

How Do You Promote Tourism during the Outbreak of a Pandemic? A Multimodal Discourse Analysis of Egypt's 2020 Tourism Promotional Film

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Abstract

The outbreak of the Covid-19 pandemic in 2020 has presented a serious blow to the world economy including the tourism sector. Countries, like Egypt, where tourism is regarded as one of the primary sources of national income were negatively affected by the pandemic. However, in Egypt this was faced with an official marketing campaign. This paper examines the official promotional film of Egypt entitled '*An experience of a lifetime! Same Great Feelings*', issued in June 2020 by the Egyptian Tourism Promotion Board and sponsored by the Egyptian Ministry of Tourism to promote inbound tourism after the outbreak of the Covid-19 pandemic. The research draws on Kress and Van Leeuwen (2006) Visual Grammar Theory to examine how new

meanings are constructed along with traditional marketing discourse through the interplay between both verbal and non-verbal language, specifically visual semiotic resources. The study utilizes the three levels of visual meaning: the representational, the interactive and the compositional functions. Findings indicate that the challenges presented by the pandemic called for a new type of discourse that emphasizes the presence of precautionary measures such as social distancing and sanitization in addition to the traditional discourse of promoting tourism.

Keywords: Multimodality, Visual Grammar, promotional tourism films, advertising discourse

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1. Introduction

1.1 Context of the Study

The COVID-19 pandemic has brought multiple challenges for the world economy in general and the tourism sector in particular. Tightened International travel restrictions, quarantines, curfews and safety precautions such as the need of social distancing following the first wave of the pandemic in the early 2020 resulted in reductions in inbound tourism. Egypt, with tourism as one of its leading economic sectors, hitting an estimate revenue of USD 12.6 billion from the tourism industry (4.2% of GDP) in 2018/19, was also negatively affected by the virus. However, with the re-opening of international flights and to face this massive challenge, the Egyptian Tourism Promotion Board released a marketing campaign to relaunch inbound tourism. Egypt's 2020 promotional film relied heavily on semiotic resources more than verbal language to attract tourists which makes Kress and Van Leeuwen's (2006) model fits the analysis.

For years, discourse studies have primarily focused on meanings constructed through the verbal medium of language discarding the role played by other semiotic modes, like visual cues and music in construing meaning. Prominent scholars have devised various frameworks to examine verbal language (e.g., Chilton, 2005; Fairclough, 1995; Van Dijk, 1997) which were widely used by discourse analysts for explaining power relations as manifested by language. However, recent years have witnessed a growing interest in how meanings are construed through combining verbal language to other modes of non-verbal

language or semiotic resources, such as visual cues. Machin and Mayr (2012) state that "Meaning is generally communicated not only through language, but also through other semiotic modes" (p.6). Many scholars started analyzing print ads, posters, political speeches, political cartoons, movies, etc. from a multi-modal perspective (e.g., Helland, 2018; Lirola, 2016; Michelson & Álvarez Valencia, 2016; Oyebode & Unuabonah, 2013; Rubio, 2018)

1.2 Aim of the Study

Tourism promotional films depend on establishing a mental image of a destination prior to a tourist's visit. These messages and meanings are passed on a multimodal level, using dynamic visuals, capturing music and persuasive language (Poonia & Chauhan, 2015). The current study is a qualitative research that aims to examine how semiotic resources, specifically visual cues, are utilized along with verbal language to construct representational, interactive and compositional meanings using Kress and Van Leeuwen (2006) theory of Visual Grammar. This aim is achieved by analyzing the ways semiotic resources are utilized in Egypt's 2020 official tourism promotional film entitled '*An experience of a lifetime! Same Great Feelings*', that promotes Egypt's inbound tourism at the wake of the Covid-19 pandemic to generate meanings and messages. The study also examines the impact of the Covid-19 pandemic on the ways visual cues are employed to construct new meanings that arise from the crisis.

1.3 Research Questions

This research aims at answering the following questions:

1. How are meanings constructed through semiotic resources in Egypt's 2020 official tourism promotional ad '*An experience of a lifetime! Same Great Feelings*' on the representational, interactive and compositional levels?
2. How are meanings constructed through verbal language in the promotional ad?

1.4 Significance of the Study

Due to the scarce number of MDA studies that examine dynamic tourism in general and tourism promotional videos in specific, this study attempts to fill in the gap in the present literature by highlighting how dynamic tourism discourse, such as films and videos, combines visual cues along with verbal language to create a mental image of cities and countries to promote tourism through examining Egypt's 2020 tourism promotional film. The study also highlights the impact of the Covid-19 pandemic on the tourism discourse and specifically promotional films. Exploring the new meanings and messages that are constructed after the outbreak of the pandemic can add an understanding to how communicative messages can be changed and formulated according to current circumstances.

2. Literature Review

2.1 Multimodal Discourse Analysis (MDA) in Advertising

Implementing visual modes in modern communication has gained great momentum. In the age of technology, visuals and other modes of expression have become part and parcel of different discourse. Multimodal Discourse Analysis (MDA) is a rapidly developing field of study since the early 1990s. It takes discourse analysis beyond the traditional analysis of verbal language to include other semiotic resources, such as "image, writing, layout, music, gesture, speech, moving image, soundtrack,

and 3D objects" (Kress, 2010, p.79). It examines how multimodal discourse is structured through various semiotic resources (O'Halloran, 2011). Baldry and Thibault (2006) refer to multimodality as the diverse interplay of several semiotic resource systems in the process of meaning making. In Multimodal discourse, "different semiotic modes...are combined and integrated in a given instance of discourse" (van Leeuwen, 2015, p. 447). Kress and Van Leeuwen (2006, p.24) regard images as "structured messages, amenable to constituent analysis". They view the visual mode as a kind of grammar where visual cues combine to achieve meaning.

Advertising discourse relies on the effects achieved through the working of several modes such as verbal language, visuals and music. Thus, advertising discourse lends itself to MDA. Cook (2001) defines advertising discourse as one that aims at changing the behavior of its viewers and emphasizes that text and visuals, in advertisements, are inseparable in achieving this communicative goal. Goddard (1998) states that the process of marketing products and ideas work through establishing realities that need both verbal and visual language. Visuals, graphs, colors and sound combined with verbal language work hand in hand to pass on the promotional message of advertisements.

One of the widely applied models to examine multimodal discourse is Kress and Van Leeuwen (2006) theory of Visual Grammar which draws upon Halliday's Functional Grammar (1994). The model explains that images, just like language, have grammar structures that can be examined for meanings constructed to reach communicative goals. The model enables researchers to examine potential meanings and messages encoded by visual cues. Machin (2007, xi) praises the model and states:

Just as linguistics offers a more or less precise, systematic methodology for describing and analyzing language, so, drawing on this model, Kress and van Leeuwen have claimed to offer the same for the visual mode, for describing and analyzing visual communication. This would equip us with greater powers to describe what we see rather than referring to the effects of visual elements.

For years, scholars focused mainly on applying MDA to static discourse such as print ads (e.g., Hu & Luo, 2016; Kenalemang, 2021; Lick, 2015). However, there was a growing interest in studying dynamic discourse such as films and promotional videos (Geng & Chen, 2014; Lim and O'Halloran, 2012; O'Halloran, 2004) over the past recent years as a result of its intriguing and complex meaning-making development.

2.2 Multimodal Discourse Analysis of Tourism Discourse

Recent MDA studies of tourism discourse also started focusing on dynamic promotional tourism videos. Wang & Feng (2021) examine the linguistic and visual resources utilized in short videos on Tiktok, a well-known social media platform to rebrand Xi'an, a Chinese city, as both a modern and a historical city. Sukma (2021) investigates the impact of multimodal resources; verbal and visual, employed by the Indonesian official tourism website to promote Indonesia's national identity. As for analyzing promotional tourism films that target Egypt's tourism campaigns, El Masry (2021) examines the promotional tourism film "*This is Egypt*" which was part of Egypt's 2016 tourism marketing campaign. She employs Kress and Van Leeuwen's (2006) theory of Visual Grammar, David Machin's (2010) theatrical framework of analyzing sound and typography and Van

Leeuwen's (2002) taxonomy of color to examine the interplay of various modes of communication such as visual cues, music, typography and colour in constructing the desired promotional message of the film. The thing which proves to be successful in depicting Egypt as a picturesque country with a rich history and a diverse culture.

Ansori & Taopan (2019) apply Kress and Van Leeuwen's Visual Grammar to examine the role played by visual modes and verbal language in constructing ideational and representational meanings in the promotional video "*Wonderful Indonesia*". The study concludes that the verbal language primarily constructs the ideational meanings of persuading tourists to visit Indonesia while visual communication construes conceptual and narrative processes that express meanings related to Indonesia's beauty of nature, diversity of culture, hospitable nature of its locals, in addition to its modernity.

Yao and Zhuo (2018) also apply the theory of Visual Grammar to conduct a multimodal discourse analysis of a promotional video of Hangzhou, a Chinese city. The study indicates that the visual, audio and verbal modes all contribute to the marketing target of the video through constructing a vibrant and glorious image of the city. Moreover, Poonia & Chauhan (2015) analyze two promotional videos of the "*Incredible India*" campaign launched in 2004 and 2013. The study highlights the interplay of semiotic resources in creating certain meanings and messages such as the idea that India is a safe tourist destination for females for promotional purposes.

The previous studies examine only the marketing discourse in promotional tourism films from a multimodal perspective. There are still no studies, to the knowledge of the author, that examine promotional videos of cities and countries from a multi-modal perspective to highlight the impact of the

Covid-19 pandemic on dynamic tourism discourse and constructing new meanings of safety from the pandemic. Thus, the present study aims to fill in the gap in the present literature.

3. Methodology

3.1 Data Description

The promotional film selected for the study is entitled ‘*An experience of a lifetime! Same Great Feelings*’. It lasts for 2 minutes and 16 seconds and is issued by the Egyptian Tourism Promotion Board which is affiliated to the Egyptian Ministry of Tourism after the outbreak of the Covid-19 pandemic in June 2020. The promotional video targets inbound tourism as it aims at giving a boost to the Egyptian tourism sector which has experienced a serious blow following the pandemic. The video emphasizes the safety tourists can find in Egypt through featuring the journey of a couple from the minute they set foot on Egypt until they get on their flight heading back to their homeland. The ad sends a message of assurance to all foreign tourists that Egypt is their haven as they would find all the necessary safety measures and precautions against the spread of the Covid-19 pandemic carried out. Such safety measures are stressed out throughout the ad at the airport, at the hotel, at the restaurant and even while visiting all tourist attractions. Even though the use of verbal language in the promotional ad is kept to the minimum, the non-verbal language and semiotic resources are employed to pass on the message in a powerful manner. The study exemplifies how powerful visual cues could be in constructing influential messages such as promoting tourism during a pandemic. The video went viral when it was first launched and got more than 52 million views on the Egyptian Tourism Promotion Board official page after six months of its first release.

3.2 Theoretical Framework

3.2.1 Visual Semiotic Theory

Kress and Van Leeuwen (2006) state that visuals are powerful tools that construct meanings by providing various representational and communicational functions the same way words do. The theory constitutes three meta-functions that echo Halliday’s (1994) ideational, interpersonal and textual meta-functions of verbal language. In the Visual Grammar framework these functions are renamed as the representational, the interactive and the compositional meta-functions. Visual communication and meanings are established by represented participants and interactive participants and their inter-relations, where represented participants are “the people, places and things ... represented in the image”, while interactive participants are those “in the act of communication ... make images or view them” (Kress and Van Leeuwen, 2006, p. 48).

3.2.1.1 Visual Representational Function

On the representational level, meanings are derived from what the represented participants stand for, how they are related to one another and the actions they carry out. These meanings are represented either through the narrative or the conceptual pattern. Unlike conceptual structures, narrative patterns have a vector or an oblique line formed by represented participants. According to Kress and Van Leeuwen (2006) “when participants are connected by a vector, they are represented as doing something to or for each other”. Narrative structures are either transactional or non-transactional. The former has both an actor and a goal, where the actor is the participant from which the vector is produced and the goal is the what the vector is aimed at. The later, however, has only an actor with no goal. Narrative

structures have different types, but relevant to this study is the reaction type characterized by an eye-line vector which might be transactional or non-transactional involving either a senser, the one who looks, and a phenomenon, the one who is looked at in the first and only a senser in the second. Conceptual processes, on the other hand, are either analytical or symbolic. The former establishes meaning through part-whole structures. Semiotic resources are also analyzed though their symbolic meanings and values.

3.2.1.2 Visual Interactive Function

The interactive function of visual communication is communicated through the relation between represented and interactive participants. This connection between represented participants and viewers is vital in constructing meanings. This can be mainly realized through analyzing three items. First, the image act or the represented participants' direct/ indirect gaze towards viewers, where a direct gaze to the viewers is analyzed as a demand, while an indirect gaze provides information adds meanings. Second, the social distance or the space presented between the viewers and the represented participants, the thing which is determined through the size of the frame, whether close, medium or long shots also contributes to the overall message constructed. Third, the attitude manifested through the camera angle also plays a vital role in construing meanings. The camera angle when horizontal either frontal or oblique conveys meanings different from the vertical camera angle whether the visual is shot from a high or low camera angle.

3.2.1.3 Visual Compositional Function

Meanings are constructed on the compositional level through three patterns: information value, salience and framing.

Kress and Van Leeuwen (2006) state that represented participants could be assigned values according to their placement in the composition horizontally and vertically. An object in a visual can be regarded as more or less important in relation to other items in the same frame based on the emphasis it gets by its positioning, whether it is placed center stage or at the margin, right or left, on top or at the bottom. Foregrounding represented participants or placing them at the background conveys meanings. Utilizing size or color to make certain represented participants grab attention more than others also adds meaning on the compositional level.

4. Analysis and Discussion

4.1 Visual Representational Meaning

The relation between the represented participants in the promotional film is unfolded through the representational meaning. Thus, images are analyzed from two aspects: conceptual and narrative representations.

4.1.1 Conceptual Processes

In the promotional film, meanings are constructed mainly through analytical processes of part-whole structures, where frames from (1) to (6) represent Egypt's ancient history. The Giza Pyramids, one of the world's seven wonders, in frame (1), the great Sphinx in frame (2), the Philae temple in Aswan in frame (3), the temple of Edfu in Aswan in frame (4), the Karnack temple in Luxor in frame (5) and the Amun temple in the Siwa Oasis in Frame (6) all portray the ancient and glorious civilization of Egypt. This intriguing history is emphasized through the Pharos great architecture, temples and monuments that date back thousands of years ago and which are all tourist attractions. Frames from (7) to (9) represent the modern Egypt with its Poetic Nile views, modern

TEXTUAL TURNINGS

Journal of English and Comparative Studies

Department of English

resorts and hotels, breath-taking crystal sandy beaches and mesmerizing reefs and natural reserves. The picturesque Nile River in Frame (7), the peaceful Mediterranean Sea in Frame (8) and the Red Sea resort with its sandy beach in Frame (9) stand for Egypt's outstanding scenery and beaches. All analytical processes are meant to attract

tourists who would want to get '*An experience of a lifetime*' in Egypt as it is mentioned in the promotional film's title. There are also a few symbolic processes like the tree in Frame (10) which stands for life, strength and prosperity.



Frame 1



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6



Frame 7



Frame 8



Frame 9



Frame 10

i. Narrative Process

4.1.2 Narrative Processes

Narrative processes in this promotional film comprise both action and reaction processes. First of all, at the beginning of the ad and for the first 17 seconds, there is a sequence of scenes with visual cues that form narrative structures. Frames from (11) to (23) include action processes with disinfection specialists as the actors in Frames (12), (14), (15), (16), (17), (18), (19), (20), (22) and (23) and disinfectant spray cars as the actors in Frames (11), (13) and (21). They are all transactional action processes with the actors performing the same action which is cleaning and disinfecting vital areas for tourists. The main streets and gates leading to tourist destinations such as the Egyptian Museum, the Giza Pyramids, the great Sphinx, air

planes, airports, shuttle buses, hotel rooms and hotel kitchens are the goals of their actions. The promotional film starts with all these dynamic sequences of scenes and transactional action processes where specialists disinfect and sterilize main streets, facilities, surfaces and indoor spaces at tourist destinations by spraying disinfectants to pass on an important message to foreign tourists which is to emphasize that Egypt is a safe place where all preventive measures to face and confront the spread of the Covid-19 pandemic are carried out. Main streets, facilities and tourist attractions are portrayed as being sterilized to highlight the Egyptians' will to preserve tourists' health and safety by providing a safe environment to tourists. The fact that all these action processes are carried out at night signifies that all preventive measures are already taken before the arrival of tourists.



Frame 11



Frame 12



Frame 13



Frame 14



Frame 15

TEXTUAL TURNINGS

Journal of English and Comparative Studies

Department of English



Frame 16



Frame 17



Frame 18



Frame 19



Frame 20



Frame 21



Frame 22



Frame 23

Frames (24) through (31) are non-transactional action processes represented in dynamic scenes to highlight some of the thrilling activities that tourists can experience during their visit to Egypt. Water sports in frames (24) and (25), walking on a marina to enjoy the sunset in frame (26), horse riding in frame (27), enjoying a Bedouin's party with the local residents in frame (28), going on safaris as in frame (29) and finally

experiencing the Egyptian cuisine and enjoying the stay at modern resorts in frames (30) and (31) are all action processes that depict the amount of enjoyment tourists can experience in Egypt. The processes are also intended to market for inbound tourism through creating a bond with the viewers by passing on the positive emotions that they can have in Egypt.



Frame 24



Frame 25



Frame 26



Frame 27



Frame 28



Frame 29



Frame 30



Frame 31

4.2. Visual Interactive Meaning

Visuals also convey interactive meanings through portraying the relation between represented participants or between represented and interactive participants. As for the interactive meaning, it is realized in this film through the image act, social distance and attitude.

4.2.1. Image Act (gaze)

The gaze of some represented participants adds meaning to the ad. The direct gazes in frames (32), (33) and (34) are meant to establish a connection with interactive participants. They seem as a demand from the represented participants to the viewers to come and visit Egypt and enjoy their stay there. The cheerful smile on the tourist's face in frame (32) reflects how much delighted and thrilled she is in Egypt which goes hand in hand with the marketing aim of

the film. The smiles on the local residents' faces in frames (33) and (34) also reveal the Egyptians' warmth, friendliness and hospitable nature. Their direct gazes help to establish a connection between them and the viewers who are invited to share the oriental experience of local singing and dancing.

The indirect gazes in frames (35) through (41), however, offer information to the viewers. The female officer's gaze at the tourists in the airport in frame (35) informs the viewers of the professionalism of Egyptian officers who check the tourists' official documents upon their entry. The fact that she, just like the tourists, puts on a face mask and wears gloves stresses the idea that all the precautions against the spread of the covid-19 virus are taken seriously. The choice of a female officer also insinuates that Egypt encourages gender equality. The tourist's gaze at the clear sky with a smile on

TEXTUAL TURNINGS

Journal of English and Comparative Studies

Department of English

her face in frame (36) informs viewers of the peacefulness, relaxation and serenity they will experience in Egypt. The tourists' gazes at the landscape and their cheerfulness in frames (37) and (38) inform the viewers of the joyful time tourists spend in Egypt. The indirect gazes of the represented participants in frames (39), (40) and (41) help to depict Egypt as the country of love. In frame (39), the couple are depicted as being romantically

in love during sunset through their gazes. In frames (40) and (41), the tourists enjoy each other's company while directing their gazes to their mobile phones, to take selfies in front of the Egyptian museum in frame (40) and to enjoy their trip photos while being on the airplane on their way back to their homeland in frame (41). All are meant to provide information regarding the great time tourists can enjoy in Egypt.



Frame 32



Frame 33



Frame 34



Frame 35



Frame 36



Frame 37



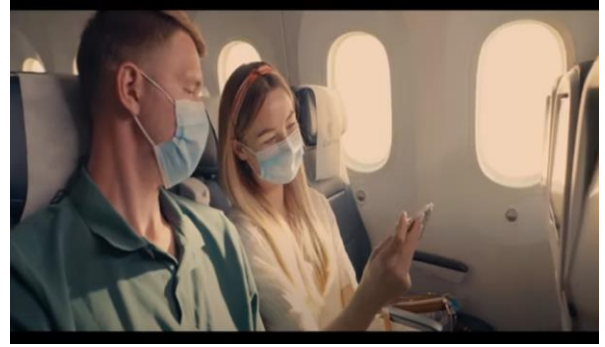
Frame 38



Frame 39



Frame 40

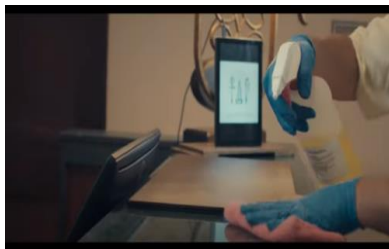


Frame 41

4.2.2. Social Distance

The social distance or amount of space between the viewers and the represented participants in the scenes, represented by the size of the frame whether close, medium and long camera shots also adds an understanding to the promotional film. Most of the scenes that depict Egyptian monuments and tourist attractions as the main represented participants as in Frames (1), (2), (3), (4) and (6) are long shots to show the beauty, vastness and greatness of ancient Egyptian monuments and architecture on the one hand and to give a panoramic view of them and thus make them more appealing to viewers to serve the marketing purpose of the ad on the other hand.

Close shots are utilized in other scenes though to bring viewers close to the action. Frames (42), (43) and (44) are all close shots where sanitizer sprays are the foregrounded represented participants. This helps viewers identify with the main actions taking place which are cleaning and sanitizing all surfaces at all times to ensure tourists' well-being. This again emphasizes the Egyptian tourism sector's strict abidance by precautionary measures to face the spread of the Covid-19 virus and sends a message of assurance to the interactive participants that Egypt is committed to protect tourists against the virus. Close shots like frame (45) are also used to get the interactive participants close to the represented participants' interesting experience.



Frame 42



Frame 43



Frame 44



Frame 45

4.2.3. Attitude

The attitude or the camera angles chosen to display represented participants also play a role in passing on the promotional message of the film. The majority of scenes taken from a horizontal angle are frontal, not oblique as in frames (46), (47) and (48) to involve viewers in the action. In frame (46), the angle is frontal to show three transactional action processes clearly. The tourists arrive at the hotel and someone provides the female tourist with a hand sanitizer, another measures the male tourist's temperature and a third sprays their luggage

with disinfectants. All three local officials are also wearing face masks. This conveys the meaning that tourists would be kept safe during their visit to Egypt as all the necessary precautions against the spread of the virus are being taken care of. In frames (47) and (48) the viewers are involved in the journey taken by the tourists across Egypt. This gives viewers the feeling that they are included in this journey themselves and therefore help them relate to what they watch on the screen. Vertical angles are also employed as in frame (49) to depict the great Sphinx as a mighty and powerful structure that embraces tourists in its vicinity.



Frame 46



Frame 47



Frame 48



Frame 49

4.3 Compositional Processes

In this promotional film, the compositional meaning is realized through value and salience. Values are assigned to represented participants based on their placement in the composition. For instance, the ancient Egyptian monuments in frames

(1) through (6) are all placed center stage to attract the viewers' attention to their greatness. In addition, the famous golden mask of King Tut in frame (50) is placed on the left which signifies 'the given', but it is presented in the foreground and occupies a space in the frame to emphasize its might and value. The smiling tourists are placed at the

center stage to give them special attention. The focus on how the tourists are thrilled with the experience is therefore emphasized. The sea turtle in frame (51) is chosen to occupy the whole frame to draw the attention to how

marine life is preserved in Egypt and therefore emphasize the thrilling experience tourists can have through water sports like diving and snorkeling.



Frame 50



Frame 51

4.4 Verbal Analysis

Even though the use of verbal language in this promotional film is kept to the minimum, there are few scenes that utilize verbal language to complement semiotic resources as in frames (52) through (55). Frame (52) depicts a sign with the phrase “SANITIZED DIVING MASKS”. The word “sanitizer” is repeated in both frame (53) and (54). Frame (53) pictures a tray in a hotel room with tissues, face masks and a sanitizer, while frame (54) presents a freshening juice with the sanitizer next to it. All three frames are close shots that employ verbal language to support the semiotic resources used throughout the promotional video to stress the idea of the Egyptian’s strict abidance by all the precautionary measures to face the covid-19 virus. The words are typed in caps in frame (52) to emphasize this meaning.

In frame (55), verbal language is also employed to sum up the promotional message of the film which is one that encourages foreign tourists to spend their summer vacation in Egypt. The phrase “where it all begins” alludes to the ancient Egyptian civilization that started at the dawn of history, the thing which attracts tourists to explore this culture as even the letter “t” in the word Egypt is written in a way that resembles Egypt’s key of life, or the ancient Egyptian hieroglyphic symbol which stands for life to emphasize that Egypt is the source of life. The phrase “same great feelings”, on the other hand, is meant to assure tourists that the pandemic will not negatively affect their visit to Egypt as they would experience the “same great feelings” that tourists had experienced before the pandemic.



Frame 52



Frame 53



Frame 54



Frame 55

5. Findings and Conclusion

This research draws on Kress and Van Leeuwen’s theory of Visual Grammar to examine how meanings are constructed in tourism promotional films through both verbal and non-verbal language. The study also investigates the new messages emphasized in tourism promotional films after the strike of the Covid-19 virus world-wide. The study analyzes Egypt’s 2020 tourism promotional film which targets inbound tourism after the first wave of the Covid-19 pandemic hit the world in 2020. The interplay between the visual and the verbal modes manage to depict Egypt as a great country with a glorious ancient history, unique civilization and beautiful landscape and at the same time a safe haven where all precautionary measures to protect tourists against the pandemic are taken. Through a multi-modal analysis of the promotional film under study, it is evident that there are two main communicative messages in this tourist promotional film. The first is the traditional

marketing one where visual cues are employed on the representational, interactive and compositional levels to shed light on the many tourist destinations in Egypt where tourists can get “an experience of a lifetime” and the various activities that they can enjoy to make it more appealing to the audience. This ranges from visiting historical destinations, ancient monuments, museums, sandy beaches to enjoying marine activities, safaris, oriental activities with the local residents, etc. The second message passed on through semiotic resources and verbal language, however, is more related to the crisis which has negatively impacted the tourism sector world-wide and that is the Covid-19 pandemic. The film features the Egyptian government’s efforts to strictly follow all precautionary measures against the spread of the Covid-19 virus to instill feelings of safety and eventually restore confidence in Egypt as a safe destination for tourists where they can experience the “same great feelings” that they have experience before the advent of the Covid-19 pandemic.

On the representational level, both conceptual and narrative processes are employed to provide meanings. First, tourist destinations are portrayed to stand for the ancient and modern Egypt. Second, non-transactional action processes are employed to display the array of interesting activities that tourists can carry out. Action processes are also employed to emphasize one of the two main communicative messages in this film which is assuring the safety of all tourists through displaying all the precautionary measures taken, such as the necessity of putting on face masks, the presence of hand sanitizers everywhere, spraying all tourist attractions with disinfectant, etc. The interactive meaning is realized through image act, social distance and attitude. The analysis of image act shows that both direct and indirect gazes are employed, first to link the viewers to the represented participants in the former through the represented participants' demand to the viewers to come and join them in Egypt and to offer the viewers information regarding the peacefulness, joy and serenity that tourists would experience there in the later. As for the social distance analyzed, monuments and modern tourist destinations such as beaches are mainly portrayed through long shots to give a panoramic view and to give them a sense of vastness and greatness,

while medium and long shots are mostly used with represented participants to get them closer to the viewers. On the compositional level, value and salience are utilized to add meaning to the film. Represented participants are assigned values based on their place in the composition. Tourist destinations and important actions are placed center stage to give them more attention. Also, bringing items to the forefront is used to highlight significant items and actions. All these meanings are also conveyed through the verbal language employed in the promotional film, first by repeating the word "sanitizer" which emphasizes the safety message and second through the campaign's slogans "An Experience of a lifetime", "Egypt, where it all begins" and "same great feelings" which sum up all the messages communicated through the visual mode. However, employing semiotic resources to pass on marketing messages after the Covid-19 crisis still needs further research. It should be noted that this study only focuses only on analyzing the visual semiotic mode, along with the verbal one in constructing promotional messages. Examining other modes such as music is recommended for future research as they can add more understanding to the communicative messages provided.

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