

## MULTISEMIOTIC RESOURCES FOR PERSUASION IN TOURISM ADVERTISEMENTS: A DISCOURSE PERSPECTIVE

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This article investigates the persuasive and expressive potential of multisemiotic means and strategies within tourism advertising discourse. The study aims to explore how the interaction of verbal and visual elements contributes to the effectiveness of promotional messages by appealing to the recipient's emotions, imagination, cultural awareness, and decision-making. Tourism advertising, as a form of mass communication, frequently employs a combination of linguistic tools (evaluative vocabulary, imperatives, metaphor, hyperbole, and code-switching) and visual resources (composition, culturally loaded imagery, etc.) to achieve communicative goals such as attracting attention, generating interest, and encouraging action. The paper adopts a multimodal discourse analysis approach to identify how these semiotic modes work together to construct meaning and influence the target audience. Particular emphasis is placed on the semiotic principles of authenticity, semiotic economy, and cohesion, which guide the integration of textual and visual components into a coherent message. The study analyses a selection of tourism advertisements to reveal how verbal and visual codes function synergistically to enhance persuasive appeal. By focusing on specific cases that illustrate culturally embedded messages, identity-building techniques, and emotional appeals, the article demonstrates that multimodality not only enriches the communicative value of advertising but also fosters a stronger sense of connection between the product, the brand, and the potential consumer. The findings may contribute to further research on semiotics, advertising linguistics, and cross-cultural marketing communication.

## МУЛЬТИСЕМІОТИЧНІ ІНСТРУМЕНТИ ВПЛИВУ В ТУРИСТИЧНІЙ РЕКЛАМІ: ДИСКУРСИВНИЙ ПІДХІД

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### Ключові слова:

мультимодальність,  
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і персуазивність, засоби  
мовленнєвого впливу,  
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повідомлення, мова  
туристичної індустрії,  
топоніми.

У статті досліджується переконливий та експресивний потенціал мультисеміотичних засобів і стратегій у рекламному дискурсі туристичної сфери. Метою роботи є з'ясування того, як взаємодія вербальних і візуальних елементів сприяє ефективності рекламного повідомлення, апелюючи до емоцій, уяви, культурної обізнаності та поведінкових реакцій реципієнта. Туристична реклама як форма масової комунікації широко використовує комбінацію мовних засобів (оцінна лексика, імперативи, метафора, гіпербола, змішування кодів) та візуальних ресурсів (композиція, культурно марковані зображення тощо) для досягнення комунікативних цілей – привернення уваги, зацікавлення й мотивації до дії. У дослідженні використано методи мультимодального аналізу дискурсу з метою виявлення, як різні семіотичні модули взаємодіють для побудови значення та впливу на цільову аудиторію. Особливу увагу приділено семіотичним принципам автентичності, економії та когезії, які забезпечують узгодженість вербальних і візуальних складників у межах цілісного рекламного повідомлення. На прикладі добірки рекламних матеріалів проаналізовано, як мовні та зображальні коди взаємодіють у досягненні персуазивного ефекту. Дослідження показує, що мультимодальність не лише збагачує комунікативну цінність реклами, а й сприяє формуванню глибокого зв'язку між продуктом, брендом і потенційним споживачем. Отримані результати можуть стати основою для подальших досліджень у сфері семіотики, рекламної лінгвістики та міжкультурної маркетингової комунікації.

### The statement of problem and literature review.

The study of the emergence and functioning of multimodality is one of the leading trends in modern linguistics. Various aspects of this issue are discussed in the studies related to discourse and communication. The role of multimodal research in understanding human communication is highlighted in [Jewitt, Bezeemer, & O'Halloran 2025]. The authors argue that language plays different roles depending on the cultural background of the interlocutors and the communicative context. A valuable complement to this study is the discussion of multimodal competence in relation to digitalization and other social changes affecting various discourse environments [Bonsignori 2022]. While multimodality is present across a wide range of creative genres in mass media communication, the interplay of words and images is particularly prominent in advertising, where figurative language significantly shapes the discourse [Sobrino 2017]. The persuasive

multimodal appeals of advertising are especially notable in television commercials [The Multimodal 2013] and travel advertising industry [Francesconi 2014]. Despite the growing scientific interest in communication processes, the role of multimodal means and their argumentative potential in mass communication, advertising in particular, remain unresolved.

*The relevance of the research* is determined by the fact that contemporary humanitarian thought focuses on language as an adaptive system shaping the cultural-semiotic component of social consciousness. In their studies, linguists are shifting from structural descriptions of language to various types of social contexts in which language develops and functions.

The purpose of the article is to address multisemiotic nature of tourism advertising and analyse a set of means used to enhance expressivity and persuasion. The second objective is to examine particular cases of adverts integrating visual and verbal means.

*It is hypothesized* that the multisemiotic nature of advertising manifests in several ways: firstly, contemporary adverts and commercials creolize visual and verbal codes to enhance their impact on recipients; secondly, they employ signs from different languages to capture the audience's attention and appeal to individuals of diverse linguistic and cultural backgrounds. Therefore, we suggest that multimodality and multilingualism are two key features of creolized texts that underpin their multisemiotic nature.

*Data and methods.* The data including 35 creolized advertisements selected from mass media published and Internet sources, were subjected to multimodal discourse analysis and examined with the help of contextual and interpretational methods to identify the communicative meanings realized in the advertising, as well comparative analysis to establish common and distinctive features of specific advertising texts, and content analysis for the interpretation of advertising texts.

**Results and Discussion.** One of the types of modern mass communication is advertising, which effectively transmits information from the seller of goods or services to the consumer. Advertising discourse is integrated into various spheres of social life and, through them, into a wide range of thematic discourses, including the field of tourism. Tourist advertising discourse can be defined as a communication process that results in an advertising product – a message about a tour, trip, vacation, historical sights, and other tourist attractions.

Tourist advertising discourse is aimed at shaping the company's image, attracting consumer attention, stimulating interest in travel, and eliciting a positive response from the recipient of the advertisement. These objectives are achieved through various means: printed advertising materials (such as travel guides and brochures) as well as online resources (blogs, forums, websites). Efficient discourse, particularly in tourism advertising, should adhere to several key principles: conciseness, precision, and logical cohesion.

The principle of conciseness maximizes the informativeness of advertising by conveying as much information as possible in the minimum amount of form. For example, New Zealand cruise advertisements provide comprehensive details about departure dates, the duration of cruises, prices, and types of boats used (Figure 1).



**Figure 1. The Principle of Semiotic Economy in Advertising (An excerpt from a NewZealandCruises.com advertisement**

[NewZealandCruises 2025])

This principle of conciseness in advertising aligns with the principle of semiotic economy – that is, the strategy of using the minimum of semiotic means within a limited space to achieve the maximum of communicative impact. The efficiency of expression, contextual reliance, and cognitive cost-effectiveness for recipients are achieved through the creolized diversity of semiotic means, including linguistic text and visual imagery – such as variations in fonts and colours, the use of numbers, capitalization, and punctuation. The compactness of the utterance manifests through the use of extended attributes (*5-night New Zealand cruise*), participial constructions (*cruise starting*), and ellipsis such as the omission of the article (*[a] 5-night New Zealand cruise*), the subject (*[It] departs*), and the preposition (*[on] April 7*).

The principle of precision allows an additional focus on important details. For example, touristic destinations or routes when specified by the certain toponyms prevent geographical disorientation in the recipients of the advertisements. Consider the case of “*Things To Do In Kaikōura NZ*” (*The South Island's Newest Zipline Tour*) [EcoZip Adventures, 2025], in which the toponym *Kaikōura* is used to point to *South Island*. In this advertisement, the semiotic strategy of code-mixing reflects the seamless blending of two languages – English and Māori – within the single utterance. In this case, the use of the Māori place-name goes beyond geographical reference and signals a bicultural identity shared by advertisers and customers, while also reflecting indigeneity and a sense of national pride.

Aligning with the semiotic principle of authenticity, the strategy of code-mixing brings manifold benefits to advertising, such as meaning enrichment, demonstration of cultural awareness and inclusivity, expression of modernity and cosmopolitanism within the global community, as well as increased expressivity, humour, and emphasis: “*While other people are reading their morning paper at Heathrow können Sie die Zeitung in Hamburg lesen*” (*British Airways*) [Goddard, 2002, p. 29]. The well-balanced amount of English and German components in the text iconically encodes cultural balance (further discussed in [Kozlova, 2020, p. 275]) and reflects cosmopolitan identity. The code-switching in the advertisement clearly appeals to the globally minded and mobile audience. In addition, the code-switching between two languages is used strategically to create an impression of cultural and linguistic competence in the audience, while also ironically highlighting the contrast between ‘them’ (*other people*) – still waiting to depart from Heathrow – and ‘you’ (*Sie*), who have already arrived in Hamburg.

Humour based on contrasts and oppositions is a common technique in the advertising industry “*As you say goodbye to Ramsay Street, get ready to say G'day to Australia!*” (*Tourism Australia*) [Best Ads, 2025]. Thus, efficiency, speed, and reliability emerge as the



core themes implicitly conveyed in the advertisement. Ideas which are suggested but not directly communicated guide the audience's attention, subtly directing it toward specific concepts, ideologies, and policies.

Apart from the attention-control strategy, the semiotic principle of authenticity contributes to the multimodal emphasis created by the combination of multilingual text and visual imagery. For example, in the advertisement for tours to Ayers Rock (Figure 2), the advertisers prioritize multilingual references to the tourist landmarks, such as the English *Ayers Rock* and the Australian Aboriginal Western Desert Language *Uluru*, or the English *the Olgas* and *Kata Tjuta* in Australian Aboriginal Language). The shift from the visual image of Ayers Rock at the top of the multilingual text below expands and deepens the message.



This tour from Ayers Rock Airport and Ayers Rock Resort visits all the same sites as our legendary 3 day tour like Uluru (Ayers Rock), Kata Tjuta (The Olgas) and Kings Canyon.

**Figure 2. The Principle of Semiotic Authenticity**

(An excerpt from a Mulgas Adventure advertisement [Northern Territory, 2025])

The principle of logical cohesion in advertising ensures internal linkage within the verbal text and unities it with the visual component. As a result, the verbal and visual imagery are harmonized to convey a single, coherent concept. For instance, the *Middle-Earth Itineraries* tour offers its customers to remove the border between the real and the unreal (Figure 3).

The Lord of the Rings  
filming locations

Step into another world and visit the many  
Lord of the Rings filming locations. Make  
Middle-earth™ a reality. Find out more.



**Figure 3. The Principle of Semiotic Compliance**

(An excerpt from a 100%Pure New Zealand advertisement [100% Pure 2025])

The effect of the integral fairy-tale concept is achieved through textual continuity by several means. First, lexical iteration is employed through the contextual clustering of words related to the lexical field of 'Fantasy' ("*another world*", "*Middle-earth*"). Second, the text features a sequence of imperatives expressed by action-oriented verbs denoting movement, creation, and discovery ("*Step ... visit ... Make ... Find out ...*").

A striking visual image complements the verbal text, merging fantastical elements such as a hobbit house with realistic ones like the green grass and the flowers. The text and the image of the advertisement are creatively combined to achieve multiple pragmatic goals. To begin with, the connection between language and visual imagery is complementary, supporting the interpretation of the advert. In addition, the illustration represents the culmination of the verbal image, constructing a temporal-subordinate relationship, as in the implied structure: '*when ... then*', that is '*when you step into another world of the Lord of the Rings location, you will discover fantastic views*'. Finally, the placement of the image to the right of the text can be interpreted metaphorically by the participants in the multimodal advertising discourse as representing 'arrival at the destination', visually fulfilling the expectations set by the verbal context. Therefore, the principle of logical cohesion in multimodal advertising aligns with the semiotic principle of compliance, ensuring consistency between verbal and visual components to convey a unified communicative intent.

In multimodal advertising discourse, various techniques are used to shape audience's perception and influence their responses or choices. These include argumentation and persuasion strategies, combined with pragmatic linguistic tools and cultural or contextual references, which function together to guide the recipient's interpretation and reaction. Communicative strategies of argumentation and persuasion oriented toward the addressee include, among others:

- appeals to action and consumer engagement, such as encouraging the purchase of services ("*The first catch of the day is yours*", "*We've saved the First Run for You!*" (Tourism Australia) [Best Ads, 2025], where the possessive pronoun yours and the personal pronoun you contribute to the personalization of the message);
- construction of a positive evaluative frame through lexis containing inherently positive semantic features ("*incredible* experiences that await ... across the Tasman", "*a highly sought-after destination*" (Tourism Australia) [Best Ads, 2025]);
- elicitation of trust through verbs of perception ("*feel new*"), cognition ("*explore 14 feature destinations*", "*find ... attractions*"), and volition or movement and interaction ("*Come Celebrate the Game*", "*take advantage* of exclusive travel access to Australia", "*enjoy* all of the experiences and destinations") (Tourism Australia) [Best Ads, 2025];

– expressive impact achieved via metaphor (“*Be the first to walk our red carpet*”, i.e. ‘the red soil of Australia’, “*Our Country is Waiting*”), hyperbole (“There is *nothing like* Australia”, “Australia *has Everything*. Except You!”), “*human experience evident in every shot*”), epithets (“*authentic* and *honest* experience”, “*iconic locations*”, “*showcase* landmarks and experiences”, “*epic* holiday”), comparison (“*deliver the most original and memorable holiday you’ve ever had*”), and abbreviation (“*8D* escapes”, i.e. ‘eight-day escapes’) (*Tourism Australia*) [Best Ads, 2025];

– instill of unique experience and sense of cultural belonging through the use of regionalisms (“*Come and Say G’day!*”, “*The Outways*”, “*It’s all Good Down Under*”), colloquialisms (“*Knockout*”, “*Bring the ‘Wow’ to the World*”), expressive abbreviations (“*Tune into Aus*”), and other cultural markers (“*Visit the set of Dundee: son of a legend 90*” (*Tourism Australia*) [Best Ads, 2025].

**Conclusions.** Multimodal advertising discourse is created to facilitate communication between advertisers and consumers of tourism-related goods and services. The communicative process is carried out through a

complex set of means that includes various tools for generating a pragmatic effect – particularly expressive-emotional impact, evaluative orientation, argumentation, and suggestion. Each component is carefully selected based on the chosen strategy and is employed with a specific aim: to attract attention, generate interest, create desire, and prompt the recipient to take an action. The verbal and visual aspects are interrelated and exert a powerful influence on the target audience. In the verbal part of the advertisement, elements of influence may include wordplay and the combination of associative and logical components. The use of visual tools – such as special fonts, color schemes, and images – not only draws consumer attention but also affects their mood, impressions, decisions, and behavior. Communicative strategies of argumentation and persuasion in advertising align with the principles of multimodal text construction and correspond to the semiotic principles of economy, authenticity, and cohesion.

*Further research* should focus on the analysis of interactions between various multimodal resources in the effective construction of text-image advertisements and related communicative genres.

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