СЪВРЕМЕННИ ПРЕДИЗВИКАТЕЛСТВА ПРЕД ТУРИЗМА

CONTEMPORARY TOURISM CHALLENGES

ВЫЗОВЫ СОВРЕМЕННОГО ТУРИЗМА

DESAFÍOS CONTEMPORÁNEOS EN EL TURISMO

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СЪВРЕМЕННИ ПРЕДИЗВИКАТЕЛСТВА ПРЕД ТУРИЗМА

СБОРНИК ДОКЛАДИ ОТ МЕЖДУНАРОДНА НАУЧНА КОНФЕРЕНЦИЯ
12 МАЙ 2022 ГОДИНА

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THE LINGUISTIC DISCOURSE IN THE IMAGES OF TOURISM ADVERTISEMENTS

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Abstract: Tourism ads have always been a tool used by travel agencies to boost their itineraries. All marketing material has evolved in response to changes in consumer behavior, and the creation of these texts. This study presents a descriptive and qualitative analysis that reveals the new prospects of a linguistic construction that accepts other signs along with the word to persuade this audience. This study approach is based on discursive multimodality theory and qualitatively analysed documents that detail the aspects which support this theory. The study starts with documents from the 20th century, progressing in complexity about the texts, ad formatting, and the information presented, then analyses a 21st-century ad, that is rich in visual information, showing that in the age of digital media, the word has become linked to new styles of "linguistic discourses" that communicate more widely and dynamically, and ensure greater success in the attempt to attract new customers. The results of this study lead to the comprehension that advertising has evolved with the introduction of new elements of communication since the twentieth century, and they continue to be more and more susceptible to interaction due to their multiplicity of languages. It involves and persuades in higher proportion, who presents greater textual evolution capacity, considering the various communication signs.
Keywords: Written Language; Image; Digital Media; Tourist Destinations.

Introduction

Ads for tourist itineraries on social platforms such as Instagram, Facebook, YouTube, and blogs present the need for research into the text impact on a person's decision to visit certain places. The target market and the best way to lead them to the advertised destination should be held when building this discourse. On this basis, since words have persuasive power, aesthetics and semantics can be advantageous. The aspects engaged to attract this target audience's interest must be as crucial as the actions to seduce them. Due to the spread of digital media and the ability to get information in real-time about any attraction, this is a case of using creativity to persuade others to choose the itinerary presented. This study aims to analyse how words and images in digital media have boosted the search for tourist destinations.

Development

Before the Internet and the immediate reach it provides for any information, the tools used by travel agencies to persuade potential buyers were oral and written discourses (through

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pamphlets) and videos that focused on presenting the itineraries.   Nowadays people are hunting for the routes that are all the rage according to postings on digital platforms through their influencers, who instill in others the desire for experiences they have enjoyed. By doing so, it is considered that everything presented as perfect, turns out to be internalized as the best tour itinerary.

"[...] *a* narrator who tells the story; there is before him a reader who realizes it. At this level, the reported events do not count; but the way by which the narrator makes us know them" (MARTINEZ 2008). It becomes clear that the tone and aesthetics with which discourse is produced, have a far greater impact on the target subjects of these ads, whether written or virtual, than the places themselves or anything they have to offer. Once again, language permeates the imaginary of the interaction subjects as a tool capable of enhancing or changing the choice for a particular itinerary.

To affect today's interlocutor, written language must be objective, easy to read, and present terms that highlight the essential attributes of the place. Less is more, which means that the shorter the ad, the more readers it will attract. The use of an image can communicate better than a bunch of words. This was in contrast to earlier travel narratives, which were long "agreements," with extremely sophisticated language and a plethora of details, limiting comprehension to the cognitive capabilities of the readers. There is neither space nor audience for such discourse in times of "lightheartedness" with conventional aesthetics in virtual interaction environments.

Another category of interest in this analysis is the social media discourse (YouTube, Instagram, Blogs, and Facebook). This one brings with it other contributions that end up favoring this modality as one of the most used lately to communicate, persuade, and sell tourist itineraries. The audience that consumes this content cannot be classified with labels that establish paradoxes such as: young x old; the more or less-advantaged one; with greater or lesser cognitive abilities, among many others, since everyone is in equal status in the environment where this type of communication/discourse is established.

In this "sale" space for the idea of the perfect place, the use of images through videos can be compared to the dichotomy: synchrony x diachrony in the study of linguistics, where the video recorded and presented later on would stand for a scope in a certain time/space about the script and video broadcast in real-time, enabling interaction with the interlocutor, it would represent a diachronic experience, as it would be subject to context change at each video made in the same environment at different times.

The intersection point among the three types of discursive modalities is the use of communication: word, orality or the static image (photos) and mobile (video), as persuasion elements in the interlocutor's choice for an itinerary that, once, should delight for the beauty and culture that it could offer to those who seek such experience, and now, it persuades by the discourse presented in these marketing platforms; by the number of readers and accesses that these modalities show; by the relevance and virtual image of those who have experienced the place and manage to instill in the other one the desire to be in the same places and try the experiences said to be the best.

It is noted that the influence of these discourses has changed even the priority that, at this moment, is no longer to know new places considering only the individual's will; it is to show to the other interlocutor that one can live places/experiences that add status to the dissemination of the whole content produced during the visit.

This modification in consumer behavior may be related to a change in the conception of the ads for these itineraries. Before, they were linear texts, and with few visual resources; with the spread of social media, the texts have become multimodal, contributing to these "readers" (with new interaction habits) enjoying a more dynamic experience with the content that starts to have different communication contexts. The ability to materialize the discourse through images, vídeos, and real-time interaction inevitably result in a more demanding consumer about the ads, which, on the other hand, does not accept only the written text. The concept of text is also evolving and starting to include other modalities and signs, allowing for discursive multimodality.

According to Moraes (2007), the construction of a text is increasingly based on the combination of writing and image, keeping an almost inseparable relationship. This feature leads to the comprehension that every linguistic practice (whether it uses the written word or not) has the "status" of text. The virtual communication environment and the interaction of individuals are directing and changing several behaviors, but in this study, we will focus on what concerns the language of these tourism ads.

Based on Luna (2002), the distinct registers of language can build the text, thus ending the written word supremacy. It is possible to understand, that any manifestation that uses other symbols, can also be considered text because there is no way to unlink the concept of reading to the interpretation of images, colors, videos, and so on. Taking as a reference the communication that occurs in social media, the use of other elements has ended with the exclusivity of considering as text, only what is built with written linguistic signs. Even the

choice of font size, color, and type can be interpreted, in these environments, as a moderator of the discourse.

Analysis of Results

It follows an analysis of four ads, under the discursive point-of-view presented in the study, following the chronological logic, from the oldest to the most recent one. All the ads were taken from the Propaganda Histórica and Estadão websites; from tourism agencies' promotional material. The analyses were mediated from the structure of the text (written part) and by observing the visual content: images, colors, and other symbols that influenced the construction of the discourse and the communication with the interlocutors.

Figure 1 – Newspaper ad in 1929

Source: https://www.propagandashistoricas.com.br

The illustration above is from an old ad website and shows three ads with three perspectives scripted. The letters A, B, and C are used to specify the order in which the three are analysed, where A will represent the first ad entitled "VERANISTAS" ("SUMMER TRAVELERS"); letter B, the second: "OMNIBUS" and letter C, the third: "Sea Baths in Tamandahy". The first one to be visualised with the headline "VERANISTAS" ("SUMMER TRAVELERS"), makes an invitation with a certain degree of informality for the time (1929), referring to possible users of the transportation as friends and customers. It exposes directly the texto aim, it follows with the information about the place, date, and ends it with his identification. It was observed that there was no use of image resource, nor color change, and the only visual change is the larger font size, in uppercase and bold on the headline of the ad, and the same feature is repeated in the act of signing (using slightly smaller font size, but keeping the uppercase resource). All the text was written according to the standards of the time.

In ad B, the text is much more objective and all attention is focused on the initial headline with information about the advertised transport, location, advertiser, and just below

the text (remained in the background), it follows the investment amount. It kept the resources of capital letters for the headline and bold for identifying the advertiser and price; Ad C is much larger than the previous two, it brings a more specific range of information related to the location, to persuade the reader about the amenities that would be available to them, if he decided to enjoy the accommodations; repeating the same pattern of capital letters and bold for the headline and the value of the investment. In smaller letters, a restriction for people with possible contagious diseases. This requirement was the last piece of information in the ad, and kept in a minor position, possibly escaping by those less attentive.

Figure 2: Newspaper ad

Source: https://www.propagandashistoricas.com.br/

Unlike the three ads previously analysed, figure 2 presents three image resources in a perspective that suggests movement in three planes of size and position: the image of the train suggesting the idea of speed; the figures of an elegant couple indicating a privileged social position and, lower down in a smaller plan, another couple with similar characteristics to the first one. The headline has the same written structure as figure 1 (uppercase and bold) and the visual contrast of the illustration is due to the emphasis on black and white colors that were used strategically to draw the reader's attention. The main text (the first one in the ad) is about the characteristics of the means of transportation that will provide the route to the itinerary and very detailed technical information about it. The intention is to convince the reader through these characteristics, placing him as privileged to be able to enjoy such great technology and comfort. Information about prices, schedules, and places is at the end of the ad.

It was observed in Figure 2 that, even in a shy way, there were already signs of discursive multimodality in this ad, because the text was what caught the reader of the advertisement and possibly the consumer's attention the least. The images and the use of black and white colors gave the idea of movement, speed, and social position. The written language

was not the main means of communication in this ad. Other signs (colors, movement, image) developed a more significant role in this process of communication and persuasion of the reader.

Figure 3- Newspaper ad

Source: https://img.estadao.com.br/

Figure 3 brings an ad produced in the 20th century and presented as a more elaborate text, with a larger volume of writing and some elements that point to it as not a text for any kind of consumer. The information that pervades the call leads to believe that it was written for a select group of consumers with a certain intellectuality degree that allows them to understand all the subliminal information in the ad.

Its headline already suggests that the interested reader has a minimum understanding of sentences in French and Latin, respectively, which end the call: "Je t'aime, Moi non plus" / "in loco"; In the center, we have several images that refer to France, and the text was dispersed on the sides of the ad as a real guide to iconic and historical places, intellectual recognized, restaurants besides gastronomic and cultural suggestions of the City of Paris to know: Boulevard St Michel, Café de la Paix, Opera Quarter, Champs Elysées, Louvre Museum (Venus de Milo, Victoire de Samothrace). The main call ends with the expression "Chercher la femme", which means "look for the woman", giving the idea that the city is the best place to adore love and dating. Although several linguistic signs were present, the flagship was the thematic constructions that took advantage of all the good things the route has to offer. The text ends with information related to flight departure times and locations, and with a bonus in the form of an informative booklet offered to the readers who use the company's service.

From this point on, a sample of an ad produced in the 21st century will be presented to establish points of convergence and/or divergence in the linguistic construction of these texts. We considered some issues with a great impact on the production of the materials that will be

presented: it is essential to consider the differences in which the ads were produced and the technological difficulty/facility degree that allowed or not the use of certain resources to produce these materials.

Figure 4 – Event poster

Source: Adventurers from Bahia

The route in figure 4, was advertised on the social media of this company that organizes tours with itineraries designed for short and very short terms; the image begins with a connection between the chosen color (wine) and the main attraction that is a visit to the wineries in Juazeiro and Petrolina (wine tourism), in the states of Bahia and Pernambuco, respectively. In the background, the image of a vine and glass suggests the tasting, which is certainly one of the tour the highlights. See how these elements by themselves already foreordain the target audience probably enjoys wines or identifies with this route. All the main information followed the rule of larger font size with the predominant color used in the ad. The text construction already includes exclusive signs of the platforms (Whatsapp, Instagram) and is limited to the attractions information, date, time, and contact of those in charge of the tour. The information that the route is number II, refers to the idea it was successful to the point of doing it again.

Methodology

The research was descriptive by detailing all elements in the ads that composed the target of this work. Regarding the procedures, it was bibliographic and documental, as it collected data from old newspapers (20th century) and advertising material of current routes (21st century). The analysis was qualitative since it considered the whole structure of the discourse, images, all the elements, and signs that, formulated the idea of communicating and persuading the interlocutor about the best choice. The data from the 20th century was chosen by the complexity criteria of the linguistic construction, presentation of the text formatting (font

size, type, and colors; text direction, division and subdivision by importance category, use of images, proportion, and their size.

Final considerations

The study shows a remarkable change in the linguistic construction of tourism ads. The products promoted through the written word gained other elements that allowed a dynamic reading of the itineraries. This study has achieved its aim over the analysis, as it could identify and describe all the events that detected the introduction of other linguistic signs in these texts construction which, were linear before, and due to the virtual environment has become multimodal, changing the conception of communication. It was also verified that the introduction of these signs has brought the chance of viewing these destinations from a more dynamic perspective, which ends up influencing the consumer in the destination choice even by the visual quality of the ad.

The virtual world will keep on making changes in behavior that need to be present in the creation of these ads. The target market whom this material is intended to (virtual environment audience), constantly "weaves" languages, paths, and perspectives in a dynamic that has been transforming all concepts of communication very quickly. Keeping on this research is fundamental for these changes in textual construction and conception to be increasingly discussed and disseminated. From the angle of linguistic studies, there will always be something to research regarding language.

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