for this study were collected from the official Facebook pages of two international travel agencies: *Globus* located in the United Kingdom (UK) and *Destination 31* located in Egypt. These two travel agencies are chosen over others not randomly, but our choice is based on a large variety of reasons. To begin with, both agencies promote

international tourism destinations, and nine similar destinations are selected as a corpus for our study: Egypt, Jordan, Kenya, Greece, Croatia, Spain, Portugal, Iceland, and Peru. Another factor that is important is the use of the English language as a first language for *Globus* and as a foreign language for *Destination 31*. This factor permits us to analyze the similarities and differences in language and pictures used to promote the selected countries.

As mentioned earlier, the corpus of the study comprises eighteen Facebook advertisements that promote the nine cited destinations; each advertisement consists of a picture and written discourse. Pictures portray the target location promoted, and the verbal written message generally provides a short description and the program of the journey. Furthermore, the selected travel agencies' websites links and emails are shared to ensure rapid access to more details and online booking of the trip.

The corpus of *Globus* (UK) was gathered from their official Facebook page, accessed at <https://www.facebook.com/globus>, which has 87K followers. The posts were published over different periods of time, ranging from 2019 to 2022, as displayed in Table 1.

Table 1

*Description of the Selected Corpus from Globus Travel Agency*

Ad's code	The Destination	Date of Publication	Website of Publication
Ad. G1	Egypt	17 June 2022	www.facebook.com
Ad. G2	Jordan	22 June 2021	www.facebook.com
Ad. G3	Kenya	24 February 2020	www.facebook.com
Ad. G4	Greece	13 May 2021	www.facebook.com
Ad. G5	Croatia	29 June 2021	www.facebook.com
Ad. G6	Spain	29 September 2022	www.facebook.com
Ad. G7	Portugal	30 December 2021	www.facebook.com
Ad. G8	Iceland	05 May 2021	www.facebook.com
Ad. G9	Peru	26 October 2021	www.facebook.com

Note. Ad. G: Advertisement Globus.

The corpus of *Destination 31* (Egypt) was collected from the official Facebook page of the travel agency, accessed at <https://www.facebook.com/Destination31>, which has 97K followers. The posts were published in different periods, ranging from 2017 to 2019, as shown in Table 2.

Table 2

*Description of the Selected Corpus from Destination 31 Travel Agency*

Ad's code	The Destination	Date Of Publication	Website of Publication
Ad. D1	Egypt	09 December 2019	www.facebook.com
Ad. D2	Jordan	27 March 2019	www.facebook.com
Ad. D3	Kenya	24 May 2019	www.facebook.com
Ad. D4	Greece	29 May 2019	www.facebook.com
Ad. D5	Croatia and Slovenia	23 May 2018	www.facebook.com
Ad. D6	Spain and Portugal	14 April 2018	www.facebook.com
Ad. D7	Portugal	11 June 2017	www.facebook.com
Ad. D8	Iceland	30 November 2018	www.facebook.com
Ad. D9	Peru	24 December 2018	www.facebook.com

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Note. Ad. D: Advertisement Destination 31.

What is worth mentioning is that *Globus* travel agency offers trips directly to Croatia, whereas *Destination 31* proposes to visit Slovenia first before vacationing in Croatia. It is the same for Spain and Portugal; *Globus* proposes separate trips to each country, whereas *Destination 31* offers a multi-city vacation package that includes a stopover in Spain before going to Portugal.

### II.3. Data Analysis Procedures

In the present research, recognizing the components and deriving the intended messages of photographs is assessed through qualitative analysis to investigate and evaluate the content of images applying the framework of multimodal discourse analysis. Quantitative analysis is

used to record the number of arguments used by the two selected travel agencies, with a focus on their frequency.

Relying on Barthes's (1964) Rhetoric of the Image Theory and the theory of Coalescent Argumentation by Gilbert (1997), each corpus (picture and written discourse) representing a destination is analyzed separately, and the final obtained results are compared. The analysis of the data collected for our research is built around three steps. The first step focuses on the examination of the advertisements and the underlying messages they convey. Barthes' theory (1964) is used to depict how the signs and symbols are used in the advertisements and connected to create and shape meaning. In the second step, a distinction is made between the modes of argumentation. An identification of the four modes used in every advertisement is done based on Gilbert's theory (1997). The third step is concerned with a comparison between the two travel agencies' methods for portraying the same destination.

### **II.3.1.Rhetoric of the Image Analysis**

The first analytical tool used in the study is Barthes's (1964) Rhetoric of the Image Theory. According to Cobley & Jansz (1997), in order to analyze an advertising image of '*Panzani Pasta*', Barthes (1964), in his essay 'The Rhetoric of the Image', separated the advertisement into three messages. Barthes named the first element 'the linguistic message' that refers to all the words of the advertisement. It can appear as a title, a brand's name, or a slogan; all are generally used to capture the mind of the reader. The second element is a 'non-coded iconic' message that represents the denotations in the photograph that are easily recognized. They are all the components of an image, such as people, animals, landscapes, and objects. The third element is the 'coded iconic' message, which alludes to the connotations and describes the secondary meaning added to the direct meaning of the denoted message.

Relying on this procedure, all the images in our corpus are examined by mentioning the three messages. This is done through the identification of the linguistic messages present in the

travel agencies' Facebook advertisements. Then, the visual aspects of the pictures such as the frame, components' positions, and use of color are analyzed. Finally, a depth analysis of the underlying meaning associated with each advertisement is provided through interpretations relying on the culture and values of each destination.

### **II.3.2. Multimodal Argumentation Analysis**

This step consists of examining the tourism advertisements, both written discourse and pictures, as Carozza (2002) supports that visual and verbal arguments can both be components of the same argument. Thus, following Gilbert's multimodal argumentation (1997), we first identify the logical mode of argumentation, considering formal logic structures, recognize the emotional, visceral, and kisceral arguments' inference in the same advertisement. This permits us to determine whether the arguments are just explicit using simple descriptions of the target destination or implicit by focusing on texts and images to create emotions and feelings in the potential tourists' perception. In addition, Gilbert's Coalescent Argumentation allows us to evaluate the strength of the arguments and their persuasiveness.

### **II.3.3. Comparative Analysis**

The main focus of this step is to compare the use of textual and visual elements used to portray the touristic destinations. Hence, the comparison summarizes the examination and analysis conducted in the two previous steps with a focus on a common destination. This step enables us to assess whether the two travel agencies use the same choice of written discourse and pictures to describe and promote the same destinations.

## **Conclusion**

This chapter has presented the research design of the study. First, it has explained the research method used to examine the selected Facebook tourism advertisements which is the mixed-method approach. Then, it has provided a detailed description of the study corpus, highlighted the criteria of its selection, and clarified the procedure of its collection. Finally, it

has presented the two research analytical tools that consist of Barthes's Rhetoric of the Image Theory (1964) and Gilbert's Coalescent Argumentation (1997), in addition to a comparative analysis of the visual and textual elements used by the selected travel agencies.

## **Chapter Three**

### **Presentation of the Findings**

## **Introduction**

The purpose of this chapter is to present the findings of the analysis of eighteen images and eighteen texts taken from the two selected travel agencies: Globus and Destination 31. The data analysis is based on the theories of Barthes (1964) and Gilbert (1997) of multimodal discourse analysis. The chapter is divided into three main sections. The first section presents the analysis of Barthes's three messages contained in advertising images. The second section deals with multimodal argumentation analysis relying on Gilbert's theory. The last part exhibits the results of the comparative analysis between the two.

### **III.1. The Analysis of Barthes's (1964) Three Messages in Advertising**

#### **Imagery**

##### **III.1.1. The Linguistic Message**

Globus travel agency's advertisement for Egypt as a tourist destination displays the following language characteristics. The slogan '*A World Beyond*' is written in the same color but less boldly below the name of the travel agency, Globus, which is printed in bold with white capitalized lettering on the top left side of the image. Destination 31, on the other hand, exhibits the following linguistic elements: the destination name which is St. Catherine, the booking period which runs from 24 January to 26 January, the amount of money needed to make a reservation (3000 Egyptian Pounds), and the agency's logo that contains the abbreviated name '*D31*' located at the bottom of the image. Like all images to be evaluated, this one acts as an anchor.

The language features portrayed by Globus travel agency in the second destination, namely Jordan, include only the travel agency's name, which is located at the bottom of the right side of the image. Destination 31's advertisement, however, offers a number of important linguistic details, including the center-placed name of the destination, which is Jordan, in

addition to four-day registration period (from 4 June to 8 June), the cost of the reservation (650 dollars), and the agency's logo located at the bottom center of the image.

Regarding the third destination, which is Kenya, Globus and Destination 31 used the same language attributes as for the previous destination, Jordan. To be more specific, Globus travel agency included only one language element which is the name of the agency. However, the agency's name is placed on the top right corner of the advertisement about Kenya. Destination 31 highlighted the destination name (Kenya), the booking period (9 August to 15 August), the price (1480 dollars), and the logo located at the bottom center of the image.

Greece is the fourth destination that Globus travel agency promotes. Similar to Jordan and Kenya, the only linguistic symbol apparent in the image is the word '*Globus*', which is positioned at the bottom right of the advertisement. On the contrary, Destination 31 gave fewer information compared to the previous destinations. The information given consisted of the country's name (Greece) and the exact destination (Navagio Beach in Fnzakynthos). What is worth mentioning is that the agency's logo is not included in this advertisement.

To advertise for Croatia, Globus used the tagline '*Get back to amazing*' located under the destination's name. Both are written in white except for the preposition '*to*' and nearly occupy the left half of the image. Destination 31, on the other hand, does not advertise only Croatia but also Slovenia. The linguistic elements have shifted from the center to take over the right and left spaces. The same logo, but with a different design, appears on the right. On the left, a blue frame with the names of the countries (Slovenia and Croatia); the expression '*A step into a fairytale*', the dates (20-27 July), and the price (1,300 dollars) can be seen.

The next destination, Spain, is described linguistically by Globus by presenting only the agency's name, Globus, which is highlighted in the promotion in a bold black font at the bottom right of the image. Destination 31, however, promotes two destinations that are Spain and Portugal. The advertisement contains the same linguistic elements used to advertise Slovenia

and Croatia. That is to say, the new logo in white is placed at the bottom right of the image, whereas at the bottom left, the names of the destinations (Portugal and Spain), a different phrase '*The Secret Eden*', which serves as an anchorage, as well as the booking period (15-26 June) and the amount of 1,640 dollars are noticeable.

Portugal is the next destination promoted by Globus and Destination 31. Similar to the previous advertisement about Spain, Globus included only the word '*Globus*' in bold black letters at the bottom right of the image. On the contrary, Destination 31, incorporated the following linguistic elements: the destination's name (Portugal), the phrase '*The Secret Eden*', which was previously used to promote both Spain and Portugal, and the dates 1-9 September for those who wish to make a reservation. On the right of these elements, we can find the price of 1220 dollars and the new logo inscribed in orange and blue.

While promoting Iceland, Globus used the same linguistic elements to advertise Egypt. More precisely, it incorporated the word '*Globus*' placed above the slogan '*A World Beyond*', which are both printed in white. However, compared to the advertisement about Egypt, these elements are situated in the top right corner of the image. In contrast, Destination 31 introduced new linguistic features that were not used in the previous advertisements. To be precise, it included the abbreviated name of the travel agency '*D31*' and the compound word "Bucket list" in white capitalized letters placed in the center of the image. At the bottom center of the advertisement, '*Witness the Northern Lights-Iceland*' is written in italics to highlight the main attraction.

The last destination is Peru. Globus travel agency used the same linguistic elements while promoting Egypt and Iceland. That is to say, it included the travel agency's name '*Globus*' and the slogan '*A World Beyond*'. However, in the case of Peru, the word '*Globus*' is prominently highlighted in red and placed above the slogan which is written in black and small font size. Both linguistic elements are located in the top left corner of the image. Conversely, Destination

31 promoted Peru using the same elements it used to advertise Iceland. In other words, the abbreviated name of the travel agency 'D31' and the word 'Bucket list' written in white capitalized letters are placed in the center of the image. In addition, the italicized statement '*Trek to the lost city of the Incas-Peru*' is placed at the bottom center of the image.

### **III.1.2. The Denoted Message**

The first image that depicts Egypt in Globus travel agency denotes the Great Pyramids of Giza and the Great Sphinx. Without ignoring the blue bright sky, the arena is polished with stone terraces and iron wire barriers that separate the pyramid and the face of the Sphinx that represents the pharaoh Khafre, both of which are covered in rock. All of the specifics shown in the picture are referred to as denotations. Destination 31, on the other hand, denotes different elements in the image that promotes Egypt. This is symbolic to the man, the sky, the mountains, and the various colors.

In the image that promotes Jordan, Globus denotes two camels, each in a different position and near the camera while wearing colorful outfits. The advertisement also features a shot of the Treasury or Al-Khazneh monument with sunlight falling on it. Additionally, it displays rising rock that is colored pink and black. Destination 31 promotes Jordan by combining many different aspects, including the Treasury, a blend of architecture, colors, and rocks. Besides, the image incorporates human and animal species that must be zoomed in order to be seen.

The image that promotes Kenya illustrates multiple elements by Globus, namely a bright red sky and a yellow sun that is positioned quite low in the center of the frame. It also shows a tall tree that is depicted in black. Two elephants, a small and a big one, are also present in the setting. On the contrary, Destination 31, portrays two elephants in the middle of the natural world. Verdant and brown grass in endless fields of vast green areas define nature.

Globus denotes Greece through these details. Most of the image is covered by the sea's transparent blue water that is surrounded by tall mountains covered in grass and white houses perched on a hill constructed with the idea that they were little castles with blue domes. While Destination 31 depicts the ocean in different shades of blue that is separated by rocky plateaus covered in grass. The grass and sky are both the perfect shades of blue and green in the overall scene.

Globus denotes the image related to Croatia to reveal a lake with clear freshwater running over beautiful white waterfalls. The blue sky is practically invisible due to the tall trees and surrounding walls that encircle it. Destination 31 denotes different elements, including a lake with light green water in which a white-colored waterfall cascades and a wooden bridge built across the water over which four tourists are shown sightseeing and taking pictures.

Globus emphasizes the denoted elements in the advertisement about Spain through sea with crystal clear water that is seen in the distance reflecting the sun's orange rays centered at the end of the cloudy sky. There are many green trees on a hill top, close to the enormous properties on the water edge that are constructed like castles. However, Destination 31 relates in this manner due to the intensity of the water's clarity. The view consists of a large lake with water which has an equilibrium of light green and dark blue colors. Sandy regions covered with beautiful plants separate the water. Besides the clear blue sky and white clouds, the view is surrounded by green mountains covered with violet flowers.

The promoted visual by Globus regarding Portugal is full of details, beginning with the surrounding landscape full of green forests that meet tall, wide buildings built in white, brown and orange with a modern design. Behind them is a building with an old brown color, which is higher than all those houses. Additionally, behind all this is an expanse of green field, which covers almost all of the area but is tinted blue by the reflection of the sky. On the contrary, Destination 31 denotes a field of multicolored green biodiversity at a high size around a

medium-sized lake with light blue-colored water. We can observe rocky mountains characterized by a light grey color, green fields, and clean water when we look past this high spot.

In the advertising image of Iceland, Globus depicts different symbols, starting with a blue sky with light elements that vary in colors from light green to deep violet. A lake with blue and green water serves as a plunge pool for waterfalls. It is surrounded by an earthen surface that is defined by a dry plateau in the form of a volcano. Cannabis is growing in the center of the soil-covered ice remnants on the opposite side. Meanwhile, Destination 31 features a skylight with green, blue, and violet shades standing out. A lake covered in darkness can also be seen, along with challenging and brown mountains.

The last promotional image concerns Peru. Globus illustrates a llama standing on a high, rocky rise far from the scene that is seen further away from the picture. The location is a built-over zone with numerous rocky stairs covered in green grass and vivid fields. A variety of near and distant hills, some of which are close to the location, border the area. Additionally, some of them seem to be reaching the sky. Instead, Destination 31 incorporates a group of people that are gathered close to a stone homemade at the top of the stairs that are constructed from old stones and entirely covered with green grass carpets. Just below, you can see stone houses and endless fields as well as other landscapes. Additionally, there are brown rocky mountains that reach a blue and white colored sky fog.

### **III.1.3. The Connoted Message**

In the first advertisement, Globus connotes the iconic parts of pyramids that attract individuals and provide beautiful details that should be understood. The Great Pyramids and the Sphinx statue situated in Giza are among the most popular tourist destinations in the world. These monuments are a defining symbol of Egypt. They symbolize the greatness of ancient Egypt and represent one of the greatest achievement of mankind. In addition, the Pyramids of

Giza are the only Seven Wonders of the World that still exist. Destination 31 signifies connotations which can be understood in terms of physical and natural symbols. Traveling to the mountains can connote fresh air and distinctive landscape in addition to a sense of adventure like hiking and climbing.

The connotative meaning that is depicted in the second image by Globus assimilates the long history of the nation that has a rich variety of meanings. Destination 31 sees that this heritage can reveal a rich amount of information about this country in the Middle East. The Treasury monument is considered as one of the most impressive and sophisticated temples in Petra and the most famous archeological site in Jordan where the influences of ancient traditions and architecture mingle. This site can connote the country's rich historical and cultural heritage.

Globus connotes Kenya as a home for the magnificent animal, the African elephant. While Destination 31 refers to the figurative sense of the country's unique landscapes. The advertisement connotes Kenya's fantastic wildlife and attractive Savannahs. By including images of elephant in their natural environment both travel agencies want to attract tourists interested in safaris or expeditions to observe these animals.

In the fourth advertisement, Globus adjusts the meaning connotatively by the island's architecture to take on a variety of connotative meanings including the Greek ancient civilization buildings and architecture. While Destination 31 refers to the island's signs, which can be used to create connotations such as a sense of familiarity and adventurous travel. Greece is famous for its stunning island landscapes, beautiful beaches and coastlines, which make it popular summer destination that can connote calmness and serenity.

The connotative meaning is indicated by Globus and Destination 31 through numerous elements that make Croatia an appealing option for tourists. Croatia is known for its beautiful national parks. Both travel agencies promote the oldest and largest national park in Croatia, which is Plitvice Lakes National Park known for its natural beauty, forest vegetation, crystal

clear lakes, and waterfalls. Therefore, the pictures symbolize Croatia's endless natural beauty and wonders that can attract tourists worldwide.

Globus interpreted the connotative meaning, as San Sebastian is an excellent representation of different signs portraying Spain. Just like the Spain's beaches which offer fascinating sunbathing that encourages travel. Destination 31 portrays the cliffs and beaches have many different abstract meanings symbolizing breathtaking travel experiences.

Globus's advertisement depicting the Portuguese city of Tomar's artistic heritage has symbolic representations which not only portray physical site but also cultural and social constructions. Destination 31's reference to the beauty of nature leads us to find worth in the smallest things. Portugal's incredible natural sites convey freedom and challenges for adventure.

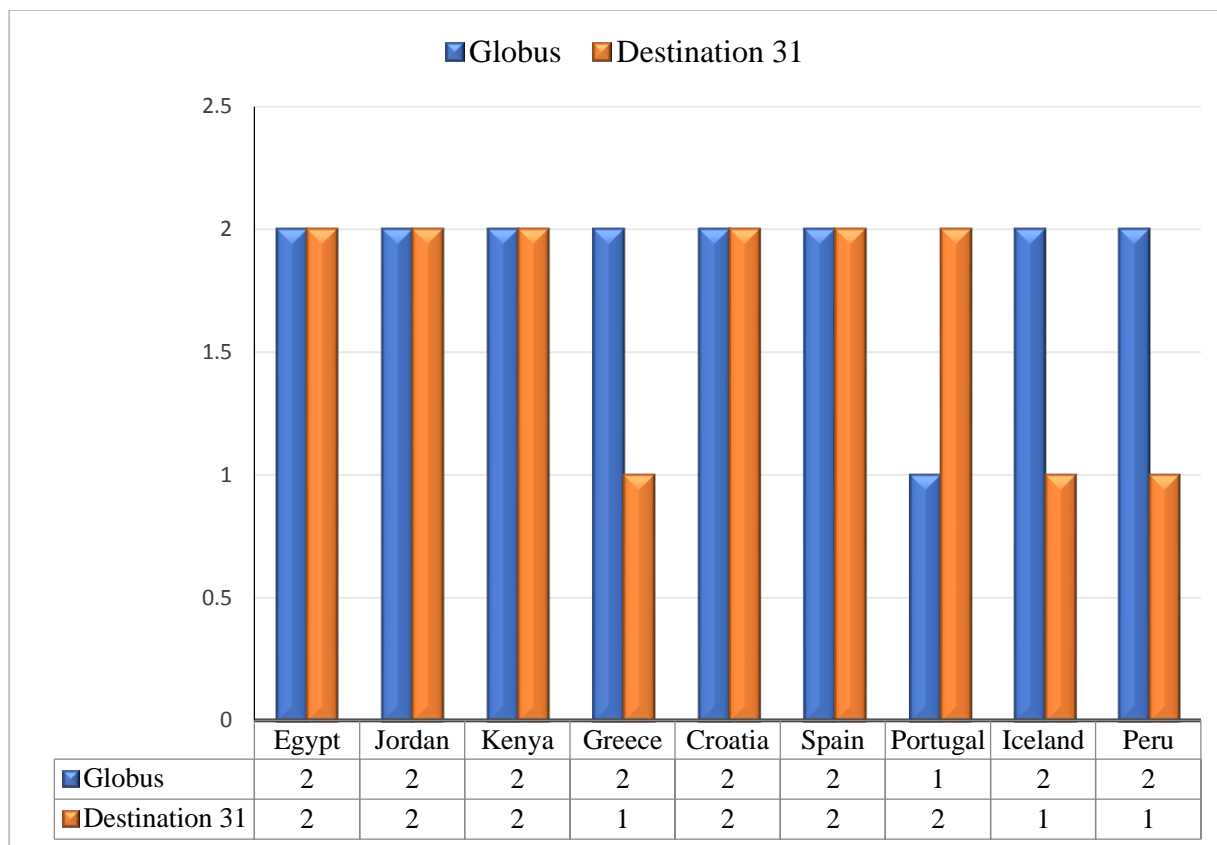
Connotation can be found in Globus by the Iceland's wide setting, which enables the evaluation of different signs. For instance, the country's waters which can be used to represent beauty. But Destination 31 represents sign systems with important arctic implications that carries cultural significance within its aesthetic symbols.

Globus's meaning for the city of Machu Picchu's remarkable features stimulate curiosity to discover all of its meanings. The complex structures of its buildings identifies historical phenomena and enhances adventures. Destination 31 last connotation about Machu Picchu is provided through other important characteristics, which shapes rich cultural sites.

## III.2. Analysis of Gilbert's (1997) Multimodal Argumentation Modes

### III.2.1. Description of the Destinations in Relation to the Logical Mode

Diagram 1 indicates the frequency of use of the logical mode of argumentation in price and the written discourse of advertisements of the corpus.



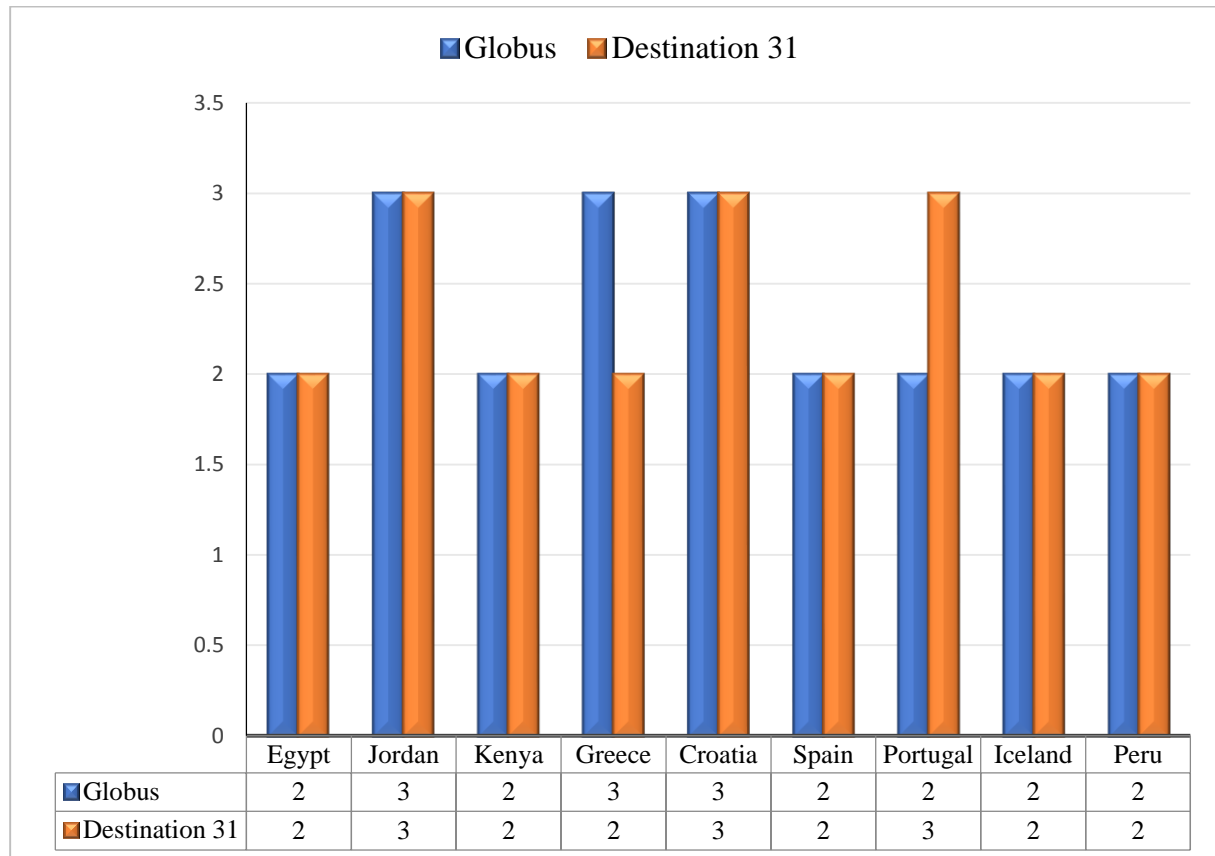
*Diagram 1.* The Frequency of the Logical Mode of Argumentation in the Portrayal of Destinations

The diagram illustrates that both travel agencies made use of the logical mode while promoting the destinations. However, details show some differences in the amount of employment of this mode in four destinations. While portraying the destinations of Greece, Iceland, and Peru, Globus travel agency used the logical mode twice, whereas Destination 31 travel agency used the logical mode of argumentation only once. In addition, when promoting Portugal, Globus relied on the logical mode only one time whereas Destination 31 used it twice.

Regarding the five remaining destinations, namely Egypt, Jordan, Kenya, Croatia and Spain, both Globus and Destination 31 used the logical mode of argumentation twice

### III.2.2. Description of the Destinations in Relation to the Emotional Mode

Diagram 2 demonstrates the recurrence of the emotional mode of argumentation used in the description of the common nine destinations.



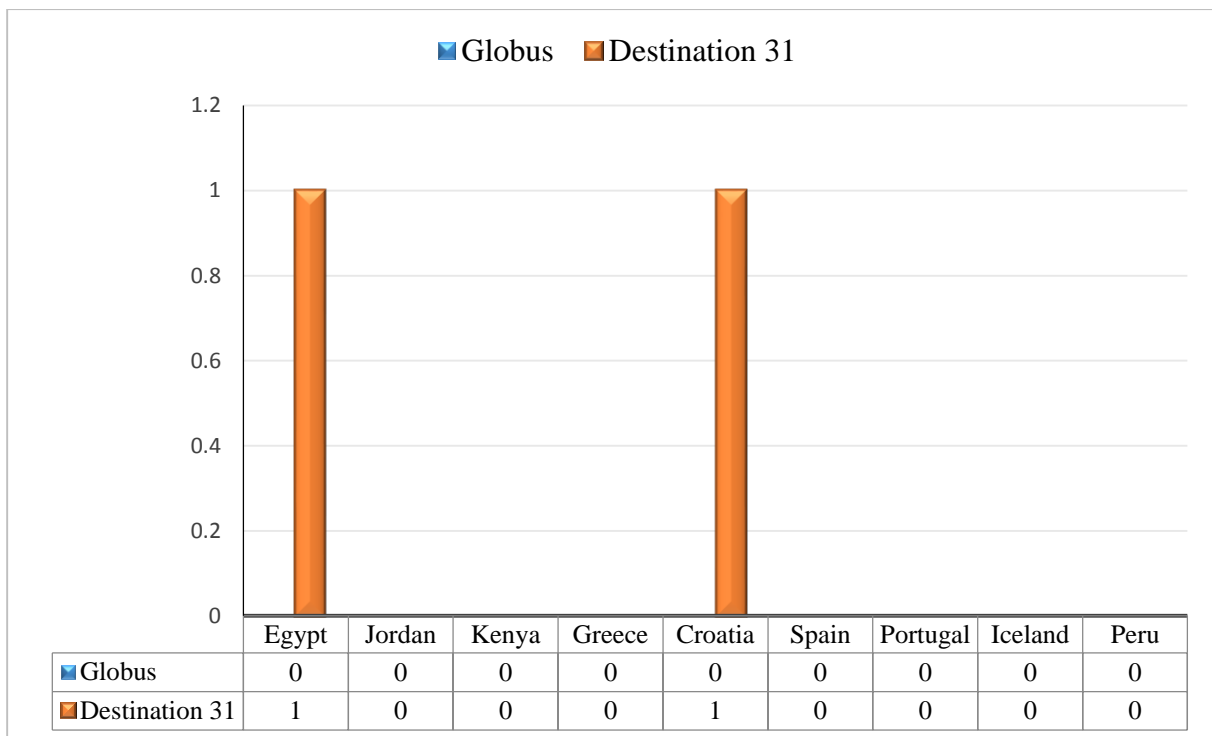
*Diagram 2.*The Frequency of the Emotional Mode of Argumentation in the Portrayal of Destinations

The diagram shows that both travel agencies tend to employ emotional argumentation considerably in promoting tourism destinations. It is noticeable that the emotional mode is frequently used in the same amount. When promoting Egypt, Kenya, Spain, Iceland and Peru, both Globus and Destination 31 used the emotional mode of argumentation twice. This mode was used three times to promote Jordan and Croatia. However, the frequency of the use of this mode differs when promoting Greece, as Globus employed it three times and Destination 31

used it twice. Though, for promoting the destination of Portugal, Globus used the emotional argument twice and Destination 31, on the other hand, three times. As a result, the choice of pictures and written discourse is primarily done to evoke emotional appeal in potential tourists.

### III.2.3. Description of the Destinations in Relation to the Visceral Mode

Diagram 3 presents the frequency of the visceral mode of argumentation used by both travel agencies to promote the nine selected destinations on Facebook.

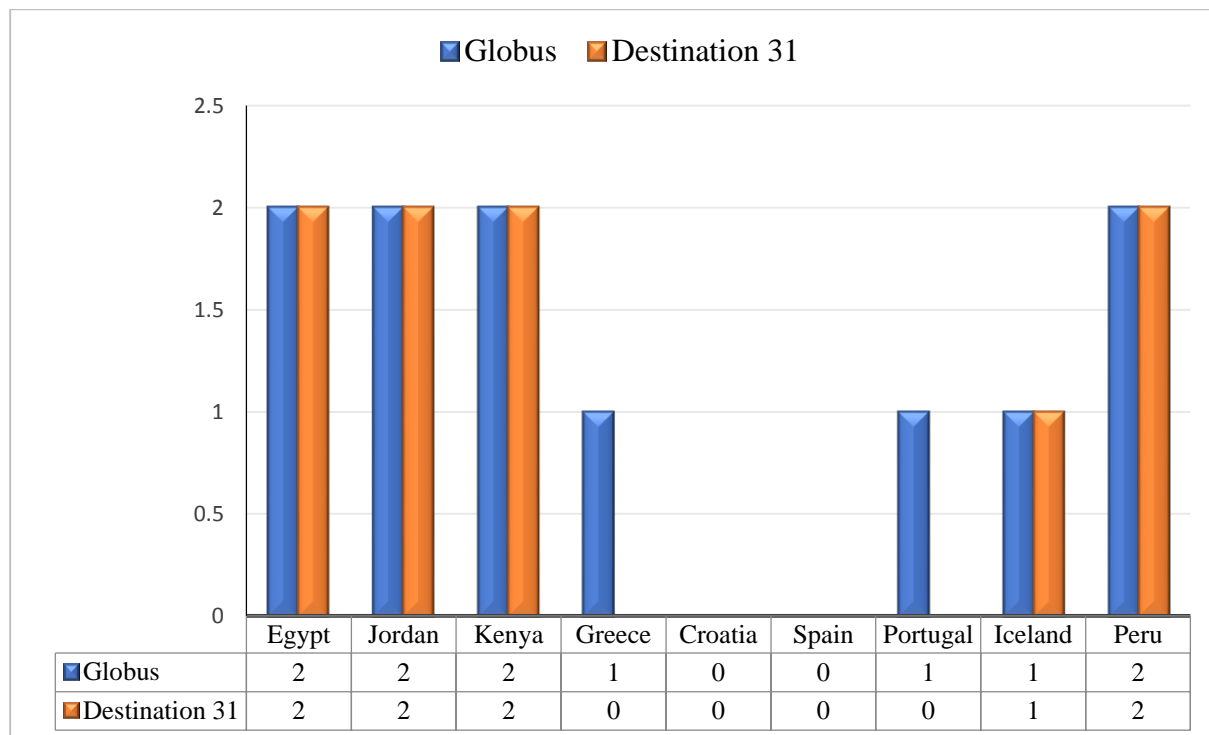


*Diagram 3.*The Frequency of the Visceral Mode of Argumentation in the Portrayal of Destinations

The analysis indicates that both travel agencies do not employ the visceral mode of argumentation. We notice that there are only two visceral arguments used by Destination 31 travel agency. Those two visceral arguments are shown in the advertisements about Egypt and Croatia.

### III.2.4. Description of the Destinations in Relation to the Kisceral Mode

Diagram 4 shows the frequent usage of the kisceral mode of argumentation in the whole corpus.

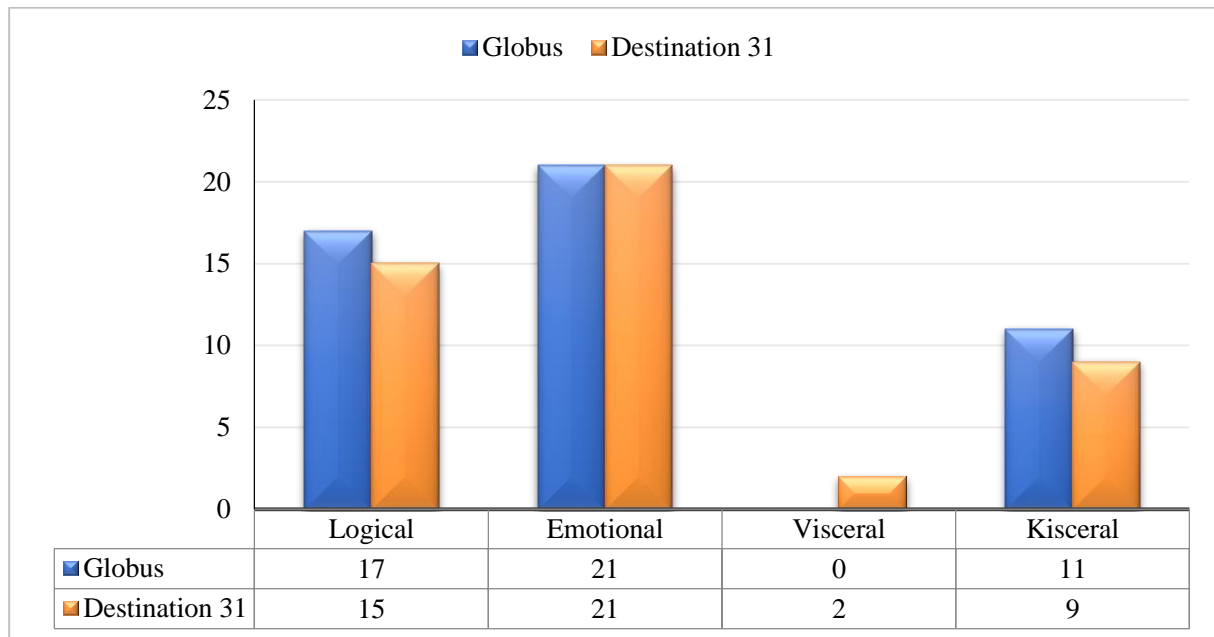


*Diagram 4.*The Frequency of the Kisceral Mode of Argumentation in the Portrayal of Destinations

A closer look at diagram 4 reveals that both travel agencies tend to engage in kisceral arguments while portraying destinations with ancient historical and mythical heritage, such as Egypt, Jordan, Kenya, and Peru where the mode was used twice. Additionally, to promote the destination of Iceland, both travel agencies used the kisceral mode once. However, Globus and Destination 31 travel agencies did not involve kisceral arguments while portraying the destinations of Croatia and Spain. On the other hand, Globus travel agency used one kisceral argument to describe the destinations of Greece and Portugal while Destination 31 travel agency did not include any kisceral argument.

### III.3. Comparative Analysis of the Use of Multimodal Modes of Argumentation

The aim of this section is to show the results of the comparative analysis regarding the overall use of multimodal arguments by both travel agencies. Diagram 5 summarizes the results displayed in the four previous diagrams.



*Diagram 5.* General Comparison of the Use of Argumentation Modes in the Portrayal of Destinations

Diagram 5 displays a general analysis and recapitulation of the results presented in the previous diagrams. Overall, it demonstrates that both Globus and Destination 31 employ a similar number of emotional arguments. More specifically, this mode was used twenty-one times by Globus and twenty-one times by Destination 31 in the whole corpus. However, Globus tends to use more logical arguments compared to Destination 31. To be more precise, the logical mode was used seventeen times by Globus and fifteen times by Destination 31. Moreover, the kisceral mode is employed eleven times by Globus and nine times by Destination 31. Finally, we notice a rare use of the visceral mode of argumentation. Only Destination 31 employed this mode of argumentation twice in the whole corpus.

## **Conclusion**

This chapter has displayed the findings obtained after the analysis of eighteen advertisements that promote tourism on Facebook. The first part has presented the results obtained from the analysis of the three messages contained in advertising images relying on Barthes's Rhetoric of the Image Theory (1964). The second part has presented in the form of diagrams the argumentation modes employed in the advertisements relying on Gilbert's theory of Coalescent Argumentation (1997). The third part has displayed finding of the comparative analysis regarding the use of multimodal argumentation modes.

**Chapter Four:**  
**Discussion of the Findings**

## **Introduction**

The findings obtained from the multimodal discourse analysis of the eighteen selected advertisements promoted on Facebook are discussed in the present chapter. The corpus is taken from two travel agencies, namely Globus and Destination 31. The analysis relies on Barthes's (1964) 'Rhetoric of the Image Theory' and Gilbert's (1997) *Coalescent Argumentation Theory*. As a result, this chapter is devoted to the comparison and discussion of the three elements that Barthes (1964) provided which are the linguistic, denoted and connoted messages and the discussion of the results gained from the analysis of Gilbert's four modes of argumentation (logical, emotional, visceral, and kisceral). Both the research problems posed in the general introduction and the validity of the presented hypotheses are to be examined.

### **IV. 1. Comparison between Globus and Destination 31 Regarding Barthes's (1964) Advertising Imagery Messages**

This section compares and contrasts the linguistic techniques adopted by Globus and Destination 31 travel agencies in their tourism promotional advertisements on Facebook. The comparison considers the means by which their language, denoted and connoted messages are used in the selected visuals.

#### **IV.1.1. Differences and Similarities Regarding the Linguistic Message**

The obtained results and the volume of linguistic messages found in our corpus support Barthes's (1964) theory of language according to which specific signs or symbols are made, and their significance is determined and accepted by the users of a particular language or system of signs.

We first observe that the two selected travel agencies' names within the eighteen images have different meanings. Initially, the Globus Logo, which is used while promoting tourism, is a symbol that has become recognized across the world to stand for the advantages of travel, discoveries, and interaction with others. Globus which engages in trips and offers a variety of

experiences like visits to historical places, beautiful scenery, art museums, or exceptional festivals, uses this Logo. In contrast, the climbing man-themed Destination 31 logo is a powerful tool for tourism.

Globus in its first, eighth and ninth advertisements used the expression '*A World Beyond*' to refer to the different tourist attractions that are still unexplored. It has also used in its fifth advertisement the phrase '*Get back to amazing*' highlights the extraordinary and wonderful experiences people might have while touring other countries. Only those two linguistic expressions that serve as an anchor for its advertising have been utilized by Globus.

Destination 31 in its fifth advertisement used the expression '*A step into a fairy tale*'. Typically, this metaphor means that tourists can leave their daily life and enter a wonderful world throughout their journeys. Thus, Destination 31 in its sixth and seventh advertisements used the phrase '*The Secret Eden*' which stimulates sentiments of amazement and obscurity, attracting people with the hope of finding something uncommon and special. Moreover, Destination 31 also made use of the following three expressions to explain images number eight and nine further. The first expression '*Bucket List*', in the context of tourism promotion, means activities or places that a person wants to do or visit. The following phrase '*Witness the Northern Lights*' is used to describe the experience of seeing the Northern Lights very near. The northern lights are an incredible show of beautifully colored lights that move in the sky as a result of charged particles from the sun interacting with chemicals in Earth's atmosphere. The final phrase used by Destination 31 in its most recent advertisement is '*Trek to the lost city of the Incas*' which relates to Machu Picchu. For tourists looking for an exciting travel experience, the climb to Machu Picchu has grown in popularity.

Another dissimilarity is that Globus travel agency chooses not to specify the date and the cost of the destinations. Yet, Destination 31 is exposing everything in the advertisements including the price, the destination's name, and the date of the reservation.

The language messages are articulated in nearly the same style of color by Globus and Destination 31. Red is the only different hue that Globus uses.

After discussing the differences between the two travel agencies in terms of the linguistic message, it is also important to highlight the similarities. Colors are frequently employed in tourism advertisements because they have a big influence on how people interpret things. One of the obvious similarities is the colors of the written discourse of the linguistic messages presented by the selected travel agencies. White, black, and orange are the common colors they both share.

The linguistic function that serves as an anchor is the other aspect that links Globus and Destination 31. In Barthes's (1964) perspective, by giving a purpose and significance to tourist sights, anchoring serves as a weapon for promoting tourism. An image or message is "anchored" when it is supported by text or information that helps explain its meaning and directs the viewer's understanding of it. In the context of tourism, anchorage is essential for developing a story that ties visitors to the place they are visiting. Anchorage provides value and improves the attraction of tourist destinations by sharing knowledge about a place's historical, cultural, or natural features.

#### **IV.1.2. Differences and Similarities Regarding the Connotation of the Linguistic Message**

Language and denotation are used to portray advertisements in promotional tourism. The connotative meaning is produced by the combination of the two. According to Barthes (1957), a connotation is an association of words and visuals. It is an additional level of meaning that expands beyond the literal meaning of words. Contrary to their dictionary definitions, connotations are more concerned with the cultural and symbolic associations of words.

The travel agencies' logos have different connotations. According to Smith (2021) the term Globus, originated from Latin, could aim to motivate and inspire tourists about

destinations they may not have previously explored as well as offer them expert guidance on how to make the most of their international vacations by using this symbol in their promotional campaigns. The Globus logo encourages travelers to deepen their understanding and value the richness of diversity in the world around them. Meanwhile, Destination 31's logo followed by the symbol of a climbing man suggests another meaning. The climber's image inspires feelings of exploration, adventure, and excitement, emphasizing that tourists visiting the setting will experience very similar challenges and pleasures. In addition, the number 31 may serve as an indicator of the many attractions or activities that tourists have yet to discover. Similar to the idea of climbing to greater places, this logo may additionally symbolize personal development and future achievement, which corresponds with many travelers' wishes for life-changing adventures. Shortly put, this advertising imagery effectively communicates that traveling to this specific area offers thrilling opportunities to explore new possibilities while pushing one's physical and mental boundaries, resulting in a limitless sense of satisfaction that visitors look for when vacationing in new places.

What is worth mentioning is that when analyzing the linguistic message, it was observed that Globus only mentioned the name of their agency in five out of nine advertisements in the hope of inciting tourists' curiosity and encouraging them to phone and inquire about the details themselves. Unlike Globus, Destination 31 included more information on six out of nine advertisements, such as the price, the name of destination, and the date of booking in order to provide additional information and encourage people to focus just on the adventure rather than worrying about the details.

Various slogans or phrases appeared in the promotions. Globus travel agency used two phrases to promote tourism on Facebook. In the first, eighth and ninth advertisements, Globus applied the phrase '*A World Beyond*'. Promoting the idea that there is a world beyond that maintains people interested in traveling because tourism is usually about discovering new and

unusual destinations. It captures their interest and feeling of adventure. Tourism promotion can attract travelers looking for a one-of-a-kind experience by displaying the distinctive characteristics and authenticity of less popular or less-traveled places. Therefore, enabling visitors to venture into the unknown and learn more about their destination helps them become more engaged in local life and culture while also having an advantageous impact on tourism as a whole. The second phrase used by Globus was '*Get back to amazing*' in its fifth advertisement. It connotes the idea of experiencing new and incredible things. This phrase encourages tourists to appreciate the benefits of tourism by exposing themselves to newly discovered chances.

On the contrary, Destination 31 travel agency used more than two phrases or slogans to promote tourism destinations on Facebook. In the fifth advertisement, the use of '*A step into a fairytale*' exposes another type of explanation. The setting can have old castles, lovely scenery, or culturally significant landmarks that make tourists feel amazed and dreamful. The main objective is to give travelers an amazing experience that takes them into an enchanted or dream-like world. Additionally, it suggests that these places have something unique and extraordinary to offer, sparking curiosity about what travelers will discover and experience. This tagline is a powerful marketing strategy used by organizations that promote tourism, inspiring potential tourists to discover new places and come home with unforgettable experiences. According to Trčková (2016), "The employment of fairy-tale-like motifs of magic and paradise serves well the marketing purpose of the advertisement" (p. 84). The employment of fairy-tale-like motifs provides a potent tool for experts looking to efficiently convey complicated knowledge while attracting their audience on both cognitive and emotional level.

The second phrase '*The Secret Eden*', used in the sixth and seventh advertisements, suggests that visiting such places offers a unique experience and helps travelers make lasting memories while discovering these hidden jewels. "Eden" means paradise or the garden where

Adam and Eve lived. Therefore, through this phrase, Destination 31 aims to prove to potential clients that by travelling with them, they will find this secret Eden or paradise.

In the eighth and ninth advertisements, Destination 31 used the expression '*Bucket list*'. Consistent with Gibson (2022), "The travel Bucket List offers those who adhere to the concept of travel goals something to achieve..." (p. 12). Bucket-listers search for real adventures that let them cross off important items from their lists while forging lifelong memories. Tourism industry specialists frequently answer this desire by building trip packages that focus on particular '*bucket-list*' destinations or activities, assuring tourists to achieve their goals while making memories along the way. Witnessing the Northern Lights, promoted in the eighth advertisement, is a phenomenon sometimes regarded as a once-in-a-lifetime chance. The best places to observe the Northern Lights are Norway, Iceland, Canada, and Alaska, which are highlighted when promoting adventures to see them. Thurnell-Read (2017) states that one of the means of creating uniqueness in "textual descriptions of Bucket List experiences is the combination of multiple activities. For example, seeing the Northern Lights is augmented so that the reader is urged to not just witness the lights but to 'capture' them on camera" (p. 7).

In addition to the last statement which refers to the visit to the lost city of the Incas which allows visitors to explore the undiscovered area and the hilly environment surrounding it. Before reaching their destination, the spectacular ruins of Machu Picchu, visitors can set out on day walks across difficult surfaces that offer breathtaking views and cloudy forests. Visitors to this spectacular region have the chance to become completely involved in Incan history and culture while completing a difficult but amazing journey through some of South America's most incredible landscapes. These attractive forms highlight the various ways that both travel agencies promote tourism.

The use of color plays an essential role in the writing process. Red is the only additional different color used by Globus that sets it apart from Destination 31. Red indicates the Globus

logo as a reference to inspire the emotions of adventure and excitement. Red is a dramatic and commanding color that can represent strength, excitement, and feelings of affection. Red is also an eye-catching color that can be used to draw attention. Indeed, as stated by Tavaragi and Sushma (2016), “If you want to draw attention, use red. It is often where the eye looks first” (p. 117). In addition, Cerrato (2012) asserts that “Red is a warm and positive color, a very physical color which draws attention to itself and cause for action to be taken” (p. 4). It stimulates the body, raising the blood pressure and heart rate while inspiring sensations of enthusiasm and excitement.

Regarding the similarities, white, black, and orange are the common colors used in the linguistic message. White is frequently associated with neatness and innocence, which can be helpful in promoting commodities that are designed to be perceived as luxurious or rich. Cerrato (2012) indicates that “Using white for negative space on your website makes it look clean, open and uncluttered” (p. 15). The next color is black, which is frequently used to convey competence and beauty, particularly in the context of fashionable goods or significant branding techniques. Cerrato (2012) specifies that “Black is beneficial for business selling luxury, elegance and sophistication” (p. 16). The last color is orange, which is a tool for attracting the viewer’s attention and reflecting energy or joy, making it a great choice for promoting items that are fun or stimulating to operate. According to Cerrato (2012), “Orange combines the energy of red and happiness of yellow. It is associated with joy, sunshine, and tropics” (p. 6). The author further emphasizes that “Travel websites should consider orange as one of their color choices for its journeys, adventure and exciting fun activities” (p. 7).

### **IV.1.3. Differences and Similarities Regarding the Denoted and Connoted Messages**

According to Barthes (1964), denotation or the basic meaning of a sign is not always simple, which supports the varied aspects of the chosen visuals. Barthes (1964) believes that

there are various interpretations of a sign, some of which are visible straight away and others of which are deeper. He also suggests that these less obvious meanings are frequently the most exciting or worthwhile.

Both of the selected travel agencies have many symbols that transmit different meanings. The first advertisement by Globus had numerous aspects, including the pyramids, the Sphinx sculpture, and empty landscapes. While Destination 31 displayed a number of unique characteristics of a man and mountains that are distinct from those of the already mentioned travel agency. The placement of the symbols shown in the second advertisement differs. Globus first focused on the temple and the animals, while Destination 31 photographed the same scene from an unparalleled angle.

The third advertisement displayed by Globus differs significantly from that of Destination 31 with regard to the colors, arrangement, and positioning of the components such as the sun's color, the black tree, and the shade provided by the elephants. Destination 31 used giant elephants surrounded by the colors green and orange in order to depict the advertisement as being in the center of nature. The fourth advertisement by Globus highlights some of the variations in terms of the other components like the buildings. Nevertheless, the majority of the parts are essentially the same. The positioning and designs of the many aesthetic elements were represented by Destination 31.

In the fifth advertisement, Globus captured the natural view with its water attributes and trees. There are a few particular elements that set this Globus advertisement apart from Destination 31. Destination 31 included people and a bridge in the center of nature and waterfalls. Whereas, the sea, trees, and sky are all included in the sixth advertisement that Globus published. However, Globus combined them in a unique way. The sun and the houses are the only extra elements in Globus' advertisement. Destination 31 shows the sand, mountains, sky, and violet flowers on the opposite side.

The seventh advertisements look very distinct. Globus welcomed the view of the city by displaying some natural elements as well as the buildings that constitute half of the image. Destination 31 focused on the natural environment and solely presented natural elements like lakes and forests. The eighth advertisements provided by Globus and Destination 31 essentially look the same, but with ranged placement and artistic portion design. These components are hard mountains, ice, skylights, and water. Lastly, the final advertisement promoted by Globus is rich in natural beauty, which is distinguished by the use of a zoom lens to focus on the llama and a long lens to capture the rest of the hills, stones, and landscapes. Whereas Destination 31 focuses on the environment's natural surface and the surrounding elements from a distance, such as a hill, people, and stairs.

Despite the differences mentioned previously, these same components are used by Globus and Destination 31 to promote tourism. The first similarity was the use of natural elements. The purpose of including natural components in tourism advertising, such as sky, grass, mountains, ocean, waterfalls, ice, skylights, and rocks is to highlight the particular magnificence and peacefulness of the natural world. The second common point was the inclusion of animals. Animals have been shown in the images created by the two selected travel agencies to promote tourism. Both of them implemented camels and elephants in the advertisements. In addition, in the second advertisements, the two travel agencies made use of The Treasury or Al-Khazneh monument as a similar feature. Visitors from all over the world are attracted to this famous place by its distinctive architecture, stunning tombs and monuments, and beautiful surroundings. The use of colors is the final common denoted component that both Globus and Destination 31 used. The same denotative colors used in their advertisements include blue, brown, green, and pink or rose-red.

#### **IV.1.4. Differences and Similarities between the Selected Travel Agencies Regarding the Connotation of the Denotative Message**

According to Barthes (1988), denotation (the literal meaning of a sign) is the foundation upon which connotation is based. In his opinion, a connotation is similar to a “parasite” on denotation in that it derives from and depends on the latter even as it expands beyond it to develop new interpretations.

The portrayal of the pyramids is the first distinct significance that is present in the image promoted by Globus. This aims at indicating that the pyramids are a singular example of mankind’s achievement that still leaves people marveled and amazed. On the other hand, Destination 31 places more emphasis on natural elements like mountains, plants, and water in all of its advertisements, which are outdoor activities, to demonstrate the importance of wildlife in the tourism sector as a whole and to imply a cultural value placed on preserving the beauty of the natural environment.

The way that different symbols are highlighted in the advertisements varies amongst the selected travel agencies. Both use their individual artistic styles to promote the same destinations. For example, Globus focused on the llama which helps us better understand this significant cultural place. This is to show more about Machu Picchu which is a perfect illustration of how a site’s history, setting, and portrayal may add to its cultural relevance.

The advertisements G3 and D3 provide still another clear distinction. Even though the natural world is represented in the same environment in both images, the colors used are totally distinct. Globus’s image had colors that were almost black and orange. Yet, there were green and brown in the advertisement by Destination 31. Green is a color associated with nature, youth, and health. Indeed, Cerrato (2012) declares that “Green is the color of nature. It symbolizes growth, harmony, freshness, and fertility” (p. 9). Brown is a color associated with earth and nature (Tavaragi & Sushma, 2016). It appears in advertisements for historical

destinations and agricultural vacations. Cerrato (2012) points out that “With its connection to the outdoors and down-to-earth activities, brown is suitable for businesses promoting outdoor products and services” (p. 20).

Despite the distinctions between Globus and Destination 31, it is important to recognize the similarities between them. The perception of how a picture appears is greatly influenced by the colors. Therefore, the following colors were adopted by both travel agencies: blue, green, pink or rose-red, and purple. The color blue symbolizes peace, tranquility, and rest (Cerrato, 2012). It is used in travel agencies’ visuals for beaches and seaside places to encourage calmness, contemplation, and mental peace. Being a symbol of safety and stability, blue is excellent for family travel destinations. Additionally, green represents sophistication and adventure, making it appropriate for mountain destinations. In their advertisements, hotels that engage on honeymoons and romantic weekends often choose the color pink or rose-red. According to Tavaragi and Sushma (2016), pink is the color of romance and love. Moreover, the color violet, sometimes known as purple, stands for prosperity, lavishness, elegance, and mystery. For Cerrato (2012), “Purple suggests wealth and extravagance, fantasy and world of dreams” (p. 13). Because it conveys a sense of distinction and exceptional service, purple is ideal for treatments, beauty centers, and luxurious destinations.

Another similarity is the use of the same animals to promote the same tourist destination. First, camels are depicted in the advertisements G2 and D2 for the purpose of giving a good feeling, and one of the most unforgettable experiences of a visitor’s journey can be riding a camel through a wide area of dune surfaces or seeing a race between camels. Then, in the advertisements G3 and D3, elephants are the basic elements that are appealing. For example, elephants are frequently linked with Africa and Asia, where they have been used to provide entertainment and various modes of public transportation.

The Treasury is the final resemblance found in the corpus under analysis where the options of accommodation provided to tourists at this famous destination are specifically linked to as the Treasury House. The Petra House also symbolizes the exploration of untold stories and hidden treasures that are waiting to be found within ancient ruins.

The three messages (linguistic, denoted and connoted) proposed by Barthes (1964) are applied by the selected travel agencies while promoting tourism to attract tourists. When visiting new destinations, most travelers look for a unique experience, and natural wonders provide exactly that. Tourists' feelings of satisfaction raise memories when they are exposed to captivating images of stunning scenery. Biodiversity survival and the promotion of environmentally responsible tourism practices are both made possible by the inclusion of natural aspects in tourism.

## **IV.2. Discussion of Multimodal Argumentation Modes**

### **IV.2.1. Discussion of the Findings Relating to the Logical Mode**

The logical mode in the advertisements is demonstrated through written discourse presenting the promoted destinations, except in the advertisement of Globus promoting the destination of Portugal since there is no written discourse devoted to describe this destination in detail. Gilbert (1994) highlights the significance of using reason and logic while providing an argument; therefore, the first category of logical arguments is tackled following the classic syllogism structure. According to Rodriguez (2022), syllogism, or traditional logic, was introduced in its initial form by Aristotle in his work *'Prior Analytics'*. It is a type of logical argument where the conclusion is reached by applying deductive reasoning based on two premises. The conclusion flows logically from the two premises which are claims or statements that are presumed to be true. Usually, a syllogism consists of three parts, namely the major premise, the minor premise, and the conclusion. Following the classical syllogism structure, arguments are constructed using a three-part line of reasoning: A, B, and C stand for premises.

All A are B.

All C are A.

Therefore, all C are B.

Through the analysis of the corpus, it is noticed that this type of logical argument is present in all the written discourses of the two travel agencies except for the advertisement of Globus promoting Portugal. While promoting the trip to Egypt, Globus in Ad. G1 employed the following logical argument.

*The Egyptian desert (A) quenches tourists' thirst for ancient history. (B)*

*Globus travel agency offers trips to (C) the Egyptian desert. (A)*

*Therefore, Globus travel agency (C) quenches tourists' thirst for ancient history. (B)*

Here, Globus communicates to the potential tourists that exploring the ancient history of Egypt with them is a deeply enriching experience. The logic of this argument is granted mainly by focusing on the fact that this trip is scheduled after so long without travel due to the COVID-19 pandemic lockdown. Moreover, Globus travel agency caters to tourists' thirst for ancient history by ensuring itineraries that cover iconic historical sites like the Sphinx and the Great Pyramids. As we can see, this detail is shown in the written discourse and the picture. In Ad.D1, Destination 31 travel agency's logical argument is:

*Mount Catherine and Moses (A) are Egypt's highest peaks. (B)*

*Destination 31 travel agency offers trekking Odyssey (C) to Mount Catherine and Moses. (A)*

*Therefore, Destination 31 travel agency offers the opportunity to explore (C) Egypt's highest peaks. (B)*

By this argument, Destination 31 travel agency offers an exhilarating journey to explore Egypt's majestic mountain ranges. This is proven by including a captivating visual that highlights the

stunning Egyptian mountain landscape and shows that potential tourists can explore them by joining Destination 31's trip to Mount Catherine and Moses.

In presenting the trip to Jordan, Globus travel agency's logical argument is demonstrated in Ad. G2 as follows:

*Jordan (A) offers a world of wonder. (B)*

*Globus travel agency offers a journey (C) to Jordan. (A)*

*Therefore, Globus travel agency offers (C) wonderful journeys. (B)*

The combination of the two premises in Ad. G2 asserts that Globus guarantees a wonderful journey. This claim is confirmed by the quality of the journey, as highlighted by the richness of the program announced for this vacation. This argument is supported by the visual portrayal of the Treasury monument situated in Petra and the camels as providing a high-quality travel experience. For its part, Destination 31's logical argument is expressed in Ad. D2 as follows,

*Jordan (A) is home of ancient hidden wonders. (B)*

*Destination 31 travel agency proposes a journey of discovery (C) to Jordan. (A)*

*Therefore, Destination 31 is a travel agency dedicated to the discovery (C) of ancient hidden wonders in Jordan. (B)*

Through this argument, Destination 31 travel agency focuses on its uniqueness in uncovering the unusualness and richness of Jordan's historical and cultural heritage. Therefore, by choosing Destination 31 travel agency, potential tourists will have the opportunity to discover a curated experience. The argument is also reinforced by the picture of the ancient city of Petra accompanying the written discourse.

The third promoted destination is Kenya, and Globus used the following logical argument in Ad.G3.

*Kenya (A) is a destination of Safari. (B)*

*Globus travel agency offers a safari (C) to Kenya. (A)*

*Therefore, Globus is a travel agency (C) that offers Safaris. (B)*

To evaluate the truthfulness of this argument, we first need to analyze the major premise. Kenya is known to be a unique safari destination, and Globus travel agency demonstrated it by using a charming picture. Then, the accuracy of the minor premise is confirmed through the expressions ‘*You can!*’ and ‘*Here’s how!*’, thus, the conclusion is valid. In Ad.D3, Destination 31 travel agency used a similar logical argument to promote Kenya Safari in the following:

*Kenya (A) is Africa’s greatest safari destination. (B)*

*Destination 31 travel agency offers a journey (C) to Kenya. (A)*

*Therefore, Destination 31 travel agency (C) offers the greatest safari. (B)*

The evidence for the conclusion is provided by specifying that the journey is to Kenya. This East African Country is known for its stunning wildlife reserves and diverse landscapes. Moreover, this is highlighted by using an expressive picture.

Globus in Ad.G4 promotes a journey to Greece using the following logical argument:

*Greece (A) is a destination full of great landscapes. (B)*

*Globus travel agency offers diverse trips (C) to Greece. (A)*

*Therefore, Globus travel agency offers trips (C) with great landscapes. (B)*

The conclusion combines the information from both premises and confirms the capability of Globus to ensure enjoyable experiences for travelers. The choice of the discourse and picture describing Greece, which is renowned for its ancient history, cultural sites, and natural beauty, further supports the validity of this argument. Similarly, Destination 31 travel agency states the following logical argument in Ad.D4.

*Greece (A) is a destination full of appealing sights. (B)*

*Destination 31 travel agency offers a trip (C) to Greece. (A)*

*Therefore, Destination 31 travel agency offers (C) appealing sights. (B)*

The accuracy of this conclusion can be proven by the unique allure and appeal of Greece as a travel destination, especially by specifying the exact destination, the Ionian Islands, which offer potential tourists a special and exciting experience in Greece.

The logical argument used to promote the fifth destination by Globus is expressed as follows,

*Croatia (A) is a dream-come-true destination. (B)*

*Globus travel agency offers a journey (C) to Croatia. (A)*

*Therefore, Globus travel agency offers tourists (C) a dream-come-true destination. (B)*

The argument's conclusion implies that the trip proposed by Globus is highly desirable and has the potential to fulfill the dreams and aspirations of the tourists. The accuracy of the argument is demonstrated by the descriptions provided in Ad.G5, such as details about natural beauty and cultural heritage. Therefore, Globus offerings are able to satisfy tourists' dreams of having an amazing experience in Croatia. Destination 31 travel agency uses the logical argument as follows in Ad. D5.

*Croatia (A) is a fairytale destination that ensures adrenaline. (B)*

*Destination 31 travel agency proposes to join the journey (C) to Croatia. (A)*

*Therefore, Destination 31 travel agency offers (C) fairytale destinations and ensures an adrenaline-filled experience. (B)*

The validity of this conclusion is supported by the claims in the advertisement, such as stating examples of breathtaking landscapes and thrilling activities that can create a fairytale-like experience and provide adrenaline.

In the sixth destination which is Spain, Globus employs the following logical argument, *San Sebastian (A) is home to old and modern promenades. (B)*

*Globus travel agency proposes a journey (C) to San Sebastian. (A)*

*Therefore, Globus travel agency offers trips (C) with a connection between ancient and modern sensations. (B)*

The soundness of this conclusion is provided by the specific details about the charm and appeal of both areas, such as the architectural beauty, that are expressed through the compelling language. The proposed journey by Globus seems like an excellent opportunity for travelers seeking a blend of historical charm and contemporary vibrancy. In the same context, Destination 31 travel agency expresses the logical argument in Ad. D6 as follows:

*Spain (A) is a beautiful destination. (B)*

*Destination 31 travel agency invites tourists to join the journey (C) to Spain. (A)*

*Therefore, Destination 31 travel agency offers (C) a captivating and beautiful travel experience. (B)*

The conclusion's accuracy is supported by the major premise through the visual, which describes the diverse landscapes and majestic mountains as natural wonders and a must-visit place. In addition, Destination 31 travel agency's program announced in the advertisement, which includes unique activities that ensure enriching and seamless travel experiences, supports the minor premise.

In Ad.D7, Destination 31 promotes a trip to Portugal and employs the following syllogism logical argument,

*Portugal (A) is a destination for amazing adventures. (B)*

*Destination 31 travel agency offers a journey (C) to Portugal. (A)*

*Therefore, Destination 31 travel agency offers (C) amazing adventures. (B)*

The validity of this argument is highlighted by the adventurous nature of Portugal as a travel destination with its natural parks as described in the advertisement, which uses engaged language and image to convey excitement and a sense of adventure.

In promoting a trip to Iceland in Ad. G8, Globus travel agency makes use of this logical argument.

*Iceland (A) is a destination far from ordinary. (B)*

*Globus travel agency offers a journey (C) to Iceland. (A)*

*Therefore, Globus travel agency provides travelers (C) with far-from-ordinary experiences. (B)*

The accuracy of this argument is highlighted by the emphasis on the description of Iceland and its distinctive natural landscapes that make it an exceptional destination. Therefore, Globus travel agency offerings create unique and immersive travel experiences for tourists. In the same manner, Destination 31 travel agency promotes the same destination using the following logical argument,

*Iceland (A) is a unique destination full of wonders. (B)*

*Destination 31 travel agency proposes a bucket list (C) that includes Iceland. (A)*

*Therefore, Destination 31 travel agency's bucket list (C) provides travelers with a unique destination full of wonders. (B)*

In order to test the validity of the previous argument, Destination 31 employs a picture that projects unique and breathtaking landscapes. Additionally, written discourse on the visual awakens the curiosity of tourists to choose this unique destination with its colorful lights.

The last destination is Peru, and Globus travel agency advances the following logical argument,

*Peru (A) is a land of history and amazing experiences. (B)*

*Globus travel agency plans a trip (C) to Peru. (A)*

*Therefore, Globus travel agency offers opportunities (C) to explore amazing experiences in the land of history. (B)*

The argument's accuracy is ensured by Peru's rich history with ancient civilizations. Besides, Globus travel agency trip allows potential tourists to engage with local communities and truly

connect with the heart and soul of Peru. Destination 31 travel agency also promoted the journey to Peru using a logical argument in Ad. D9, as it is shown below.

*Peru (A) is one of the top 5 treks in the world. (B)*

*Destination 31 travel agency schedules a trip to (C) Peru. (A)*

*Therefore, Destination 31 travel agency offers (C) the best treks around the world. (B)*

The argument is valid since the logical link between the two premises is provided. Peru is recognized as one of the top trekking destinations, and the travel agency's description promises to ensure the best experience as the scheduled itineraries are carefully selected and curated to provide the best trek for the best experience.

The second type of logical argument used in the corpus to promote the nine common destinations is the website link for Globus travel agency and the email with the phone number for Destination 31 travel agency. By including a website address, Globus travel agency enables tourists to explore detailed information about the proposed journeys and the offered services. On the other hand, Destination 31 makes use of phone numbers and emails for booking. The most noticeable common feature is that the direct links are mostly preceded or followed by hash-tags such as “#join31andexploreearth!” and “#PlanYourComeback #Travel” as persuasive messages that highlight the benefits of visiting the promoted destination. Therefore, direct email links are a logical reaction and a call to action, encouraging viewers or readers to take a specific step which is to choose this travel agency for their vacation. This is considered a logic action that follows the convincing advertisement to provide services that are more useful and free online offerings with a few clicks. It is worth mentioning that Globus travel agency has included its website link in the nine advertisements, whereas Destination 31 travel agency has not mentioned the email address nor the phone number in Ad.D4, Ad. D8, and Ad.D9.

#### IV.2.2. Discussion of Findings Relating to the Emotional Mode

Concerning the emotional mode of argumentation, it is the most used and is expressed through verbal and visual means. Gilbert (2001) asserts that while arguing, emotions are efficient for persuading people that are not entirely influenced by logical arguments. Moreover, emotions are substantial in the process of advertising. Indeed, Khanna (2016) claims that “To potentially enhance their persuasive effects, an advertisement can actually include more than one type of emotional appeal. Since they are designed to persuade by manipulating one’s feelings” (p. 570). Therefore, the two selected travel agencies engage in emotional appeals in all their promotions.

In the advertisement promoting the first destination in Ad.G1, Globus travel agency addresses the tourists’ emotions using words and phrases that elicit the desired feelings of excitement such as *‘enjoy’*, *‘fun’*, *‘intrigue’*, *‘adventure’*, and *‘quench your thirst’*. In addition, a vivid visual is used to demonstrate the destination with a high-quality image. Pyramids and the Sphinx can evoke a sense of awe, wonder, and mystery and elicit tourists’ curiosity for discovery. On the other hand, Destination 31 travel agency in Ad. D1 promotes another destination in Egypt but still uses emotional argument via language. The description of Mount Catherine and Moses as the highest peak and the program of the Odyssey show an emotional appeal to inspire the tourists’ imagination and push them to embark on this promoted journey.

In Ad. G2, Globus employs adjectives that guarantee good feelings to be discovered during the trip to Jordan, such as *‘wonder’*, *‘OPEN’*, and *‘WOW’*. In a study about the use of adjectives in destination promotion texts in tourism websites in Vietnam, Thu (2021) observes that “adjectives were carefully chosen to make the texts attractive enough to fire the imagination of the reader and help him or her easily relate to what is being described” (p. 196). Globus focus is on the program of the vacation which is from Petra to Wadi Rum. This detail aims to excite

potential tourists to take part in this experience that can be a life-changing journey and an escape from routine, especially since it is a journey programmed after the COVID-19 lockdown.

The second emotional argument is engaged through the picture of Petra and camels as a breathtaking beauty of this ancient city full of mystery to discover hidden secrets of ancient civilizations. The decorated camels offer an immersive experience to tourists fascinated by the ancient Bedouin tradition of camel riding. Therefore, the camel's beauty enhances an emotional appeal and it can evoke feelings of wonder, excitement, and exoticism that are associated with Jordan. Destination 31 uses similar aspects to express the same mode of argumentation.

In Ad.D2, we notice the use of evocative language like *'discovery of hidden wonders'* which appeals to the tourists' desire for exploration and feeling of excitement about the journey before even engaging in it. Like Globus, Destination 31 combines the written discourse with an attractive picture of Petra that is used as a showcase of the beauty and allure of the historical site. By using such a captivating picture, it can ignite tourists' sense of adventure and intrigue them to visit and explore Jordan by themselves. It is important to mention that the camels are less emphasized in the picture chosen by Destination 31; therefore, this might weaken the weight of this emotional argument compared to Globus.

The emotional argument is expressed in Ad.G3 by using the words *'Kenya Safari?'* and *'Youcan!!'* in order to engage tourists' feelings and invite them to try this activity in the most appropriate place, which is Kenya. In this advertisement, Globus travel agency expresses the emotional appeal of the visual more than the verbal elements. The use of a vibrant sunset over the Kenyan landscape with elephants in the foreground can fascinate tourists. Moreover, elephants are emotionally complex animals that have long captivated human curiosity. Therefore, this can strengthen tourists' desire to connect with wildlife. The emotional impact of the picture is a clear call to action that is to book for this destination to live new experiences such as enjoying one of the most spectacular sunsets on Earth.

To promote the journey to Kenya, Destination 31 travel agency uses safari and mostly similar visuals but with less vibrant colors. The analysis of the expression used '*Africa's greatest Safari destination*' shows that it can captivate the imagination and inspire potential travelers to experience the exceptional Safari. In addition, the word '*greatest*' creates a feeling of uniqueness and evokes emotions appealing to the adventurous spirit and wanderlust of the tourists.

The advertisement promoting Greece by Globus travel agency contains three emotional arguments. The first one is expressed through statements that give amazing sensations such as: '*sun-drenched ruins*', '*sparkling waters*', '*sea-specked islands*', and '*sight to behold*'. All of these expressions are more than descriptive details about Greece; they are an appeal to the senses of the readers to engage on this journey to discover new feelings. The written discourse incites tourists' curiosity to discover the true meaning of serenity on this journey. The second emotional argument is written, and it is manifested through the declaration that Greece is '*OPEN*' *What are you waiting for?*; On the surface, the information is presented as a question, yet, a more thorough examination reveals that it is an emotional and psychological argument for persuasion that makes tourists engage and choose this particular destination that is waiting for them to be discovered or rediscovered. The third emotional argument is expressed by a picture of amazing crystal waters and colorful ancient cities on an island that attract the eye. The visual impact of the image alone can evoke a sense of desire to experience the beauty of nature, explore the local traditions, and immerse tourists in this vibrant cultural heritage. In this context, Kaewnopparat (2017) states that many travel agencies depict the beauty of the destinations using images in order to entice more tourists to visit them; these tourists look to images for inspiration when choosing where to spend their holidays.

On its side, Destination 31 travel agency uses a picture of an isolated island to evoke the tourists' sense of escape, tranquility, and relaxation that the journey offers. The natural beauty

highlights feelings of deep connection with nature. Moreover, the picture displays a romantic setting, appealing to couples to discover this paradise. As in previous advertisements, the written discourse invites tourists to explore new emotions through new experiences. The expressions '*story worth telling*' and '*view worth seeing*' emphasize the emotional benefits like memories and stories that will last a lifetime.

As in the previous advertisement, Globus travel agency employs three emotional arguments to promote a trip to Croatia. The first argument is expressed by the following verbal expressions '*caves and castles*', '*walled cities*', '*waterfalls*', '*perfect coastlines*', and '*dream-come true*'. They are all used to create a sensory experience for the reader such as stirring feelings of excitement, wonder, and joy. Those feelings are guaranteed since Croatia is unique because of its historical sites and stunning coastlines. Hence, tourists can experience the emotional fulfillment of walking through charming old towns, discovering hidden gems, and exploring underground marvels. The captivating picture of the lake and the breathtaking waterfalls give a sensation of being surrounded by pristine nature; the sound of rushing waters emphasizes the serenity, and that offers unique and extraordinary experiences for tourists seeking a vacation with those characteristics.

The last emotional argument expressed in Ad.G5 is related to a specific category of tourists that are fans of the television series '*Game of Thrones*'. By highlighting this detail, Globus wants to grab the attention of fans of this popular television series and target them directly. This approach aims to evoke enthusiasm of these advocates, making them more likely to engage with the content or increasing the chances of capturing their attention and booking the trip. According to Contu and Pau (2022), "TV series and cinema productions are considered one of the most recent and promising instruments to promote tourist destinations and to increase tourist flows" (p. 3313). The authors investigated the impact of the television series *Game of*

*Thrones* on tourism performance in Spain, Croatia and Malta and found that filming locations boost the flow of tourists.

In the same context, Destination 31 travel agency engages two emotional arguments; one is through a charming picture of waterfalls. Similar to the picture of Globus, the emotional appeal of this picture aims to immediately affect the viewers' desire to discover and experience these natural parks by themselves. The intention is to create a powerful visual impact that compels tourists to take action such as planning a visit to this destination. The second emotional argument is expressed using emotive and powerful language to create a strong emotional response such as '*brehtaking national parks*', '*beautiful Adriatic coast*', '*adrenaline fix*', and '*step into a fairytale*'. These expressions are employed to describe the feeling of being surrounded by magical nature. This charming destination is promoted in a manner that encourages excitement and adventure to be discovered with an adrenaline fix along the journey.

Emotional arguments while promoting Spain by Globus travel agency are manifested in the verbal descriptions '*golden beaches*', '*undeniable allure*', '*charming cobblestone*', '*elegant and modern*', '*enjoy*', and '*pearl*'. All these expressions describe San Sebastian as a unique and charming destination; therefore, they engage the readers' emotions and sensations through this sensory language. In addition, they excite them to discover this connection between modern and old worlds in the same city where Globus engages to offer an uncountable number of opportunities to enjoy this experience of traveling with them. The selected image in this advertisement taps into the viewers' emotions since the picture is not just a description but an invitation to discover this charming city known as the pearl of the Cantabrian Sea.

On the other hand, Destination 31 travel agency promotes the city of Andalusia in Spain, known for its rich culture, history, and stunning landscape, but no written discourse was devoted to emotional appeal to tourists. The emotional argument is shown through the picture of the natural beauty of rugged mountains. The captivating scenery, vibrant colors, and iconic

landmarks make tourists feel curious to explore Spain's beauty and ignite a profound desire in them to experience the country firsthand, fostering a connection that goes beyond the image itself. The price that is displayed in the image serves as the second emotional argument.

The written discourse in the advertisement by Globus promoting a trip to Portugal is short, but it still involves an emotional appeal to the destination. The focus is on the motivation of the potential tourists to engage in this trip, and this is expressed through phrases addressed directly to the reader, such as *'Meet us'* and *'Just say YES!'*. This language aims to evoke a sense of excitement and an irresistible desire to explore Portugal with this travel agency. The first phrase *'Meet us in Tomar for Tapas!'* is about establishing a connection between potential tourists and the city of Tomar. Then, it invites tourists to explore the specific culinary delights and instantly evokes mouthwatering imagery. Besides, this phrase is an invitation to savor the exquisite flavors. The second phrase is acting as an empowering call to action, urging tourists to seize the opportunity for a remarkable trip. The picture of Tomar associated with the advertisement evokes a sense of wonder and discovery and highlights the feeling of stepping back in time and the excitement of uncovering the stories that lie within Tomar's walls.

In another context, Destination31 promotes Portuguese natural sites using emotional arguments based on natural aspects. Linguistic elements such as *'secret Eden'* and *'adventurous twists'*, along with the description of the journey, evoke an exciting and immersive travel experience. The first expression gives travelers the feeling that they will uncover secrets of a hidden or less-known destination; however, the second expression highlights the adventurous side of this journey to Portugal as a place of thrilling activities such as hiking in the rugged mountains. In addition, the choice of the picture adds another emotional appeal for potential tourists. The high-quality image portraying the amazing landscape of mountains and blue waters emphasizes the adrenaline rush and immerses the viewer in the experience of discovering the volcanic islands, the cliffs of the Algarve, and the enchanting forests. Thus, the

picture seduces the tourists to embrace the feelings that await them while trying the outdoor adventure activities offered during this journey.

In the advertisement promoting a trip to Iceland, Globus travel agency gives significance to the written discourse to impact the tourists' feelings. Firstly, this is done by describing the destination as one that delivers far from ordinary experiences and extremes, then expresses it using antonyms such as *'volcanoes, glaciers'*, *'long summer days, long winter nights'*, *'otherworldly landscape'*, and *'down to earth people'*. The choice of the words encourages tourists to step outside their comfort zone and embark on a journey filled with unique and enchanting experiences. Iceland is known as the land of fire and ice where volcanos and glaciers coexist. It is also known as the land of light and darkness due to its long summer days and its extremely short winter days. This is why, according to Globus, this destination is where opposites coexist harmoniously; thus, this journey offers an opportunity to test new feelings through unforgettable moments, pleasure and a truly contrasting and soul-stirring experience like no other. Then, the picture portraying Iceland with its majestic landscape such as dramatic waterfalls, volcanic formations, and green skylights, evokes a sense of grandeur and wonder, stirring emotions of awe and admiration.

With the same goal, Destination 31 travel agency employs a picture with amazing green skylights and a peaceful lake. This picture evokes a sense of calmness and tranquility, appealing to tourists' emotions of relaxation and rejuvenation, making it an ideal destination for those seeking solace and inner peace. Furthermore, the language used to describe the destination appeals to tourists' desires for exploration, wonder, and a transformative experience that stirs their emotions. These language elements, *'most unique destination'*, *'wonders'*, and *'Witness the Northern Lights'* inspire sensations of enthusiasm to choose this journey.

In Ad. G9, Globus travel agency used two emotional arguments. The first one is expressed via written discourse such as *'Old Peak is waiting for you to visit'*. Therefore, Peru, as a land

of mysteries, calls out to adventurous tourists yearning to explore its ancient landscapes. This is not just a description of Machu Picchu, but also an invitation to connect with the wisdom of ancestors, witness the resilience of their legacies, and find inspiration in their stories. By mentioning the llamas, the emotional appeal is made, leveraging positive emotions such as curiosity and fascination towards this culture to engage tourists in a powerful and persuasive manner. Globus engages the second emotional argument through a picture of the destination that encourages potential tourists to reflect on their desire for adventure, personal growth, and emotional fulfillment.

Similarly, Destination 31 travel agency uses the same picture of Old Peak to promote the trip with the same emotional appeal. Besides, the language used evokes positive emotions and engages tourists to take action; as examples, we mention *'the most famous trek'*, *'top 5 treks'*, and *'the most rewarding trek'*. These expressions are associated with Peru and the unique feelings that this journey offers to tourists who want to try this experience with Destination 31 travel agency.

The other type of emotional argument employed by Globus and Destination 31 travel agencies to promote the destinations is the dissemination of the prices as an emotional impact. According to Aydinli, Bertini and Lambrecht (2014), price promotion goes beyond a simple financial benefit; in fact, it has the power to alter people's perceptions. Therefore, announcing prices creates a sense of urgency and motivates potential tourists to take immediate action, especially when it is combined with expressions like in Ad.G2 *'priced from just'*. This gives the impression of an opportunity to seize and a sense of excitement that the offered price is such an attractive one. In addition, this can tap into emotions such as affordability and inclusiveness. Through our analysis, we notice that Destination 31 frequently used the price as an emotional argument to attract tourists with its offerings. The price is mentioned in seven advertisements. The amount of money which is considered as an emotional argument is used only once by

Globus to promote the trip to Jordan, but six times by Destination 31 to promote journeys to Egypt, Jordan, Kenya, Croatia, Spain and Portugal.

### **IV.2.3. Discussion of the Findings Relating to the Visceral Mode**

The visceral mode of argumentation is expressed twice through the picture in Ad.D1 and Ad.D5. In the advertisement promoting a journey to Egypt, we notice a man with a backpack standing next to Mount Sinai. This physical presence refers to the adventurous spirit of this experience and the fact that the journey offers opportunities for outdoor enthusiasts and adventure seekers. Even a man's loneliness can evoke a sense of solitude, reflection, and an individual seeking moments of contemplation. As a visceral response to this image, tourists can have the desire to embark on a similar trek to try this memorable Odyssey. The second visceral argument is portrayed in Ad.D5 by four people among them a couple walking on a bridge spanning a lake. The image portrays a sense of adventure and suggests that Croatia offers exciting opportunities for outdoor activities and exploration and invites tourists to try their own adventures. From this perspective, Zhang, Zhang and Yang (2023) indicate that the inclusion of a human component in tourism promotional images can have a powerful influence on potential tourists' perceptions and their processes of making decisions.

### **IV.2.4. Discussion of Findings Relating to the Kisceral Mode**

According to Gilbert (1997), kisceral arguments are linked to religious experiences and intuitive convictions. The kisceral mode of argumentation is employed in the context of promoting tourism to target a specific category of potential tourists that are interested and inspired by intuition and spiritual beliefs rather than logical ones. Hence, our analysis identifies various types of kisceral arguments.

In Ad. G1, the picture portrays the Great Pyramids of Egypt and the Sphinx in the foreground, emphasizing the rich mythology and legends surrounding this destination. According to Fernandes (2014), Pharaohs believed that there was an afterlife where they

became gods, and the Sphinx with a lion body and human head symbolizes the sun god which was considered as a protector of temple doors. Such a myth can persuade tourists who believe in the spiritual and mystical aspects associated with the pyramids and attract spiritual seekers. The second kisceral argument is related to those historical sites known as the first Ancient Seven World Wonders, and their significance as a world heritage may fascinate tourists about their size, scale, and marvelous architecture that have stood there for thousands of centuries. Even the mystery of their construction appeals to the intuition of tourists enchanted by ancient civilizations. Destination 31, on the other hand, engages another type of kisceral argument since the site promoted is a different one. According to Augustyn (2021), Mount Sinai is a holy place for two monotheistic religious communities. The Chapel of Saint Catherine and Mount Hoses are places that receive pilgrims every year, but they have different significance and value for tourists. The first kisceral argument convinces tourists with Christian beliefs since it is one of the oldest Greek Orthodox monasteries in the world and it represents a holy place, which therefore reflects spiritual persuasion. The second kisceral argument targets tourists with Jewish convictions since the place is associated with Moses' biblical story. Thus, it symbolizes a sacred connection to their religious roots, reinforces their identity, and allows them to experience the same spiritual journey as their ancestors.

In promoting Jordan, both travel agencies use an identical picture of Petra, and the first kisceral argument is linked to the ancient city of Petra as one of the new Seven Wonders of the World. As in Ad. G1, this argument's objective is to persuade the category of tourists charmed by ancient civilizations and the discovery of this unique archaeological marvel. The second kisceral argument is linked to the religious value for tourists seeking spiritual explorations, such as the religious practices and beliefs of the Nabatean religion. In addition, it can be significant for Jews and Christians as part of the geographical context of the biblical narrative.

In Ad.G3 and Ad.D3, Kenya is advertised using the following two kisceral arguments, elephants and acacia trees. In Kenyan communities, elephants represent wisdom, loyalty, and spirituality; therefore, incorporating the cultural symbolism of elephants in advertisements can effectively capture the attention of tourists looking to appreciate the local traditions and beliefs associated with these majestic animals. Additionally, the picture portrays an elephant and its son, which is famous for its strong family bonds and intricate social structures. This symbolism of familial bonds resonates with tourists who value the importance of family relationships and community. The second argument of the kisceral mode is evoked through the tree of acacia, which is often regarded as a symbol of resilience and endurance. It also serves as a gathering place for traditional ceremonies and storytelling. Therefore, the acacia tree as a symbol can seduce tourists interested in the stories and beliefs of the traditional Kenyan tribes and their cultural heritage.

In the Globus advertisement promoting a trip to Greece, the kisceral argument is demonstrated through the picture and use of the expression '*sun-drenched ruins*', which make allusions to the Greek civilization. The richness of this ancient civilization, with its temples and ruins, serves as an argument to tourists seeking for rich historical legacy. The focus on this detail appeals to tourists' intuitions to reflect on the mythical, artistic and philosophical features of the Greek civilization, which serve as tangible links to the past, allowing travelers to connect with the roots of Western civilization.

In Ad.G7, Globus expresses the kisceral mode of argumentation through the picture of the Convent of Christ in Tomar, Portugal. The religious indication of the place brings mystical significance to the site, attracting tourists interested in exploring the legends, rituals and spiritual traditions. Moreover, it can persuade the Christian community to choose it as a destination since it represents a symbol of enduring faith and deep spirituality.

In the advertisements promoting trips to Iceland, both travel agencies used the same symbol to express the kisceral argument, which is the Aurora Borealis or the Northern Lights. Those lights have long been associated with spiritual and divine manifestations. Hence, they can entice tourists with legends rich in spiritual traditions. The Aurora Borealis has inspired numerous tales and folklore in different cultures; therefore, tourism promotion can highlight its spiritual significance and attract travelers who are interested in and inspired by folklore, imagination, and local mythology.

The last two kisceral arguments are displayed in the advertisements promoting journeys to Peru in the same manner for the two travel agencies. The focus on Machu Picchu in written discourse and the picture with a reference to its historical significance as one of the Seven World Wonders is an argument for tourists intrigued by the wonders of this remarkable archaeological site to book this trip. The second kisceral argument is related to the Inca civilization that occupied this place. The well-preserved ruins and intricate stone structures attract tourists fascinated by lost civilizations to admire their achievements and uncover the secrets of the past.

### **IV.3. Comparison of the Use of Multimodal Argumentation Modes**

From the discussion of the findings, it is worth noting that the two travel agencies employ more similarities in portraying and promoting the same destinations. Gilbert (2022) maintains that the four modes of argumentation can coexist in one single communication. In the advertisements presented by the two travel agencies, each advertisement may incorporate multiple modes of argumentation, yet the prominent one is the emotional mode with twenty-one emotional arguments for Globus and twenty-one emotional arguments for Destination 31. Both of them employ logical modes of argumentation in their written discourses through direct email links, phone numbers or websites and even syllogism logical arguments.

Concerning the emotional mode of argumentation, Globus and Destination 31 use evocative language and adjectives to address tourists' emotions and elicit feelings of excitement

and enthusiasm, guaranteed for them when engaging in their promoted travels. Thus, imperatives are employed to trigger tourists' desires and aspirations for an immediate booking. Moreover, implicit messages such as escaping from daily rooting, freedom and new cultures are used to appeal to tourists' attractions. Then, TV series 'Games of Thrones' is manifested by Globus to inspire its fans. Secondly, captivating pictures are maintained by the two selected travel agencies to ensure visual impact on tourists' senses through vivid and vibrant colors and authentic pictures. Finally, emotional arguments are expressed through announcing prices to give the impression of an opportunity to cease.

The visceral mode of argumentation is the argumentation is expressed twice by Destination 31 with associating human components to the visuals. Its main aim is to entice tourists' to try adventurous and outdoor activities, it seeks also to invite them to experience their challenging discoveries of the different promoted destinations.

The kisceral mode of argumentation is illustrated by emphasizing on Ancient Seven World Wonders to target tourists fascinated with these ancient marvelous architecture. Myths are introduced by ancient civilizations to attract travelers intrigued with historical cultures. Both travel agencies engage on religious beliefs to express kisceral arguments to persuade tourists for whom spiritual places are sacred. Globus and Destination 31 depicted elephants and acacia tree to charm tourists tempted by African spiritual and cultural heritage. Finally, Aurora Borealis is portrayed as a kisceral argument which have been for a long time associated with folklore and mythical tales.

Taking into consideration all that have already been mentioned in the discussion chapter, the suggested hypotheses are all confirmed. Starting with the first hypothesis including that each promotional image involves an interaction between linguistic, denotative and connotative messages. The second hypothesis referring to the multimodal arguments modes used in tourism promotional advertisements on Facebook by the selected travel agencies are the logical,

emotional, visceral and kisceral modes is also confirmed. The last proposed hypothesis which claims that both travel agencies use the same types of messages and multimodal modes of argumentation to promote tourism on Facebook is valid.

### **Conclusion**

Following the theories of multimodality by Barthes (1964) and Gilbert (1997), the obtained results from an examination of multimodal discourse in eighteen promotional tourism advertisements offered by two selected travel agencies, Globus and Destination 31, are discussed, interpreted and compared in this chapter. The chapter makes an attempt to answer the research questions and evaluate the validity of the hypotheses. First, it explained the differences and similarities in the linguistic, denoted, and connoted messages between Globus and Destination 31 proposed by Barthes (1964).

It has become clear that both travel agencies commonly depict the same destinations using a combination of linguistic, denotative, and connotative meanings in the promotional images. Both travel agencies portray the phenomenon of promotional tourism as an important component of people's lives that needs to be exploring by their logic, emotions, and intuition. We are thus able to determine that the second hypothesis that states the presence of the four categories of arguments proposed by Gilbert (1997) is valid. Additionally, it is clear that they frequently depict natural features like ice, hills, and the sky in their images as well as the same color combinations. Furthermore, they employ engaging language in the advertising imagery that also targets the 'anchor' objective. The verbal communication which occurs separately from the images help clarify the main objective. This assertion supports the previous premise and reinforces the notion that the two selected travel agencies use similar pictorial and written discourse in their Facebook advertising promotions.

Few differences between the two selected travel agencies might be taken into account while comparing them. First, we observe that Globus frequently includes images of

constructions surrounded by landscapes. Whereas the images from Destination 31 portray more unexplored surfaces. While Destination 31 employs fewer colors, Globus uses alive, unique color combinations in their logos. Regarding argumentation modes, there aren't many differences, but one is that Destination 31 employed a visceral mode whereas Globus has not use any. Additionally, in portraying some destinations, Destination 31 did not employ visceral arguments, although Globus utilized.

## **General Conclusion**

The current study has investigated the use of multimodal discourse analysis in tourism promotional advertisements on Facebook and compared the visual and verbal strategies used by two travel agencies, Globus and Destination 31. Applying the frameworks developed by Barthes (1964) and Gilbert (1997) for the study of multimodal discourse in media, the analysis has been conducted on eighteen images and eighteen verbal discourses that have been obtained from the Facebook pages of the two selected travel agencies with the aim to achieve three research objectives. The first goal was to examine the images used by the two travel agencies to sell their services in order to identify the types of messages contained in each image. The second goal was to analyze the promotional images and verbal discourses to detect the multimodal argumentation modes used. The third goal was to determine whether the two selected travel agencies apply the same visual and verbal components to promote the same destinations on Facebook.

Given these goals, we have first hypothesized that each promotional image is an interaction between linguistic, denotative and connotative messages. Therefore, the first hypothesis which holds that linguistic, denotative, and connotative messages interact in every promotional image is confirmed. Second, by analyzing the language and pictures used by tourism agencies, we have presented various possible interpretations in relevance to the four modes of argumentation: the logical, emotional, visceral, and kisceral modes. As a result, the second hypothesis, that the logical, emotional, visceral, and kisceral modes of multimodal argumentation utilized in tourist promotional advertising on Facebook by the chosen travel agencies, is also confirmed. We have also asserted that Globus and Destination 31 employ similar messages and multimodal modes of argumentation to attract travelers on their Facebook advertisements. Thus, the last hypothesis, which asserts that both travel agencies utilize the same messages and modes of argumentation to promote tourism on Facebook, is also confirmed.

To test these hypotheses, a mixed-method research approach has been employed. Qualitative analysis has been used to describe, discuss, and interpret each promotional image, whereas quantitative analysis has been used to calculate the frequencies of multimodal argumentation modes used in the corpus.

Ultimately, the current investigation has uncovered significant results. Primarily, both Globus and Destination 31 have selected a collection of significant images that represent places that are tempting in the process of promoting tourism. The selected visuals included not only denoted features but also linguistic signs which resulted in the creation of the third connoted meaning to promote destinations. We additionally proved a variety of probable interpretations for each of the four modes of argumentation. Both travel agencies frequently employ the same visual and verbal representations. It can be said that destinations are valued by nature's aesthetic aspects in images that seem to please tourists' eyes and encourage them through words to appreciate the experience. Additionally, a significant shared characteristic between the selected travel agencies is the choice of the destinations. The use of Facebook advertisements to promote tourism is a potent way to persuade people and get them to take action. Multimodal discourse is seen to be a very cooperative way of attracting visitors and seems to amaze people by offering them unforgettable experiences and exposing them to the historical and cultural details of various civilizations.

There is certainly evidence that this research makes a contribution to the discipline of multimodal discourse analysis. Considering that we have chosen two foreign travel agencies, one in the UK and the other in Egypt and they both use English as a common language to promote tourism on Facebook which reinforces our assumption that language and visuals work together to create a powerful worldwide impact.

However, like any other research, the present study has run into significant limitations. First, there were eighteen images and eighteen written messages in the corpus. The

advertisements themselves simply contained sentences to serve as tourist attractions; there were no taglines concerning the country itself, preventing the discussion of its historical connotations. Second, there are phenomena that can be inferred from the images, such as protecting the environment; therefore, the generalizations offered about the setting are not applicable to the concept of tourism as a whole. Third, the interpretation of visual and verbal communications is subject to limitations because different people may assign different meanings to them. Fourth, the variation of data publication between the two travel agencies, as shown in detail in the second chapter, represents a limitation.

With that being considered, these limitations can be used as a point of departure for additional research on tourism promotion. These can be looked at in relation to the tour operators' methods for leading tourists to various destinations. Further research can investigate how tour operators collaborate to advertise the settings and describe the views without the help of landscape itself.

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## **Appendices**

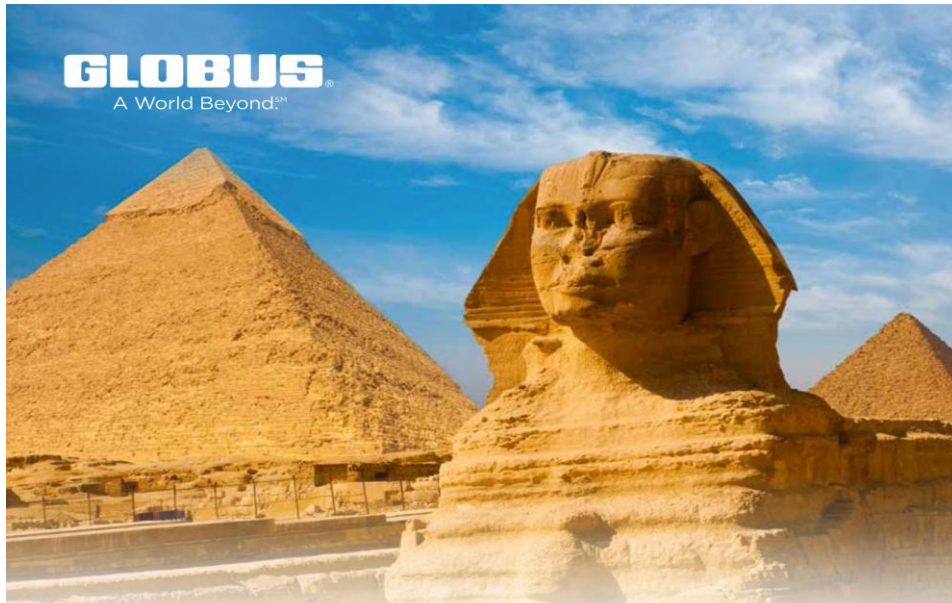
## Appendices

### Appendix A: Globus Travel Agency Selected Corpus

#### Ad. G1

Quench your thirst for ancient history deep in the desert. After so long without travel, it's time to enjoy the lion's share of fun, intrigue and adventure. Who's ready? #PlanYourComeback for 2022!

<https://bit.ly/319kDJH>



<https://www.facebook.com/globus/photos/10159592818669907>

#### Ad. G2

Jordan offers a world of wonder and is now OPEN, welcoming travelers back!

From Petra to Wadi Rum and the Dead Sea, this vacation (priced from just \$989) is full of WOW! <https://bit.ly/2TsarC2> #PlanYourComeback #Travel



<https://www.facebook.com/globus/photos/10159415249039907>

### Ad. G3

Kenya Safari? You can!!

Here's how! <https://bit.ly/37f1SMK>



<https://www.facebook.com/globus/photos/10158050960344907>

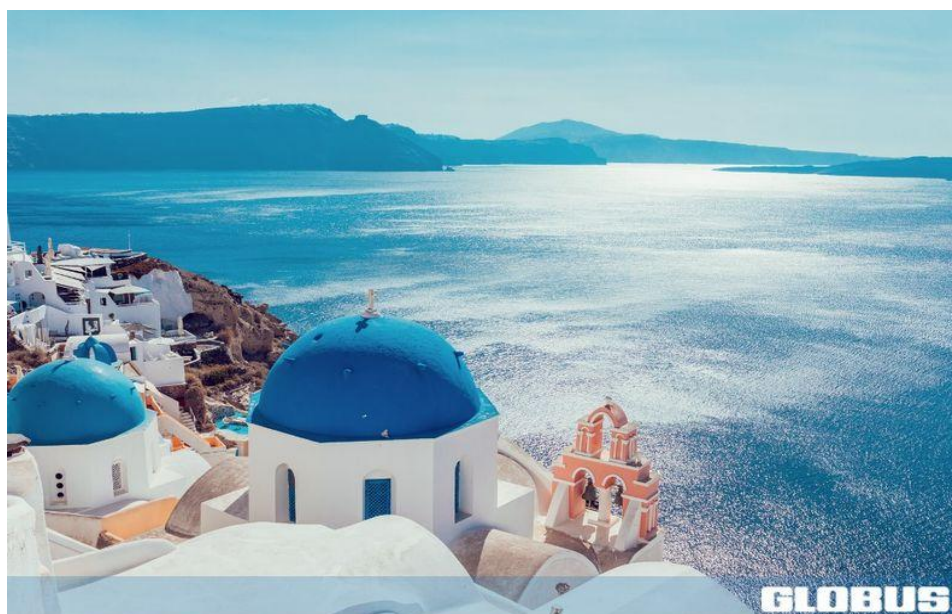
### Ad. G4

Sun-drenched ruins and sparkling waters; sea-speckled islands and socially thriving squares. Greece is a sight to behold!

It's also OPEN and waiting to be discovered (or rediscovered) by you.

What are you waiting for?! #PlanYourComeback #Travel

<https://bit.ly/3nKIlwP>



<https://www.facebook.com/globus/photos/10159319508414907>

## Ad. G5

With its caves and castles, walled cities and waterfalls, picture-perfect coastlines and famous film locations (“Game of Thrones” fans take note!), Croatia is a dream-come-true destination! It’s also OPEN to travelers and we’ve got your ticket to AWE-some.

<https://bit.ly/3zNnFtH> #PlanYourComeback #Travel



<https://www.facebook.com/globus/photos/10159427935229907>

## Ad. G6

Globus - Framed by golden beaches and lush hillsides San Sebastian has undeniable allure. From its elegant and modern promenade to the charming cobblestone streets of the Old Town, there are a myriad of opportunities to enjoy your time in the “Pearl of the Cantabrian Sea.”

<https://bit.ly/3CRogyg>



<https://www.facebook.com/globus/photos/10160203176794907>

## Ad. G7

Meet us in Tomar for Tapas!  
Plan your Portuguese Escape today for 2022! Just say  
YES!<https://bit.ly/3dEj6YE>



<https://www.facebook.com/globus/photos/10159750852514907>

## Ad. G8

Iceland! A close-to-home destination that delivers far-from-ordinary experiences & extremes like:

- FIRE (volcanoes) & ICE (glaciers)
- LIGHT (long summer days) & DARK (long winter nights)
- COOL (otherworldly landscapes) & WARM (down-to-earth people)

Make plans to get away today! Icelandis #OpenToTravel -

<https://bit.ly/3aAgs5k>



<https://www.facebook.com/globus/photos/10159302132199907>

## Ad. G9

The llamas of Machu Picchu have been there since the beginning, traversing its 100 flights of stairs and trimming the terraces found amongst its 150 temples, buildings and sanctuaries. This "Old Peak" is waiting for you to visit in 2022. So are its llamas, ready to strike Picchu-perfect poses! <https://bit.ly/3FLJr45> #PlanYourComeback



<https://www.facebook.com/globus/photos/10159631312904907>

## Appendix B: Destination 31 Travel Agency Selected Corpus

### Ad. D1

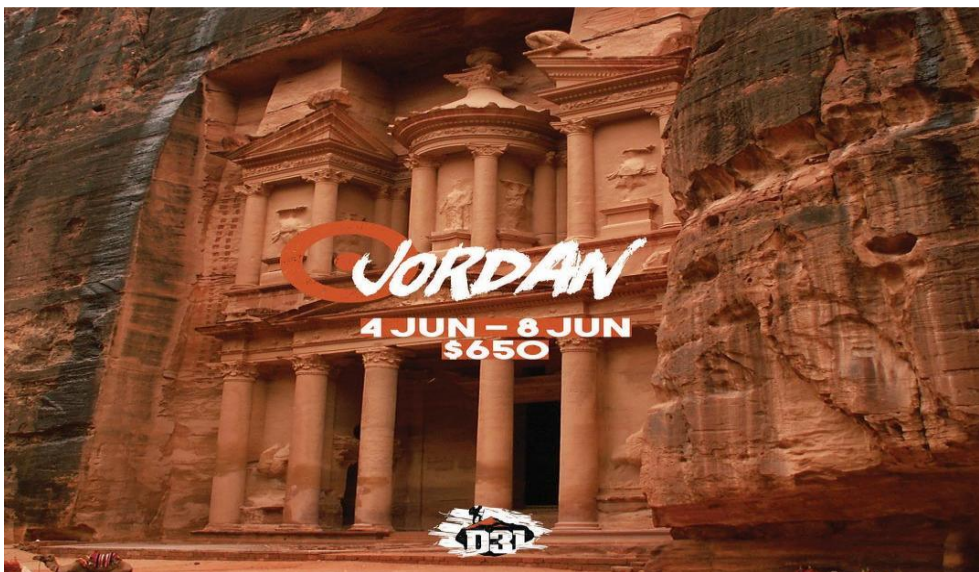
Time for a classic trekking odyssey! Summit Egypt's highest peaks Mount Catherine and Moses in January.  
ST. Catherine | 24 - 26 Jan | 3000 Egp  
For booking & inquiries DM us or call us on 01032269699 or email us on [team@destination31.com](mailto:team@destination31.com)  
#joind31andexploreearth!



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2868114929873962/?type=3>

### Ad. D2

Jordan home of the the rose-red city of Petra. Bringing a journey of discovery through ancient hidden wonders.  
For booking & inquiries DM us or call us on 01032269699 or email us on [team@destination31.com](mailto:team@destination31.com)  
#joind31andexploreearth!



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2359816667370460/?type=3>

### Ad. D3

Join us on our journey to Africa's greatest safari destination

Kenya – 9-15 Aug – \$1480

Booking deadline 4 July

For booking & inquiries DM us or call us on 01032269699 or email us on

[team@destination31.com](mailto:team@destination31.com)

#joind31andexploreearth!



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2455944574424335/?type=3>

### Ad. D4

A story worth telling, a view worth seeing! Navagio Beach; is an exposed cove located on the coast of Zakynthos, in the Ionian Islands of Greece.

Greece - 19-26 July

#joind31andexploreearth!



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2465471913471601/?type=3>

## Ad. D5

Join us this summer as we journey across the Julian Alps in Slovenia to Croatia's breathtaking national parks and beautiful Adriatic coast with the usual adrenaline fix along the way! #stepintoafairytale

For booking and inquiries you can message us on our page, call us on 01222945740 or email us at [team@destination31.com](mailto:team@destination31.com)  
#D31Adventures #AdventureTravel



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./1906334919385306/?type=3>

## Ad. D6

Join us on a unique journey across the countries of Spain & Portugal. From Andalusia in Spain and the ultra-stunning beaches and cliffs of Algarve in southern Portugal to the volcanic islands of the Azores, Europe's secret Eden and its last great island adventure!

Deadline for reservation is on Sunday April 22nd.

For booking and inquiries you can message us on our page, call us on 01222945740 or email us at [team@destination31.com](mailto:team@destination31.com)



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./1866098430075622/?type=3>

## Ad. D7

D31 explores new heights in the adventure travel scene!

#Jointhetribе as we take on #Portugal, from the volcanic islands of the Azores, Europe's secret Eden to the cliffs and beaches of Algarve with the usual adventurous twists along the way.

For more details <http://bit.ly/2rNRZU3>

For reservations call us on 0122 294 5740 or email us on [team@destination31.com](mailto:team@destination31.com)



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./1549384965080305/?type=3>

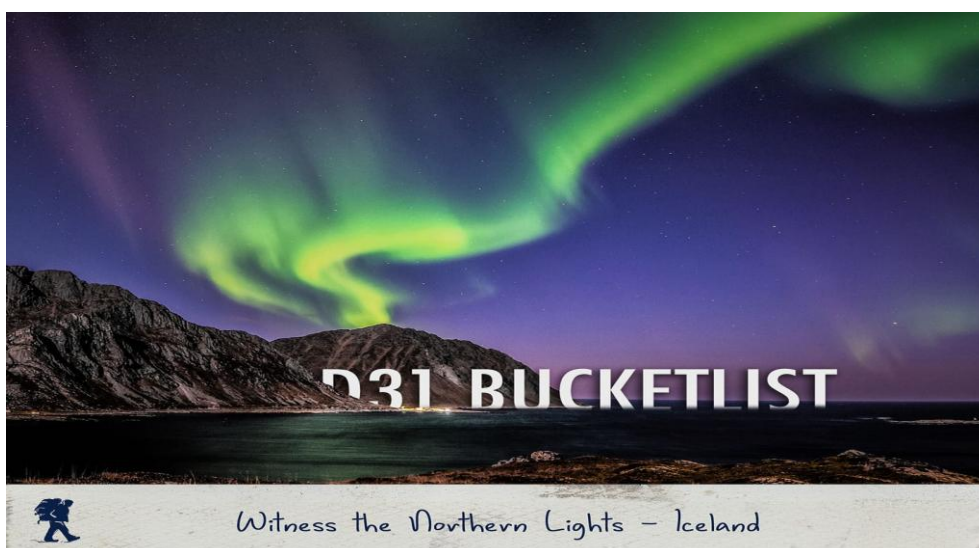
## Ad. D8

As a new year approaches, D31 team got inspired to compile a bucket list for all the adventures and wonders out there to explore !

First on our list comes Iceland located just below the arctic. It is one of the most unique destinations in the world of adventure travel.

#D31Adventures #Adventuretravel #Jointhetribе

#ExploreEarth#d31BucketList



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2183274098358052/?type=3>

## Ad. D9

The Inca Trail in the Andes Mountains is by far the most famous trek in South America and is considered to be one of the top 5 treks in the world. The trail manages to combine beautiful mountain scenery, lush cloud-forest, subtropical jungle and a stunning mix of Inca paving stones, ruins and tunnels with Machu Picchu the lost city of the Incas as the final destination of the trail which makes this trek one of the most rewarding ones around the world.  
#D31Adventures #Adventuretravel #Jointhetribe #ExploreEarth  
#D31BucketList



<https://www.facebook.com/Destination31/photos/pb.100080117134202.-2207520000./2218857018133093/?type=3>