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Post-pandemic Algerian Tourism Promotion on Instagram: Analysis of the Interpersonal-interactive Metafunction in tourism_algeria's Instagram Posts

A Dissertation Submitted to the Department of Letters and English Language
In Partial Fulfillment of the Requirements for the Degree of Master in Language
Sciences

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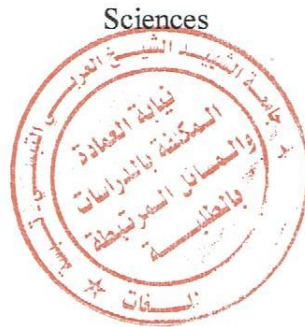
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List of Abbreviations

- **AL:** Applied Linguistics

- **COVID-19:** COronaVIrus Disease of 2019

- **DA:** Discourse Analysis

- **MDA:** Multimodal Discourse Analysis

- **SFL:** Systemic Functional Linguistics

- **UNWTO:** United Nations World Tourism Organization

- **VG:** Visual Grammar

List of Symbols

^ Order

i.e., that is

e.g., for example,

Acknowledgements

In the name of Allah, the most Compassionate and the most Merciful.

"And that man shall have nothing but what he strives for- (39) And that his striving shall soon be seen- (40) Then shall he be rewarded for it with the fullest reward- (41)"

[AN-NAJM, 53:39-41].

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Dedication

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Dedication

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This modest piece of work is dedicated to:

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Serine ZIANI

Abstract

This study explores and describes the way online tourism discourse, employed by digital creators, is realized on Instagram. Attempting to unveil how both Interpersonal and Interactive meanings are realized as well as the relationship between them henceforth, we relied on analyzing captions and images found in the six selected posts shared on @tourism_algeria's Instagram account. We adopted Halliday's Systemic Functional Linguistics (SFL) and Kress and Leeuwen's Visual Grammar (VG) to disclose the strategies adopted in linguistic and visual modes utilized on the selected posts to promote meaning concerning Algerian tourism. To analyze the data, the investigation utilized the qualitative research method, depending on Multimodal Discourse Analysis (MDA). The findings, therefore, demonstrate that the Interpersonal speech functions offer information concerning the Algerian destinations and demand information from the audience regarding whether they have visited or know that places. Interactively, the content creator seeks to present authentic visuals, focusing on showing specific destinations that display landscapes in particular as being the best places for relaxation and escape from the pressure caused during the COVID-19 pandemic. Additionally, the relationship existing between both modes of communication is complementary. It is recommended that future researchers substitute tourism discourse with another type of discourse. Significantly, after reading this research, digital creators can increase their awareness about online tourism discourse to reconsider the way captions are written and images are taken and displayed more compellingly and appealingly.

Keywords: Instagram, post-pandemic, tourism promotion, Systemic Functional Linguistics, Visual Grammar

General Introduction

1. Background of the Study

Tourism is regarded as one of the largest industries and a major source of income (Neto, 2003). Tourism is an "act of promotion" with "a discourse of its own", and tourism language is extremely specialized since it "attempts to persuade, lure, woo, and seduce millions of human beings," (Dann, 1996, p. 2, as cited in Rázusová, n.d.). In fact, the discourse on tourism does not solely center on language. However, visual tools are also useful in influencing travelers (Jack & Phipps, 2005). Interestingly, the tourism business is one of the largest industries in the world, for that reason, large investments for promotional tourism activities and marketing are made by several economies throughout numerous global locations, especially in the post-pandemic period, i.e., after the period of the COVID-19 spread, which has significantly damaged every industry, including tourism. Consequently, for the sake of tourism recovery, considerable attempts were made to promote tourism using several mediums.

The emergence of the Internet during the past two decades has altered the trend in tourism discourse analysis. Before the Internet became widely accessible, tourists commonly used to consult paper-based resources like travel guidebooks for travel data. These mediums spread what is seen as traditional tourism discourse. Travelers' methods for looking for destinations have altered recently. Online resources, such as government tourism websites, have gradually replaced traditional methods. Scholars are more interested in analyzing digital tourism discourses than traditional ones (Ruixi, 2022).

The Internet gave birth to a widely acknowledged marketing tool in the tourism business known as social media. Its usage is growing swiftly, which has given rise to new trends in advertising and marketing travel destinations. People start to become interested in different

destinations due to the social media network's method of spreading a destination's images. Particularly, Instagram is an effective marketing and communication medium for showcasing products through photographs. Although there are many other easily accessible social media platforms, Instagram is becoming more popular due to its distinctive photo features accompanied with textual content known as captions. Instagram's utilization in the tourist industry stimulates users' travel-related curiosity and piques their interest in visiting popular tourist locations by using certain photography techniques and persuading captions. In this regard, discourse analysis specialists have advocated that social media should receive more attention (e.g., Teo, Leng, & Phua, 2019).

The ongoing shift form language to multimodality has had an impact on tourism discourse research (Magyar, 2014, p. 12). The linguistic mode has been extensively researched. Its lexical, morpho-syntactic, and textual traits (Calvi 2000; Mocini 2009; Dann 1996, as cited in Magyar, 2014) are powerful when it comes to tourism promotion. The visual mode, however, has only recently begun to gain more interest (Magyar, 2014). Instagram posts tend to be diverse in nature. Thereby, a multimodal approach to discourse analysis is needed. Hence, the current study attempts to analyze the multimodal discourse of Algerian Instagram posts after the end of the COVID-19 epidemic in order to reveal the promotional meaning achieved by combining several communication modes and obtain a thorough disclosure of the promotional strategies.

2. Statement of the Problem

Tourism is one of the main sectors that is crucial in promoting economic, cultural, and social growth. Travel habits have undergone a profound shift as a result of social media expansion, through which travelers are connected, knowledgeable, and engaged with tourism companies, which may lead to developing a global interest in specific places. The rising

popularity of visual platforms has changed the ways travelers look for information about a destination (Song & Kim, 2016; Parson, 2017). Therefore, instead of consulting companies, tourists primarily use social media to find suggestions for locations and interesting activities. Images uploaded on photo-sharing websites, such as Instagram, may have a significant impact on tourists' decisions and choices, especially when they lack sufficient information on a particular destination. Instagram's capacity to express attitudes through images has evolved into an important medium of communication for tourism destination promotion. Thus, Instagram plays an important role in encouraging individuals to assume that a particular destination, represented in an Instagram post, is the most satisfying option to be visited.

In 2020, however, there was a marked decrease in the number of tourists due to the appearance of the COVID-19 virus, which has been spreading all over the world, particularly in Algeria. In addition to endangering lives through infection, the pandemic risk has caused enormous damage to every sector with no exception; yet, the extent of the impact differs from one field and place to another (Mouloudj, Bouarar, & Fechit, 2020). Consequently, Instagram content creators stopped sharing destination posts because the majority of nations have made the decision to block their borders and delay the operation of their airlines. Additionally, due to the COVID-19 pandemic's quick spread and high mortality rate, individuals lost interest in traveling to stay safe and protect their families.

After the end of the crisis, the tourism sector started to recover; and Instagram content creators showed a great potential to aid the recovery of this sector leading individuals to regain interest in traveling. This study, therefore, attempts to analyze the multimodal discourse of Algerian Instagram posts after the end of the COVID-19 epidemic in order to reveal the promotional meaning achieved by combining several communication modes and obtain a rigorous disclosure of the promotional strategies.

3. Research Questions

The current study attempts to answer the following questions:

1. How is Interpersonal meaning realized in linguistic mode?

2. How is Interactive meaning realized in visual mode?

3. How are the linguistic and visual modes combined to create promotional meaning?

4. The Study Assumptions

In light of the aforementioned research questions; it is assumed that:

1. Instagram post is not composed of only language, but also a set of dependent modes such as images.

2. The modes found in Instagram posts are functionally dependent and interrelated to create the overall meaning, and make different modes work as a full system of communication.

5. Aims of the Study

The study focuses on:

1. Describing and analyzing how, following Halliday's Systemic Functional Grammar (SFL) and Kress and Leeuwen's Visual Grammar (VG), the sources adopted in Instagram posts to communicate meanings and influence tourist's behavior.

2. Understanding what the many modes of communication used in tourism discourse tell us about Algeria from a linguistic and meta-linguistic perspectives.

3. Identifying the promotional language used in Instagram posts in order to promote the tourism destinations in Algeria.

6. The Significance of the Study

1. The following study is essential for the advancement of knowledge about Halliday's SFL and Kress and Leeuwen's VG theories in particular;

2. Enables changing the tourism industry by using Instagram posts for influencing a wide audience and increase their level of satisfaction;

3. The recognition that a combination of different modes can function as a full communicative system; and

4. Can fuel development by manipulating multimodal discourse to achieve different social functions.

7. The Study Methodology

The present work aims at analyzing the multimodal discourse of Algerian Instagram posts to reveal the promotional meaning accomplished by a combination of multiple modes of communication and gain an in-depth disclosure of the promotional ways utilized. Thus, in an attempt to achieve our ultimate objectives, a descriptive, inductive, and qualitative approach to investigation was adopted. The latter involved gathering and analyzing non-numerical data by targeting Instagram posts that include both images and captions together and are found in @algeria_tourism (see Appendix B) under the type of travel content, specifically, non commercial (informative) ones. Interestingly, the time- horizon subjects targeted were post-pandemic posts when travel resumes. Accordingly, to provide answers to research questions, the main instrument that was used in this research was a human instrument since we were the primary instrument who collected, observed, interpreted, and drew conclusions from images and texts, the secondary instruments were mainly books, journals, and articles to discover thorough information about relevant theories.

8. Structure of the Study

The following dissertation incorporates two chapters; the first one is allocated for the theoretical part and consists of three sections: the first section deals with MDA theory, its related concepts, history and frameworks, and advancement due to technological development before delving into the selected approach that is concerned with linguistic and

visual sources; the second section provides a thorough overview concerning Instagram as being a platform for multimodal communication considering its definition, posts creation and compositions, importance of captions in relation to images; and demonstrate how COVID-19 has affected its feeds during and after; the third section incorporates tourism promotion discourse, accounting for conceptualizing tourism, and its relation to digital creation and promotion. The second chapter puts the theoretical part into practice. It includes three sections, respectively: methodology, analysis and findings, and discussion.

1. Chapter One: Literature Review

Introduction

The following chapter is divided into three sections. The first section, which is entitled -MDA, deals with the definition of discourse, Discourse Analysis, as it clarifies the notion of multimodality. After that, MDA is discussed thoroughly. Additionally, two theories are covered, SFL, which is divided into Ideational, Interpersonal and Textual metafunctions, and VG, which is an expansion of SFL theory and deals with Representational, Compositional and Interactive meanings; with an emphasis on the Interpersonal and the Interactive meanings to be adopted. At the end of this section, the relationship between different discourse modes is explained, and MDA is linked to technology. The second section provides an overview of Instagram as a platform for multimodal communication, starting with the definitions of social media and Instagram. Then, moving to Instagram post creation, with an emphasis on the importance of Instagram captions. Moreover, it gives an insight into how Instagram feeds were affected by COVID-19. And finally, it attempts to explain the usefulness of the Insragram in post-pandemic tourism recovery. The third section focuses on tourism, beginning with its definition, how it is promoted digitally, and, at the end, tourism discourse, in which both language and destination images are linked to tourism promotion.

1.1 Section one: Multimodal Discourse Analysis

1.1.1 Definition of Discourse

Many scholars have provided multiple definitions in an attempt to conceptualize the notion of discourse. Gee (1999) made a distinction between 'discourse' with a small "d" and 'Discourses' with big "D". For the former, it denotes "language in use" or "stretches of language" (p.17). The latter refers to various ways in which humans combine language with non-language elements, including different ways of thinking, acting, interacting, valuing, feeling, and believing, as well as using symbols, tools, and objects at the proper places and

times so as to construct and recognize different identities and activities, give the physical world specific meanings, distribute social goods in a certain way, create particular types of meaningful connections in humans experiences, and distinguish certain symbol systems and ways of knowing over others (Gee, 1999). Discourses are 'socially constructed knowledge' of ('some aspects of') reality which have been grown in specific social contexts, and in ways which are convenient to the interests of social actors in these contexts, whether these are very broad contexts ("Western Europe") or not ('a particular family'), formal contexts ('newspapers') or casual ones ('dinner- table conversations'), and so on. There were two presumptions, which underpinned the definition of discourse. These are, on the one hand, that discourse exists in language; and, on the other hand, perhaps paradoxically, that discourse simply exists regardless of any material realizations, i.e., appears in a wide variety of modes (Kress& Leeuwen, 2001, p. 4). Discourse can also be defined as a stretch of language in use, of any length and in any mode, which conveys meaning and coherence for those participants (Simpson, 2011).

1.1.2 Discourse Analysis

The interest in Discourse Analysis (DA) among Applied Linguistics (AL) stems from the realization that formal linguistics is unable to account for explaining how participants in communication convey meaning. As a result, DA has played a significant role in transforming AL from the early, limited version of a subsidiary study that only applies linguistic concepts to language-related issues to the more expansive independent endeavor it is today (Widdowson, 1984, as cited in Simpson, 2011). Although there are several approaches to discourse in AL, there are also common principles and themes. Thereby, DA can be defined as the use and development of theories and methods that clarify how this meaning and coherence are realized. Interestingly, this insight made DA inevitably concerned with all elements and processes which manifest in communication, and not only language.

Thus, AL discourse analysts have advocated for and also developed a variety of approaches and tools to language beyond linguistics. These have included pragmatics, schema theory, conversation analysis, ethnography, semiotics, multimodal analysis, literary theory, rhetoric, genre analysis, and social theory. This widening purview has led to encounters with many different practices of DA, such as the study of English for Specific Purposes, English for Academic Purposes, institutions, medical communication, and the media. Each of these fields of study is concerned in some way or another with achieving meaning in actual communication, making each a constituent of DA as much as of AL (Simpson, 2011). Discourse analysis is the study of language in use. It is also the study of the meanings given to language and the actions carried out when language is used in particular contexts. DA is also sometimes defined as the study of language above the level of a sentence, of the ways sentences are joined to generate meaning, coherence, and attain purposes. However, DA also considers a single sentence or utterance as a "communication" or as an "action," and not just as a "sentence structure whose "literal meaning" results from the nature of grammar. Grammar can inform us about the literal meaning of "I pronounce you man and wife", but not when and where it actually means you are married (Gee & Handford, 2012, p. 1).

1.1.3 The Notion of Multimodality

The term multimodality appeared for the first time at the Sydney School of Semiotics by M.A.K. Halliday to introduce the modes of analysis that might be used to deduce meaning from semiotic words and objects. Additionally, multimodality can be traced back to the Prague School, which was focused on linguistics but slowly shifted to art and theater interpretation. Besides, these strategies gradually expanded in linguistics and consequently started to be applied by different scholars to old paintings and photographs, analyzing costumes as a source of information for a person's status, age, religion, but also for a period or event, settings, gestures or actions. Multimodality also refers to the discourse which

includes more characteristics of communication apart from spoken discourse, such as voice, gestures, and facial expressions. Multimodality entails strategies used by the semiotic analysis, which implies semiotic modes, such as image, sound, and language for interpretation developed alongside technology used in media (Leeuwen, 2015, as cited in Loca, 2020). Furthermore, Kress (2012), as cited in Loca (2020), viewed multimodality as an interdisciplinary field that incorporates theories and approaches from various areas of research (Luca, 2020). Multimodal discourse, which denotes discourse that depends on more than one mode of communication (Bloor and Bloor, 2007, as cited in Kress & Leeuwen, 2001), necessitates the semantic and formal interdependence of all the present sign repertoires for its production and reception (Stockl, 2004, as cited in Kress & Leeuwen, 2001). Interestingly, two of the most common modes of communication, i.e., verbal and visual, have a complex and interrelated relationship (Stockl, 2004; Moya Guijarro and Pinar Sanz, 2007, as cited in Kress & Leeuwen, 2001).

1.1.4 Multimodal Discourse Analysis

Multimodal Discourse Analysis (henceforth MDA) is an emerging paradigm in discourse studies that expands the study of language per se to the study of language in incorporation with other resources, such as images, scientific symbolism, gesture, action, music, and sound. As concepts and methods in this new field of study are still evolving, the nomenclature in MDA is currently employed quite loosely. For instance, the terms "semiotic resources," "modes," and "modalities" are used to refer to language and other resources that combine to produce meaning in "multimodal" (or "multisemiotic") phenomena (such as print materials, films, websites, three-dimensional objects, and everyday happenings). Therefore, Multimodality, Multimodal Analysis, Multimodal Semiotics, and Multimodal Studies are all terms used to describe MDA (O''Halloran, 2011, p.1). Nevertheless, there are multiple theoretical and analytical issues in MDA, including modeling semiotic resources, which are

essentially distinct from language; Inter-semiotic expansions of meaning modeling and analysis as semiotic choices are integrated in multimodal phenomena; and modeling and analyzing how multimodal phenomena become resemiotic as social practices change (O‟Halloran, 2011).

1.1.5 Social Semiotic Multimodal Discourse Analysis

Social semiotic theory has significantly contributed to MDA by providing novel insight into the process of meaning-making across a variety of semiotic resources employed by social actors in situated communicative events. When Kress and Leeuwen introduced the idea of social semiotics in 1996 and 2006, it marked a significant paradigm shift away from the idea that language is the only or main organizing system for social interaction and toward the idea that social interaction is accomplished through a variety of semiotic systems. By emphasizing the various socially instantiated and socioculturally influenced systems through which meaning-making occurs, a social semiotic perspective thereby challenges the dominance of language as the single method of meaning-making. In social semiotics, all modes are supposed to have underlying structures that come from a Hallidayan Functional Linguistics (Geenen & Norris et al., 2015).

1.1.6 Systemic Functional Linguistics

1.1.6.1 Roots of SFL. Systemic Functional Linguistics (SFL) has particularly strong connections with the Prague School of Linguistics, established in the 1920s in Czechoslovakia. Various central key ideas of this school provide the roots for early and current SFL and especially the work of Halliday, including the view of language as a network of relations; therefore, it does not exist in isolation; language is divided into levels, with lexicogrammatical and semantic strata focusing on structure, meaning, and content; and the emphasis is on the functional nature of language, i.e., form derives from function, reflecting the meanings people want to convey through language. Furthermore, Vachek (1964, 1966),

one of the leading Prague linguists, and others wrote that the structural concepts of the Prague School were based on the idea that no element in a language could be studied in isolation. Rather, each element had to be examined in relation to all others coexisting with it. Therefore, Prague linguists were then the first to attempt to build functional theories into the linguistic description of language to center the discussion of language on these. The Prague framework founded on these conceptual views is further expanded in the work of J. R. Firth, the first professor of general linguistics. Halliday was one of his early students and followed Firth, who maintained that language is a network of systems and theorized about the role of functions in contexts of use, revealing again the focus on the relational nature of language, which has remained a core concept in current SFL theory (Gee & Handford, 2012).

1.1.6.2 Contribution of SFL to Discourse Analysis. SFL is a valuable resource for research across fields, since it offers practical tools for thoroughly exploring language and comprehending discourse data. It acknowledges the dialectical nature of language and context, allowing the analyst to reveal how every text shapes and is shaped by social situations. Its flexible set of tools can be adapted to working with multimodal texts, and the results of SFL analyses can be presented in qualitative discussions as well as used in quantitative studies. It is the most elaborate meaning-based grammar available to discourse analysts and can be used by sociolinguists and discourse analysts in combination with other analytic tools to supplement exploration of other aspects of interaction in context (Gee & Handford, 2012).

1.1.7 The Theory of Metafunctions

According to Magyar (2014), the concept of metafunctions was dedicated by Halliday (1985, 1994) and Halliday & Matthissen (2004) for the purpose of analyzing meaning-making in linguistic discourse. Notably, it is viewed as "an attempt to capture the relationship between the internal forms of the language and its use in contexts of social action" (Thibault,

1987, p. 607, as cited in Magyar, 2014, p. 49). Likewise, the fundamental tenet of SFL is based on the idea that language, like any other semiotic system, concurrently serves Ideational, Interpersonal, and Textual communicative functions (Halliday & Matthiessen, 2004, as cited in Magyar, 2014). Furthermore, in SFL, as described by Halliday (1978), the semiotic structure of the situation in which language occurs is formed out of these three sociosemantic variables of field, tenor, and mode. Each context is described in terms of these three situational constructs: Field is the experience or content that receives focus in a situation, and is best understood by asking what activity is taking place. Tenor accounts for the types of interactions between the addressers and the addressees and between the addressers and the content, the position that speakers and writers adopt both in terms of information being conveyed as well as interactions shared with audiences. Mode is concerned with the nature of language itself, including whether it is spontaneous or planned, spoken or written, and whether it is given in a newspaper, on television, during a lecture, or in the form of a recipe. There is a bidirectional influence between language and situational circumstances that results from functional variation or register, which in turn causes various metafunctional options (Simpson, 2011). On the other hand, this theoretical metafunctional framework of Michael Halliday has been adopted and extended by Kress & Leeuwen (2006), and they explained that the visual mode, like any other semiotic mode, has to serve various representational and communicational requirements in order to function as a complete system of communication (Kress & Leeuwen, 2006). This approach is based on three important theoretical assumptions. The first is that representation and communication draw on multiple modes that all contribute to meaning; second, all forms of communication ('modes') have, like language, been shaped through their cultural, historical, and social uses to express social functions; third, the meanings brought about by any mode are always interwoven with the meanings made with those other modes that co- present and cooperate in the communicative

event, and this interaction produces meaning. (Bezemer and Jewitt 2010, p. 183-184, as cited in Manca, 2016, p. 6).

    1.1.7.1 Ideational Metafunction. Halliday (2004, p. 29), as cited in Manca (2016, p. 8), asserts that language interprets human experience. The 'Ideational metafunction', which is composed of the 'Experiential metafunction' and the 'Logical metafunction', is the function that is concerned with representing reality in a text. The 'Ideational metafunction' mirrors the variable of 'Field' of the context of the situation and it is indicated in the grammar system through 'Transitivity', 'Taxis' and 'Logico-semantic relations'.

    1.1.7.2 The Interpersonal Metafunction.

Figure 1

Intepersonal metafunction
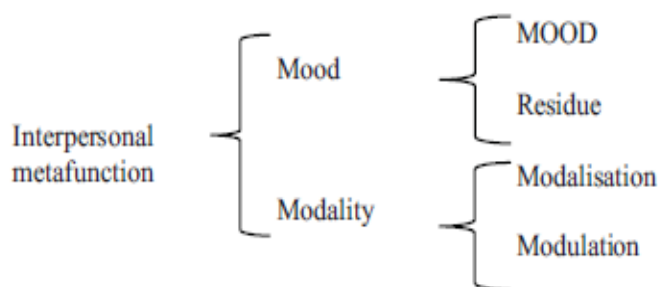
Note. Adapted from Persuasion in Tourism Discourse: Methodologies and Models (p. 13) by E. Manca, 2016, Combridge Scholars Publishing. Copyright 2016 by Elena Manca.

    The sentence does not only represent reality, but it also allows for interaction between communicative participants (Halliday, 1985, as cited in Manca, 2016). Furthermore, this type of meaning is related to the 'Tenor' which is realized through the systems of 'Mood' and 'Modality'. 'MOOD'- include the argument- consists of 'Subject' and 'Finite', while 'Residue' -the remaining part of the clause- consists of 'Predicator', 'Modal adjunct', and 'Complement'. The 'Subject' comprises a nominal-type element, the 'Finite', a verbal-type element, the 'Predicator' –content part of the verbal group, 'Complement' –a non-important

participant in the clause, 'Modal adjunct' - a clause complement that adds some extra

information to the clause (Manca, 2016, p. 13-14). Therefore, the mood system is related to

the semantic and syntactic aspects of language.

According to Thompson (2014), language system refers to the kind of system that

describes language with respect to the available choices. Considering the mood system, there

are three basic mood structures for any clause, interrogative, which can be recognized by

'Finite^Subject' ordering in the case of yes/no interrogative ('Did you take?') 'Wh-element'

withing 'Wh-interrogative' (Where has your calculator gone?); declarative (Subject^Finite:

'you take'); imperative (no 'Subject' or 'Finite': 'Take!'). See Figure 2 (Thompson, 2014, pp.

36- 37).

Figure 2

Mood system
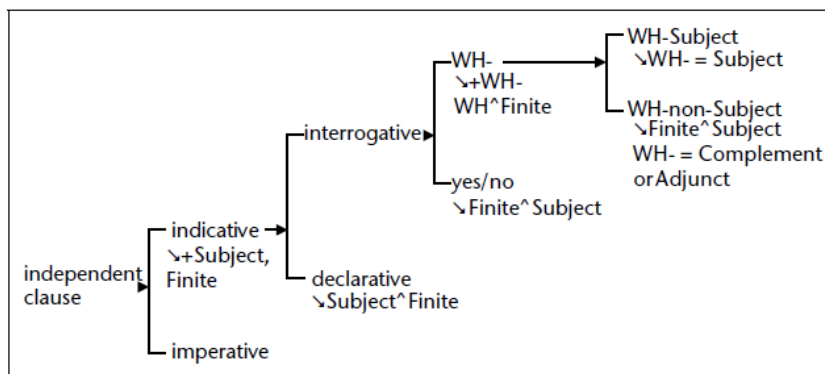
Note. Adapted from Introducing Functional Grammar (3rd ed., p. 38) by G. Thompson, 2014,

Routledge. Copyright 2014 by Geof Thompson.

Figure 3

Speech Functions of Mood Structures
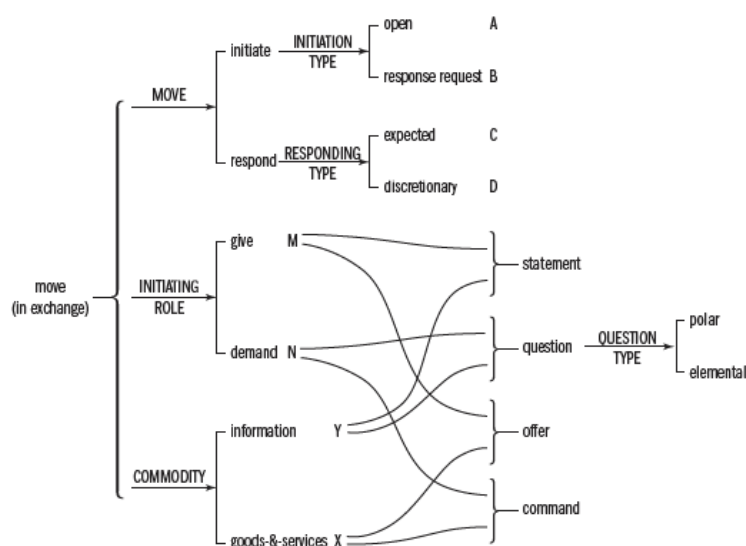
Note. Adapted from Halliday's Introduction to Functional Grammar from (4th ed., p. 136) by

M. A. K. Halliday and C. M. I. M. Mathissen (Ed.), 2014, Routledge. Copyright 2019 by

M.A.K. Halliday and Christian M.I.M. Matthiessen.

According to Figure 3, speech has three meanings: move, role, and commodity. Halliday

& Mathissen (2014, p. 135) pointed out the importance of the last two meanings, role and

commodity, in establishing a relationship between the communicative participants. Speech

roles encompass two main types: giving or demanding, in which the speaker is either giving

a piece of information to the listener as in "Boof keeps scaring me" or demanding something

from him as in "just push him off; when asking "has Boof bit you?". While commodities are

exchanged by either good-&-service when the speaker says something and waits for the

listener to do something for him ("pass the salt"), or information when the speaker tells

something aiming to get the listener to say something ("is it Tuesday?). These two meanings

are realized through four basic speech functions: offer, command, statement, and question.

Table 1

Giving or demanding, goods-&-services or information

	Commodity exchange	
role in exchange	goods-&-service	Information
Giving	'offer' would you like this teapot	'statement' he's giving her the teapot
Demanding	'command' give me that teapot	'question' what he giving her?

Note. Adapted from Halliday's Introduction to Functional Grammar from (4th ed., p. 136) by M. A. K. Halliday and C. M. I. M. Mathissen (Ed.), 2014, Routledge. Copyright 2019 by M.A.K. Halliday and Christian M.I.M. Matthiessen.

Figure 4

Types of Modality Mood System
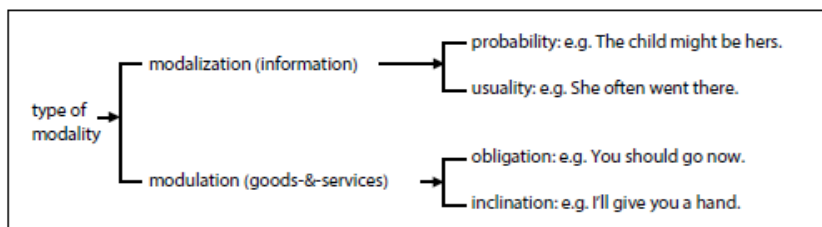
Note. Adapted from Introducing Functional Grammar (3rd ed., p. 71) by G. Thompson, 2014, Routledge. Copyright 2014 by Geof Thompson.

The system of modality, as Figure 4, shows can be divided into two main types, which are 'Modalization' and 'Modulation'. The former is used to express probability or usuality (frequency); the latter can express obligation or inclination. On the one hand, the system of 'Modalization' may use finite modal operators (modal verbs), 'Mood Adjuncts', or both together in order to express an implicit judgment (Manca, 2016, p. 15). "Mood adjuncts express probability (perhaps, probably), usuality (sometimes, usually), intensification or minimization (really, absolutely, just), presumption (evidently, obviously), and inclination

(happily, willingly)" (Manca, 2016, p. 15). Modalization can be conveyed explicitly using specific types of 'Mood Adjuncts' which Halliday (2004), as cited in Manca (2016, p. 16), called them as grammatical metaphors. For instance, 'I reckon', 'I guess', 'I think', 'I suppose', 'I'm sure'. On the other hand, as mentioned by Thompson (2014, p. 72), modulation can also be indicated in a clause using modal operators (e.g., "must, will"), 'Mood Adjuncts' (e.g., "necessarily, willingly"), or combination of both (e.g., "you really ought to invite her").

1.1.7.3 Textual Metafunction. Textual metafunction correlates with the variable of 'Mode', which accounts for whether the interaction is spoken or written and influences textual selections through cohesion, coherence, and thematic patterns to attain certain purposes. 'Textual metafunction' can be represented through the systems of 'Theme' and 'Information Structure'. 'Theme' denotes an element that acts as the message's starting point, and it can be extended in the second part of the message to compose what is called as a 'Rheme'- what the speaker says about the theme. Besides, the system of 'Information structure' which is composed of the 'Given' and the 'New'. The 'Given' is the portion of the information unit that the listener or reader already knows, and the 'New' is the remaining portion of the unit that conveys the new message (Halliday, 2004 as cited in Manca, 2016, p.17).

1.1.8 Visual Grammar

When analyzing the meanings depicted in images, Kress and van Leeuwen (2006), as cited in Manca (2016), used different terminology: The Ideational metafunction relates to what they refer to as Representational meaning, the Interpersonal metafunction to Interactive meaning, and the Textual metafunction instead of Compositional meaning.

1.1.8.1 The Representational Meaning. Two kinds of Representational meaning can be disclosed: narrative representation and concept representation (Kress & Leeuwen, 2006, as

cited in Bi, 2019). On the one hand, narrative representation is composed of three categories: action narrative, reactive narrative, speech, and psychological narration. On the other hand, concept representation image considers three different contents: concept classification, concept analysis and concept symbol. Also, it mainly uses the image to represent the relationship between participants, including their categories and characteristics (Bi, 2019). Apparently, vector, which is considered as the symbol of narrative representation image is not present in the conceptual reproduced image. Vectors, according to Kress and van Leeuwen (2006), as cited in Manca (2016), denote the action verbs. Moreover, concept representation and narrative representation are generally distinct from time elements in the representation of visual meaning. Narrative images emphasize reflecting the process of change and development of an event or thing, while concept images focus on representing the category, structure, meaning, and so on of participants (Bi, 2019).

1.1.8.2 The Interactive Meaning. Interactive meaning refers to the projection of relationships between represented participants (people, places, and things depicted in the image) and interactive participants (the producers and viewers of the image). The interactive meaning relies on four fundamental components: "…Contact (demand, offer), Social Distance (intimate, social, or impersonal), Attitude (involvement, detachment), and Modality (real, unreal) …" (Kress & Leeuwen, 2006, as cited in, Magya, 2016, p. 27-28). (see Figure 5).

Figure 5

Interactive meaning
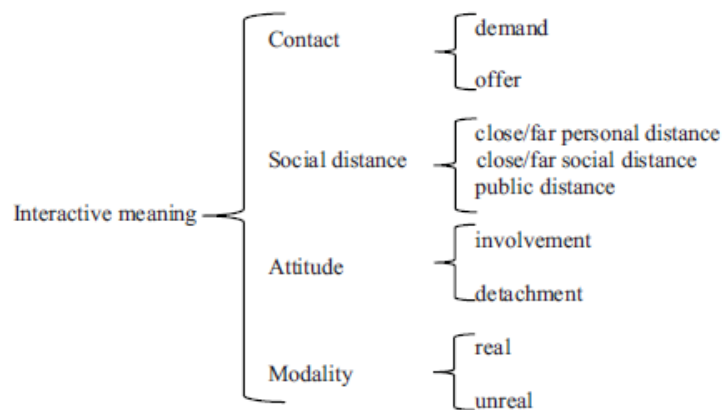
Note. Adapted from Persuasion in Tourism Discourse: Methodologies and Models (p. 28) by E. Manca, 2016, Combridge Scholars Publishing. Copyright 2016 by Elena Manca.

Contact refers to whether there is a virtual or imaginary demand when direct gaze is present or an offer if there is an indirect gaze (i.e., absence of a gaze) (Kress and Leeuwen, 2006, as cited in Manca 2016). Manca (2016) added that this kind of indirect gaze is common on tourist websites. 'Social distance' is the closeness of people's social relations established by different sizes and frames. Close social distance is the distance between people who have intimate relationships, or the distance at which impersonal business occurs. Far social distance is depicted when subjects of personal interest are discussed. Correspondingly, distance is the distance at which impersonal business and social interaction are constructed. In fact, public distance is the distance between strangers (Kress and van Leeuwen, 2006, p.124-125). Therefore, it can be concluded that this component regards the distance between social beings in time, space, and psychology. 'Attitude' (or point of view, perspective) refers to the degree of involvement or detachment between participants. Images can be taken from a frontal or an oblique perspective, and choosing one over the other dictates a different kind of relationship. The frontal angle (near shot and close personal distance) indicates involvement.

While the oblique angle represents detachment. Moreover, a high angle view of the Represented participant suggests that the Interactive has power over that participant. The low angle, on the other hand, denotes a relationship in which the represented participant is in control of the interactive participant. The relationship is one of equality when the image is at eye level. (Kress & Van Leeuwen, 2006, p. 140, as cited in Manca, 2016, p. 30). Modality is the appearance of things and how closely they resemble what is typically seen in real life. It is used to determine what is real and what is not. It is mainly established by means of visual markers such as 'Color saturation', 'Color differentiation', 'Color modulation', 'Contextualization', 'Representation', 'Depth', 'Illumination', and 'Brightness'. Firstly, the image is considered real if its colors are as saturated as those in real life. Images, however, are judged unreal when the color gets more or less saturated or when the color is absent, that is black and white. Color Modulation is a scale running from highly modulated color to unmodulated color (changing the tone or color) (Kress & Leeuwen, 2006, as cited in, Manca, 2016, p. 31-32). These are the three markers that deal with color. It is crucial to consider that high scales of all these will distort the truthfulness of the image. Contextualization is a scale that goes from the absence of background to a completely articulated, detailed background. Representation is a scale running from maximum abstraction, where the participant's details are abstracted using the focusing option, to maximum representation of the participant's every detail. Illumination is a scale that ranges from the most accurate depiction of the interaction of light and shadow to its complete absence. Finally, Brightness is described as a scale with a maximum number of brightness levels and a maximum of two brightness levels, such as black and white, dark and light grey, or two brightness levels of the same color (Kress & Leeuwen, 2006, as cited in Manca, 2016). Nevertheless, Depth is the only validity marker that is eliminated for the reason that it is unrelated to tourism visuals, but rather to technological and scientific ones (Ruixi, 2022). Interestingly, it can be seen that any of these

markers should be mid-range in order to increase the believability of the image; in contrast, extreme representation will distort its truthfulness.

1.1.8.3 The Compositional Meaning. In order to convey specific meanings, pieces are positioned and assembled in images in a strategic manner. The Representational and interactive meanings of the image are joined via three interconnected systems which are the foundation of the compositional meaning. The first one is 'Information value', which refers to the placement of elements in the different areas of the image. 'Salience', refers to the positioning of elements. Finally, 'Framing' is related to the organizational devices (Manca, 2016, p. 32).

1.1.9 The Relationship between Different Discourse Modes

The full meaning of the communicator's discourse is disclosed using different modes. They constitute a complementary relationship when one mode is not sufficient, with attention to the fact that it can be a strengthened or a non-strengthened relationship. In the strengthened relationship, there is reinforcement relationship. The latter means that there is one mode, which is the main form of communication, and the other modes are only the enhancement of it. However, for the non-strengthened relationship, neither one mode is primary nor the other is secondary, which highlights that all modes should not be missing; instead, they complete each other to embody the overall meaning. There is coordination, joint and cross relationships in the non-strengthened relationship. Coordinated relationship refers to the absence of any mode that has a full meaning. Joint relationship refers to the merging of different types of media to convey meaning. Cross is the intersection of meaning. Meanwhile, the non-complementarity relationship can be overlapping; that is, all modes offer more specific information or may not contribute in a positive way to the context, but they make no new contributions to the expression of the overall meaning (Bi, 2019).

1.1.10 Multimodal Discourse Analysis and Technology

Technology has a twofold effect on multimodal discourse and MDA. More precisely, the first impact is on social interactions and discourses themselves that these technologies are having, and the second is discourse data that are collected, transcribed, and analyzed. According to O'Halloran and Bradley (2012), who adapted this view, assume that multimodality and technology have a long and strong historical relationship in two main senses. First, technology has made it possible for humans to interact using a much wider variety of media, especially when it comes to recording, replaying, and transmitting multimodal discourse across time and space. As a result, socio-cultural evolution and the human ability for multimodal communication have both significantly increased. Secondly, technological advancements have made it possible for researchers to study multimodal texts much more thoroughly and effectively, either when it comes to the ability to record, replay, and analyze multimodal discourse or when it comes to technical analysis tools like instrumental or computational tools (O'Halloran & Bradley, 2012).

Based on what has been discussed above, the notion of discourse differs from one definition to another and was empowering due to scholars' perspectives and interests. Over time, the concept has acquired further insights due to the appearance of different theories, i.e., from being treated as only language in context to being language that is produced in any mode within a certain context. Equally important, AL interest in moving from studying solely the linguistic elements to studying them by taking into account the social context was pivotal in changing the direction of the field. Moreover, elements and processes that manifest in communication are all considered (not only language). Thus, AL discourse analysts have advocated for and also developed a variety of approaches and tools to language beyond linguistics. Interestingly, one of the approaches was the multimodal approach of analysis, on which scholars have agreed that it denotes the study of discourse that depends on more than

one mode of communication. The second influential theory was Social semiotic which has significantly contributed to MDA by providing novel insight into the process of meaning-making across a variety of semiotic resources employed by social actors in situated communicative events. The Hallidays' view of language as being inherently functional was the basic idea that gave birth to SFL theory, which was limited to studying meaning-making in linguistic discourse. Therefore, Kress and Leeuwen extended this theory to be applicable for other modes, which are visuals. It can be concluded that the two theories have been used separately and did not account for studying linguistic and visual discourses in combination.

1.2 Section Two: Instagram as a Platform for Multimodal Communication

1.2.1 Definition of Social Media

Broadly speaking, social media is any online platform that enables individuals to generate and publish content. Examples include social networking sites, blogs, online communities, reviewing and rating websites, and social networking platforms (Bolton, 2013). In other words, social media can be thought of as Internet-based programs that are in charge of user-generated content, such as online content archives that are freely accessible to others. (Blackshaw, 2006). These programs enable users to share, mention, or create their own content on the Internet; they have developed as the main platform for communication among users, through which they create their own personal online networks over time. Similarly, Dewing (2012) states that social media refers to a broad range of web-based and mobile services that enable users to take part in online discussions, add user-generated material, or interact with virtual communities. Social media platforms, including Instagram, are widely used for online photo sharing. Because of the advantages of mobile devices and social media tools like Instagram, "individuals' everyday lives are being remediated into new contexts of social visibility and connection" (Vivienne and Burgess, 2013, pp. 281-282).

1.2.2 Instagram

1.2.2.1 Definition of Instagram. Instagram is a mobile photo-sharing program that was

first released in October 2010 by Kevin Systrom, a computer programmer and Internet

businessman (Rizky, 2013). It is a social photography application made for smartphones that

enables social media users to create visual and textual meanings and allow other viewers to

engage with those meanings. It is one of the most widely used social media platforms in

today's social media landscape. The first word's meaning is derived from "instant," which

means rapid or simple, and the word "gram" is derived from "telegram," which refers to a

medium for transferring information very quickly (Instagram, 2016, as cited in Arviani et al.,

2020). In comparison to other media like YouTube and Facebook, Instagram is the most

popular social media because of its sophisticated features that are highly advanced and virtual

(Arviani et al., 2020). Instagram gives users access to a variety of semiotic modalities,

including written and visual, and it places a number of semiotic restrictions on the images'

size and the captions' length. Instagram does not allow the creation of text-only content,

unlike Twitter and Facebook. Instagram is an all-in-one solution that enables users to

complete the three stages of taking, editing, and publishing images quickly and, more

significantly, with excellent quality, without the need to utilize different applications. The

"Photo Map," enables users to track and record their images geographically; the "Explore"

page, which suggests pages to follow; and "Direct," a private photo-messaging function

shared by users, are among the other features. Instagram stands out due to its photo-based

platform, and the fact that it is exclusively available on mobile devices further contributes to

this uniqueness (Lee et al., 2015). Since its release, this $1 billion application, which

Facebook purchased in 2012, has experienced tremendous growth, with more than 300

million active users per month (O'Reilly, 2015). The overall number of images exchanged

has surpassed 30 billion, with an estimated 1.6 billion "likes" per day and 60 million daily

photo updates (Instagram stats, 2023).

1.2.2.2 Instagram Post Creation. Currently, Instagram has 2 billion active monthly users, surpassing the 2 billion mark in 2021, just three years after it reached the 1 billion user milestone (Statista, 2021). It now joins an impressive list of social media sites like Facebook and YouTube. In order to share a post on Instagram, users first hit the plus icon. On "Post", they can select one or more saved photos or videos. Then, they edit the selected image or video using Instagram's effects and photo-editing tools (Insider Tech, 2020). After editing, a caption is added to the image to provide context and reinforce the meaning; this enables users to express emotions, reflections, and contexts that may not be otherwise evident in the pictures. It is also possible to add the location while creating the post. Finally, by clicking the "post" button, the post is shared on the Instagram feed and visible to the audience. Thus, Instagram is a widely used social media program that enables quick image and comment sharing among users, as well as inviting likes or dislikes from interested followers (Hanan & Putit, 2013).

1.2.2.3 The Importance of Instagram Captions. "As we know that people can upload photos and videos on Instagram, certainly, the captions are not far from what happens in the photos or videos." (Meisani et al., 2016, p. 95). Instagram provides some features, like a filter to appropriately modify the image and captions to describe both photographs and videos when they are uploaded. Captions are a crucial part of Instagram posts because an Instagram photo requires a considerable amount of data, such as providing a description of an object, situation, or mental state that must be communicated to the audience. In other words, the captions serve as a means of informational communication by explaining the subject, setting, or emotional state of the images. Instagram captions are one technique of incorporating conversation, which may happen as a result of a lack of communication between the publisher and the viewer (Meisani et al., 2016). In this context, Cox (2020) argues that

Instagram marketing depends largely on visuals. The key to attract Instagram followers, piquing their interest in a brand and mission, and demonstrating the human aspect of a company will be the quality of images. Even after capturing and perfectly editing stunning photos, the work is not done. The publisher may give his voice to that visual content through writing a caption. A strong Instagram caption clarifies the topic of the image, urges the audience to take action, and sometimes delivers humor to make the post even more enjoyable and attractive.

1.2.3 COVID-19 Impact on Instagram Feeds

The pandemic spread of COVID-19 has impacted many countries around the world, causing a global health crisis. Morens and Fauci (2020) emphasize that the contagious COVID-19 spreads mostly in public gathering locations, including sporting events, clubs, airports, beaches, and restaurants. According to the World Health Organization (WHO), in the last update made on February,17, 2023, COVID-19 has been proven to be responsible for 6 844 267 confirmed deaths, in addition to infecting 756 581 850 people. Social media applications have, in fact, significantly influenced how public health crises are perceived and handled. In this regard, a study by Seltzer et al. has demonstrated that information concerning public health issues has been widely shared on social media sites like Instagram and Flickr. Debates and information about COVID-19 on social media expanded as the virus spread around the world, drawing millions of users eager to learn more about the growing pandemic. According to Kamble, (n.d.), Instagram is taking serious precautions to stop the spread of false and misleading data by prioritizing reliable sources of information in their feeds. By outlawing sources for effects associated with COVID-19, they have further highlighted how dangerous the pandemic is. Instagram is embracing the trend of avoiding public spaces by adopting these actions and urging its users to emphasize this in their profiles too. Interestingly, Jones (2021) stated that the number of posts with pandemic-related subjects

increased significantly after the spread of the COVID-19, which demonstrates a shift in the discourse that concerns tourism and is consistent with the results of qualitative research conducted by John Kell, who concluded that since the appearance of COVID-19, the published content has been altered (Kell, 2020, as cited in Jones, 2021). Additionally, many content producers noted that there was less demand for travel-related content during the pandemic. Since 2020, influencers have stopped taking their regular long and international journeys and simply traveled domestically. Influencers have been forced by the crisis to expand their businesses and stop relying only on tourism in order to remain afloat (Femenia-Serra & Gretzel, 2020).

1.2.4 Instagram and Post-Pandemic Tourism Recovery

Travel is necessary for tourism, so anything that makes travel difficult could have a significant effect on the sector (Jiang & Ritchie, 2017). The COVID-19 pandemic is a particularly prevalent example of a global concern; such an incident's devastation highlights how sensitive the tourism sector is (Jiang & Ritchie, 2017). Considering that the worldwide epidemic has been underway for almost two years, it is crucial to comprehend how the tourism sector is rebounding. It is relatively difficult to attract visitors in this post-pandemic atmosphere, which could make tourism recovery a challenging process (Silva Piedade et al., 2022). Fortunately, the existence of improved technology has reinforced the process of tourism recovery, particularly through the use of social networking platforms such as Instagram. In this regard, the United Nations World Tourism Organization (UNWTO) and Instagram have created a "Tourism Recovery Playbook" to assist destinations and businesses in utilizing the power of digital and visual storytelling to attract new clients and resume development (Asia, 2021). The recovery playbook offers advice on how to take full advantage of the platform, from creating reels to highlight places to using guides and other tools to explain how the sector is qualified to welcome tourists back responsibly and securely.

Furthermore, it investigates the most effective approaches to promoting increased local travel while promoting environmental consciousness (Asia, 2021). The guide created by the UNWTO and Instagram (2021) provides some instances of how Instagram accounts from all around the world utilize the platform to advertise travel, excitement, environmentally sound tourism, and eventually economic recovery. For example, Clio Muse Tours' Instagram account (@cliomusetours) provides self-guided audio tours in over 400 locations spread across 23 nations. They heavily rely on Instagram videos to advertise their trips and inspire a sense of discovery in their audience (Clio Muse Tours, n.d., as cited in UNWTO & Instagram, 2021). Additionally, "In these challenging times, we found Instagram the best window to showcase our country. Every feature becomes a space to connect to our audience, first by inspiring them with our Dream Then Travel digital strategy and more recently by inviting them for our wonderful country with our new campaign, Awaken to Peru." (Perú, n.d., as cited in UNWTO & Instagram, 2021, p. 22). This illustrates how some popular Instagram travel accounts used the platform as a tool of post-pandemic tourism recovery.

Overall, broadly speaking, social media and, most specifically, social networking platforms share an identical aim: generating and publishing different types of content with the advantage of ease of accessibility to their users. Comparatively, Instagram can be viewed as a widely used social media platform. Indeed, it is considered as multimodal communication platform for the reasons that it gives users access to a variety of semiotic modalities, including written and visual, and places a number of semiotic restrictions on the images' size and the captions' length. Unlike Twitter and Facebook, Instagram does not allow the creation of text-only content. Instagram is an all-in-one solution that enables users to complete the three stages of taking, editing, and publishing images quickly. Instagram stands out due to its photo-based platform, and the fact that it is exclusively available on mobile devices further contributes to this uniqueness. Nonetheless, Instagram captions are as important as images,

since the captions serve as a means of informational communication by explaining the subject, setting, or emotional state of the images. As a result of COVID-19 spreading all over the world, posts with pandemic-related subjects and health issue content on Instagram significantly dominated and influenced how public health crises are perceived and handled. So did debates and information about the virus, drawing millions of users eager to learn more about the growing pandemic. Simultaneously, the tourism sector was diminished, and less demand for travel-related content was shared due to travel bonding, which demonstrates a shift in the discourse that concerns tourism. After the recovery, it was difficult to attract visitors in this post-pandemic atmosphere, which could make tourism recovery a challenging process. Therefore, there was a valuable collaboration between UNWTO and Instagram in view of advertising tourism with attention to domestic ones. Therefore, tourism discourse has been back since that time. Hence, it was more powerful at that time.

1.3 Section Three: Promotional Tourism Discourse

1.3.1 Tourism

Tourists are people who deliberately leave their home environments to visit another one, no matter how near or far this environment (destination) is. These people often engage in various activities, which may be considered tourism. (Hall, 2008; Holloway & Taylor, 2006; Jafari, 2002, as cited in Camilleri, 2018). Equally important, in 1963, the United Nations Conference on International Travel and Tourism, according to Camilleri (2018), decided to refer to people traveling abroad as "visitors" (as opposed to "residents"). This definition included two types of visitors: Temporary visitors who spent at least 24 hours at a destination. They may be considered to be visiting for leisure if they are doing so for their own enjoyment, health, fitness, sport, vacation, education, or religious reasons. Alternatively, if they stay in a place for less than 24 hours, excursionists, including cruise passengers, may be regarded as temporary visitors. Nonetheless, these definitions do not account for domestic

tourism (Camilleri, 2018). At this point, it was possible to distinguish between domestic and international travel (Yuksel, 2004, as cited in 2018). The former describes travel that is only done within the traveler's native country's national borders. The latter refers to travel within one's own country's borders. Domestic travel will affect the balance of payments and diminish the amount of money leaving the country of origin of the visitors (Mathieson & Wall, 1982, as cited in Camilleri, 2018). Another important concept in the tourism sector is tourism promotion, which means marketing, or advertising a place visited and its activities and attractions that make it special and would make people eager to visit it (Morello, 2019).

1.3.2 Digital Tourism Promotion

The integration of digital technologies into the tourism industry in order to improve tourists' experiences is known as digital tourism. The latter combines digital content with the actual world. Mobile devices and the Internet have transformed the tourism business in many industrialized nations over the past few decades (Law, Chan, & Wang, 2018; Reino, Alzua-Sorzabal, & Baggio, 2013; Tan, Lee, Lin, & Ooi, 2017; Wang, de Almeida Correia, van Arem, & Timmermans, 2018, as cited in Ogechi & Olaniy, 2019). While the use of mobile phones and the Internet has become widespread in many developed countries, Africa has only just begun to adopt these modern conveniences. Mobile penetration and Internet use have exponentially increased on the continent since their introduction. Hence, the development and reinforcement of Africa's tourism have a lot of potential with the use of mobile phones and the Internet. Because they enable direct marketing and commercialization of domestic tourism offerings in worldwide markets, eliminating dependence on major foreign intermediaries, mobile phones and the Internet have the potential to boost tourism in Africa. (Petti & Passiante, 2009, p. 46, as cited in, Ogechi & Olaniy, 2019). Social media's role cannot be discarded since its impact on tourism is seen in the ways people research before going on a trip. Now people are encouraged to share their travel experiences. Thus, social

media has transformed the way people make decisions. People build their trust in a tourism agency based on the reviews of others (Digital Travel Summit, 2023). In addition, social media and tourist promotion are a fascinating duel because one of the most popular themes on "The Big 3" social networks is travel (Facebook, Twitter, and Instagram). Travel is full of fresh experiences, which people like sharing. They also enjoy sharing their vacation plans and reflecting on them after returning home. Promotion for tourism on social media does not always feel like advertising. Yet, social media enables users to provide textual testimonials to a brand's best attributes, share images and videos of their experiences, and engage their networks in a way that no marketing has ever been able to (Lang, n.d., para. 2).

1.3.3 Tourism Discourse

Described as "one of the greatest population movements of all time," tourism is widely recognized as one of the biggest international trades in the world. "And it is not just people who are on tour; language too is on the move." (Thurlow & Jaworski, 2011, p. 285). Both tourism and its discourse have a close and unbreakable relationship. Tourism discourse comprises the specific ways in which language and images are used to provide information (Thurlow and Jaworski, 2010). "It informs, promotes, advertises, persuades, and manipulates" (Crişan, 2013; as cited in Magyar, 2014, p. 34). Tourism uses several semiotic tools to convey meaning, similar to any other form of promotional speech (Hiippala, 2007). According to O'Toole (1994) and Calvi (2011), tourism discourse varies between an objective style, indicative of specialized discourse, marked by nominalizations and the use of technical words, and an energetic register with a significant interlocutor emphasis. Therefore, making decisions concerning a vacation frequently relies on how effectively the location was advertised or how appealing the discourse was. (Crişan, 2013).

1.3.3.1 Language and Tourism Promotion. Across many worldwide locations, tourism is regarded as a prominent factor behind socioeconomic development. In order to draw in as

many visitors as possible, many economies are making significant investments in tourism promotional activities and marketing. Language, being verbal or visual, represents the most important driving force in influencing potential tourists and turning them into actual visitors (Sulaiman, 2016). Particularly, the linguistic aspect of the promotional messaging is crucial because tourism requires language to convey positive conditions and transform a location into a touristic attraction (Calvi & Mapelli, 2010). Correspondingly, in the interest of attracting tourists, a destination must show how it differs from other locations and offer convincing arguments. Thus, the verbal message should emphasize the location's best qualities and distinguish it in 'a highly competitive global marketplace, in which people's awareness of different destinations is limited, their attention span short, and the competitive 'noise' very loud' (WTO and ETC, 2009, p. 11, as cited in Magyar, 2014). However, Hiippala (2007) argues that since there is frequently a shortage of text space, language alone might not be enough to deal with all of this. Instead, a picture has better representational properties than text and may be worth a thousand words.

1.3.3.2 Destination Images and Tourism Promotion. The study of destination image has gained remarkable academic attention recently; however, researchers studying tourism have struggled to provide an accurate definition of the term "image" since Hunt (1975) published the first study on the subject (Day et al., 2012). Consistent with brand researchers' definition of "image", like Aaker (1991), who defines it as "a set of associations, usually organized in a meaningful way" (p. 110), Day, et al. (2012) define destination image as "the set of associations that people have of the destination." (p. 274). It is a key element in determining which location travelers choose as it affects their behavior (Gunn, 1972; Gartner, 1994; Bigné, Sánchez, & Sánchez, 2001; Carballo, Araa, León, & Moreno-Gil, 2015, as cited in Huete-Alcocer & Ruiz, 2020). In this regard, 'image' can be described as a mental notion created from a collection of impressions (Beerli & Martín, 2004). Tourists' perceptions of a

destination have a cognitive component that is influenced by the type and quantity of the given data. The affective component of the image, however, is created based on the unique traits of each person (Beerli & Martín, 2004). When a tourist considers both the cognitive and affective aspects of the image, he will be able to form an overall opinion of the location based on information and beliefs about the location as well as feelings towards it (Baloglu & Brinberg, 1997). Instagram content creators put a lot of time and energy on taking the perfect image to post with their followers because they recognize the value of visual content, which leads them to spend numerous hours working on posts that aren't visible, such as scouting places, researching hashtags, and creating (and frequently reworking) descriptions with brand partners (Zfat, 2019).

Finally, for the sake of promoting tourism, a message is better conveyed by integrating both visual and verbal patterns in the construction of content (Rodrguez Abella, 2011, p. 172, as cited in Magyar, 2014). The relationship between an image and word is never one of illustration, explanation, or additionally used to make the text look nicer or more helpful, even though images are sometimes thought of as secondary to language (Myers 1994, p. 136). For the most part, most authors agreed that tourism is regarded as various activities that tourists engage in when arriving to the visited destination. Whereas, the United Nations Conference on International Travel and Tourism has extended the definition to note two types of visitors, who spent at least 24 hours in a destination visiting for leisure or others who stay in a place for less than 24 hours, including cruise passengers. Besides, these definitions focused solely on international tourism; hence, there was a need to regard also domestic one, and make a differentiation between both terms. For the purpose of achieving the aim of the study, tourism promotion has been taken into account. Correspondingly, integrating digital technologies (mobile devices, Internet, and social media) into the tourism industry to improve tourist's experience was influential in changing the direction of tourism promotion and giving

birth to a novel concept which is known as digital tourism. Notably, social media platforms and promoting tourism there has dramatically shifted the way we look into discourse. As a consequence, establishing what is called tourism discourse via social media.

Conclusion

From all the synthesis above, it can be concluded that discourse is an umbrella concept that can entail different modes of communication and not only language in context. Correspondingly, researchers and discourse analysts have developed needed approaches beyond linguistics, including MDA, for the purpose of analyzing those communicative modes, or combination of them. Notably, the effect of integrating digital technologies (mobile devices, Internet, and social media) has made a valuable shift in how discourse is in two ways; the first impact is on social interactions and discourses themselves that these technologies are having; and the second on discourse data are collected, transcribed, and analyzed. Interestingly, Holliday's SFL theory adopted into MDA for the purpose of analyzing meaning-making in linguistic discourse, which was extended by Kress &Leeuwen to study visuals. On the other hand, COVID-19 pandemic recovery was a crucial event in allowing domestic and international (with attention to domestic one) tourism to resume, and simultaneously, tourism promotion on social media platforms, specifically Instagram. Yet, that time more powerfully. Finally, the weakness of the previous studies and analysis into discourse that it is going to be fulfilled in the current investigation was that analysts studied multiple modes of communication, however not in fair combination as one mode. Also, since the study is related to tourism promotion. We are going to focus on the Interpersonal meaning at the level of linguistic discourse because it focuses on how language is used for having communication or interaction with people, establishing and maintaining relations with them, influencing other people's behavior, expressing viewpoints of our own on the things in the

world, and eliciting or changing other people's points of view. In this way, language is used to enable people to participate in communications, take own their roles, and express their own and understand others' feelings, attitude and judgments. Simultaneously, to be consistent, the Interactive meaning which is the expansion of the former is regarded when analyzing images on Instagram feed. Henceforth, relating both types of meanings as an ultimate level.

2. Chapter two: Research Methodology, Analysis and Findings and Discussion

Introduction

This chapter serves as the practical part of the current study; it puts the reported literature review into practice by providing a thorough explanation of the methodology adopted, an analysis of the data obtained, and a discussion of the results reached. Thereby, it is divided into three sections. The first section is devoted to a description of the methodology employed; the second is concerned with the analysis of the data gathered and the findings obtained; and the third covers the discussion.

2.1 Section one: Research Methodology

This section describes the research methodology that is followed in order to achieve the overall aims of the study, which focuses on describing and exploring the way Interpersonal meaning and Interactive meaning are realized in linguistic and visual discourses, respectively, and the way both modes are combined to create the overall promotional meaning and to construct tourism discourse. Therefore, this section includes study design, units of analysis, and descriptions of Instagram posts taken from the @tourism_algeria account, instruments, data collection procedures, data analysis procedures, and the methodological limitations encountered.

2.1.1 Study Design

Based on the posed research questions, a decision regarding the appropriate design should be made (Walliman, 2011). Henceforth, we opted for the qualitative research method for this study due to its relevance to explore how linguistic and visual discourses are used for tourism promotion. Interestingly, this study is an exploratory descriptive research that deals with a collection of six Instagram posts regarding the post-pandemic tourism promotion in Algeria,

extracted from @tourism_algeria, in order to analyze their Interpersonal and Interactive meanings as well as the relationship between both of them. In this case, the purposive sampling technique was appropriate because it adds value to the investigation, since the selected posts were suitable for our study's aim. The qualitative method was used applying the approach of multimodal discourse analysis on the chosen Instagram posts, which permitted using different modes, including language and other resources that combine to produce meaning, thus, achieving communication. Therefore, the main concern of the current study was describing and analyzing how, following Halliday's SFL and Kress and Leeuwen's VG, the strategies adopted in the chosen Instagram posts to communicate meanings and influence tourists' behavior.

2.1.2 Units of Analysis

It was decided purposefully that the present study focuses on the analysis of post-pandemic Instagram posts that concern Algerian tourism content published by @tourism_algeria. We chose this account in particular because the content that it offers seems relevant to our research. This account's owner is a digital creator who has 610k followers and 5050 posts showing pictures of every corner of the beautiful Algeria, as mentioned in the bio in tourism_algeria's account. Our choice of posts largely depended on their date of publication, i.e., a whole year after domestic tourism resumed. As mentioned in the literature review, captions are important parts of Instagram since the visuals may require additional information to be communicated to the audience. Therefore, our choice also depended on the inclusion of captions that accompany the images, so that we can analyze the posts' visual and linguistic modes as well as the combination of both of them to get the meaning. Equally important, pictures are crucial to the study because they create certain connections between viewers and the world shown in the image. (Leeuwen & Jewitt, 2004). Our analysis was based on the Interpersonal meaning of Halliday's SFL and the Interactive

meaning of Kress and Leeuwen's VG. These posts were collected from Instagram due to its significant marketing and tourism destination promotion functions (Hanan & Putit, 2014). Indeed, post-pandemic tourism promotion was urgently required since Algeria's tourism industry completely ceased operations immediately following the closure of both domestic and foreign airports and borders because of the pandemic (Madani et al., 2020).

2.1.3 Description of Instagram Posts (@tourism_algeria)

2.1.3.1 Post One. Post one is taken from @tourism_algeria, published on November 3, 2021, and got 11651 likes. The creator used many compositions, including the location, which is "Oran", emojies, a tag to the person who has the copyright of the image, @mohamed_nazim_djellouli, and many hashtags such as #oran, #algeria, and #wahran. He combined two different modes: the caption and the image. The image is taken in the Fort of Santa Cruz, Oran Province, which was built by Ottomans and Spaniards using stone and brick during the seventeenth century on the Pic d'Aidour above the Gulf of Oran in the Mediterranean Sea, at an elevation of above 400 meters ("Fort of Santa Cruz (Oran)," 2023). The caption is in English; for this reason, no translation is needed and it is kept as it is.

2.1.3.2 Post Two. Post two was published on November 7, 2021, by @tourism_algeria and gained 6157 likes. It is composed of two modes of communication: an image accompanied by a caption. On the one hand, the image shows a beautiful landscape in Tikjda, which is situated in a mountain range known as Djurdjura in northern Algeria ("Tikjda," 2019). On the other hand, the caption provides information regarding the location "Tikjda, Bouira", emojies including the Algerian flag, the copyright: @skycamalgeria, and numerous hashtags such as #mountains, #landscape, #algeria, etc. Additionally, the creator, through the caption, asks the viewers whether they know the place or not using both Arabic and English.

2.1.3.3 Post Three. Concerning post three, it was published on November 21, 2021, on the same Instagram account, which is @tourism_algeria, and got 9030 likes. The image shows a sunset view of the Grand Mosque of Algiers, also known as Djamaa el Djazaïr, which is the third-largest mosque in the world after the Great Mosque of Mecca and Al-Masjid an-Nabawi of Medina in Saudi Arabia, it accommodates the tallest minaret in the world, as shown in the picture ("Djamaa el Djazaïr," 2023). Interestingly, the caption informs the audience, using both the English language as well as its translation to Arabic, about its selection as one of the best international architectural designs of 2021 by the Chicago Athenaeum Museum of Architecture and Design. The caption also includes hashtags regarding the localization like #elHarrach #ElMohammadia and #Alger, as well as a tag for the person who has the copyright: @dehribaissa_photography.

2.1.3.4 Post Four. Post four is taken from @tourism_algeria, published on December 7th, 2021, and got 3314 likes. The creator included the location, which is "Zemmoura, Bordj Bou Arreridj, Algeria", tagged the person who owns the image (@hamzasebaat), and did not include any hashtags. He also combined the two modes: the caption, which is written in Arabic and needs to be translated to English, and the image, which was taken in the small old town of Zemmoura, which is about 30 km north of the center of Bordj Bou Arréridj Province, Algeria. It is named this way due to the fortress on its highest peaks ("برج زمورة," 2023). The one who views the image can see that this town is built at the top of a mountain with a dominant mosque and traditional buildings on the surrounding hills that look like a witness to the historical depth of this region.

2.1.3.5 Post Five. Post five was published on December 9, 2021, by @tourism_algeria and got 7576 likes. It shows an image of a male tourist enjoying the beautiful view of the Black Lake Akfadou, which is surrounded by a white blanket of snow covering the trees and the ground. The image is accompanied by a caption, written in French and English, that

reinforces the landscape's beauty through describing it as if it is in another world and specifying where the lake is situated. It also includes emojis, hashtags, and a tag of the copyright: #lensif_explore.

2.1.3.6 Post Six. Post six is taken from @tourism_algeria, published on December 10th, 2021, and got 16291 likes. The post includes the location "Ain Séfra, Naama, Algeria", few emojis, and a tag of the person who has the copyright of the image (@karimbouchetat); whereas the post creator does not include hashtags. He combined the captions, which is written in English, with the image, which was taken in the Algerian west desert, exactly in Ain Séfra Municipality in Naâma Province. It has cool to cold winters despite its location in the Sahara. What characterizes it is the snow, which has been recorded on rare occasions, and it snowed for the first time in recorded history on February 18, 1979. ("Aïn Séfra," 2022).

2.1.4 Instruments of the Study

Various instruments have been produced for the purpose of gathering the essential data needed. The instruments in the data collection procedure used were chosen carefully for the purpose of maintaining research integrity and obtaining reliable and adequate conclusions. The instrument used was a human instrument because it is qualitative research. We were the ones who planed; selected, adapted, and compiled data; made the analyses; reported the final results; and made interpretations; therefore, we were the primary instruments. The secondary instruments were books, journals, articles, previous dissertations, websites, and blogs that were used to collect needed information for related theories. Meanwhile, the Instagram platform is used to collect the posts, which are the key elements in the current investigation. Hence, the motivation for selecting the Instagram platform as an instrument for this research was that it has properties that better serve this study than other instruments such as Facebook, Twitter, and others. Instagram, as reported in the theoretical part, can be regarded as the first platform for online photo sharing, where millions of images are shared daily. Simultaneously,

the role of captions cannot be discarded since Instagram photos demand a considerable amount of information, such as providing a description of the image; i.e., they give users access to a variety of modes of communication, including written and visual. Additionally, Instagram can contain any type of content at any time since we can save the posts easily.

2.1.5 Data Collection Procedures

The necessary data collected for this study were aligned with the design choices, i.e., the data collection method depended on qualitative data. First and foremost, as long as this study is related to post-pandemic tourism promotion in Algeria on the Instagram platform, we searched on Instagram using this combination of two keywords: "tourism" and "Algeria" targeting any account that posted content related to that latter. The first account that appeared as a result of the search was @tourism_algeria (see Appendix B) which has 610K followers and about 5000 posts. Notably, since it accounts for many images that are taken from other accounts, it was enough to rely on it alone and there was no need to look for others. Moreover, we started selecting the posts that would meet the overall purpose of the study, i.e., taking into account multiple conditions and criteria. The first step was looking for posts that were created immediately after the Algerian government's decision to lift home quarantine across the country, which was dated October 18, 2021 (see Appendix A). Furthermore, we decided to choose a date range because the "keyword" post pandemic is ambiguous and could refer to any post that is posted from that date until today's date as post-pandemic. Thereby, we decided to select the period of one year after the quarantine was lifted, i.e., from October 18, 2021, till October 18, 2022; assuming that one year would include posts that are published during different seasons (autumn, winter, spring, and summer), and this period is rich with tourism discourse due to the effect of tourism recovery and the different activities that became allowed and were not permitted during the quarantine (including traveling). The following step was selecting posts relying on the ones that show

geographical contrasts such as mountains, exotic beaches in the north, sand dune regions in the Sahara, forests and lakes, and seasonal changes including hot summers and snowy winters a so on and so forth. Besides that, after selecting the post, we checked the captions if included, and the ones that do not include captions were eliminated because they will not serve the ultimate aim of the study, which is decoding the relationship between the combination of two different modes, basically visual and linguistic.

2.1.6 Data Analysis Procedures

Once the data was collected, it was time to analyze it. The method of analysis adopted was DA, which falls under the umbrella of qualitative studies. Considering how the data was prepared for the analysis, the selected posts were screenshotted, so we do not face any inconvenience if a post is edited or deleted. Some captions were written in Arabic; therefore, before starting the analysis, they were translated into English (see Appendices C, D, E, and F, G). Moving to the reason behind choosing DA method, the study is related to communication and how its different modes are used to achieve effects in specific contexts, notably in this study, the way modes are combined to promote tourism. Furthermore, since the post is composed of both linguistic and visual discourses. Therefore, two theories were adopted, which are SFL and VG. Holliday's SFL theory, which was adopted into MDA for the purpose of analyzing meaning-making in linguistic discourse, was extended by Kress and Leeuwen to study visuals. On the one hand, SFL comprises three levels of meaning: Ideational meaning, Interpersonal meaning, and Textual meaning. Visual Grammar is just an expansion of SFL with an adaptation to be applicable for images (Representational meaning, Interactive meaning, and Compositional meaning). Nevertheless, only Interpersonal meaning from SFL and Interactive meaning from VG were used in the investigation, and the others were eliminated, because as reported in the literature review, Interpersonal meaning in SFL, refers to the language that is used for having communication or interaction with people,

establishing and maintaining relations with them, influencing other people's behavior, expressing our own viewpoints on things in the world, and eliciting or changing other people's points of view. In this way, language is used to enable people to participate in communications, take ownership of their roles, and express their own and understand others' feelings, attitudes, and judgments. Also, this study is related to promotion, which is about influencing others behavior, providing views and attitudes to others. Therefore, the Interpersonal function was chosen for analyzing captions, and because VG is just an expansion; so we have chosen the parallel meaning, which is the Interactive meaning to analyze images.

The analysis was done at three levels: analysis of captions using Interpersonal meaning, analysis of images using Interactive meaning, and analysis of the relationship between both meanings. Analysis of captions took into account three main elements, which are Interpersonal metafunction constituents (Mood, Residue, Modalization and Modulation). Moreover, Mood structures, from which speech functions were identified. For the Interactive meaning four elements were considered: Contact, Distance, Attitude, and Modality. At the last level, the type of relationship between the two modes was disclosed (reinforcement, coordinated, joint, or cross).

Conclusion

To sum up, this section has been devoted to deal with, firstly, the study design, the units of analysis, and the research instruments. Besides, it covers the data collection as well as the data analysis procedures. Finally, it ends with the methodological limitations, in which the obstacles we faced throughout the practical part are presented. The following section is concerned with the analysis and interpretation of the obtained results.

2.2 Section two: Data Analysis and Findings

Introduction

Section two deals with the analysis of the previously mentioned posts, selected from the Instagram account @tourism_algeria, by means of MDA as a dominant methodological approach. The selected posts include visuals accompanied by captions. Therefore, each post will be analyzed interpersonally and interactively, followed by the analysis of the relationship between both meanings in order to fulfill the aim and objectives of the current study. Additionally, the findings are going to be revealed with regard to each element analyzed.

2.2.1 Data Analysis

2.2.1.1 Post One

Figure 6

Santa Cruz (Oran)

2.2.1.1.1 Analysis of Post One

- **Analysis of the Interpersonal Meaning in Linguistic Mode**

The caption in Figure 6 includes two sentences. The first is "Oran the place to be for lovers". The second is "Have you ever been here before?" Starting with the Interpersonal meaning constituents of the first sentence, the mood system includes Oran as the Subject of the MOOD part; the Finite is absent. The rest part, which is "the place of lovers", represents the Residue. Considering the sub-elements of this latter, there is no Predicator since there is no verbal element in the sentence. No complement since no part of the Residue can replace the Subject if turned into passive voice. It is also noticed that there is no Modal adjunct. On the other hand, the second sentence is composed of the Finite "have" and "been" and the Subject "you". "here before" is the Residue. Notably, since the sentence starts with Subject, it is a statement that functions as giving information. For the second sentence, there is a Finite "have" and a Subject "you" which suggests an interrogative sentence. Therefore, it functions as a demanding information question.

- **Analysis of Interactive Meaning in Visual Mode**

Starting with Contact, no such eye gaze is made; the viewers are considered invisible onlookers. In this case, the images offer information. Moving to Social Distance, it represents a close personal distance shown by the intimate relationship of the couple. It can also be seen that the couple is holding hands, neither looking at the viewers nor showing their bodies. Therefore, the image creators are trying to create a

sense of detachment by positioning the viewers as onlookers. Meanwhile, close shot shows the object as if the viewers are engaged with it, corresponding to close personal distance. It includes the hands of a couple travelers when holding their hands together. The image engages viewers by providing them with a sense that they are feeling love as the couples are doing so. Taking into account another element of interpretation of the Interactive meaning, which is Attitude, it can be analyzed from horizontal as well as vertical angles. Horizontally, the hands of the couple are taken from a frontal angle, as a result, the image represents attachment to a feeling of love the interactive participants want us to be part of. The vertical angle is at an eye-level, indicating that there is no power difference between the image creator and the viewers. Finally, the image can be judged real, by means of visual markers, the colors are medium saturated, making the image look vivid. With diverse colors covering blue, brown, white, and black. It shows medium Color differentiation. The Color modulation is high; as different chromatic tints of the same color were spotted. For example, there are different shades of blue. The background and details are both clearly shown. The play of light and shade is highly natural, and the Brightness level is high.

- **The Relationship Between the Linguistic and Visual Sources**

The relationship between the image and the first part of the caption is a joint non-strengthened complementary relationship since different modes are merged together and each mode in figure 6 can fully express its meaning. I.e., if one mode is missing, the meaning cannot be affected. On the contrary, since the image is offering information and the second part of the caption is demanding information from viewers, it can be concluded that the type of relationship between both of them represents a joint non-strengthened complementary relationship, indicating that the image is the

form that was not enough to ask for or demand certain information, so the writer included this part of the caption to reach that aim.

2.2.1.2 Post Two

Figure 7

Tikjda (Bouira)

Note. Adapted from [@tourism_algeria]. (2021, September 6) by @skycamalgeria. Instagram. Copyright 2021 by @skycamalgeria.

2.2.1.2.1 Analysis of Post two

- **Analysis of the Interpersonal Meaning in Linguistic Discourse**

The Mood constituents, Mood structures, and their speech functions are parts of the Interpersonal meaning. Considering the Instagram caption of post two, the Mood constituents can be divided into two functional constituents, which are the MOOD and the Residue. On the one hand, the first sentence of the caption, 'Have you ever visited this wonderful place?' comprises the following: 'Have' which is the finite, 'You' which is the

subject, and both of them represent the MOOD. Additionally, the Residue includes the predicator 'visited', and the complement 'this wonderful place', whereas the Modal adjunct is absent. Concerning Modality, it can be seen that there is neither an expression of probability or frequency to indicate Modality nor an expression of obligation or inclination to mark Modalization. In account of the Mood structures, the clause takes the order of Finite^Subject, so it is an interrogative statement. Thus, it functions as a demanding information question. On the other hand, the second sentence of the caption 'Who knows this beautiful place?' includes the MOOD constituting of: 'who', which is the Subject, knows, which plays a dual function: it identifies the time (Finite: present) and describes the kind of event (Predicator), and Residue, including the complement 'this beautiful place' and no Modal adjunct. Finally, in respect to its structure, it is a demanding information question.

- **Analysis of Interactive Meaning in Visual Discourse**

Image in Figure 7 was posted on November 7, 2021, showing a beautiful green area and a large mountain, the sky, a hill, a black car and many people enjoying the beauty of Tikjda. Interactively, taking the contact element into account, the represented participants are not looking at the camera, which dictates an indirect gaze. Thus, the image is a representation of an offer. The image indirectly addresses the audience by portraying the represented participants in an impersonal manner as facts or things to contemplate. Moreover, concerning social distance, for the shot strategy, the image under analysis is taken from a long shot, which represents a far social distance showing the entire figure with the surrounding area. Whereas for the social relationship, far social distance is shown since the distance between participants who are and are to remain strangers. Equally important, the attitude refers to the degree of involvement or detachment, and it can be examined from the way the image producer establishes a connection with the

viewers through the eye-level strategy (Isti'anah et al., 2021), in this case, horizontally, the image is frontal; as a result, it dictates attachment. Vertically, the represented participants in the image are under the viewers' eye-level, that shows that the power of the latter over the represented participants. Moving to modality, it can be seen that the image's content corresponds to things as it is in real life and its colors are as close as those found in typical illustrations, so the image is judged as real. Colors are intermediately saturated, making us feeling the natural side of image. Moreover, since the image includes a diverse range of colors including green, sky blue, orange, brown, and black, so, it shows high Color differentiation. Besides, due to the appearance of only few chromatic tints of the same color, Color modulation is medium. The background is fully articulated and detailed. Concerning the marker of representation, since the image shows every detail of the participants, it is a maximum Representation of pictorial detail, and the Brightness level is in a high level. Additionally, the play of light and shade is fully represented.

- **The Relationship Between the Linguistic and Visual Discourses**

As far as the relationship between the linguistic and visual discourse is concerned, it can be seen in Figure 7 that the image and the first part of the caption have a reinforcement strengthened relationship since the picture is the main form of communication and the caption is only an enhancement of it, showing where the beautiful landscape displayed in the image is located. Whereas the caption's second part is demanding information as the image is not enough to demand certain information, so the question is important to reach that aim; thus, the relationship between the visual and the linguistic discourse is a joint non-strengthened complementary relationship.

2.2.1.3 Post Three

Figure 8

The Grand Mosque of Algiers

2.2.1.3.1 Analysis of Post three

- **Analysis of the Interpersonal Meaning in Linguistic Discourse**

The caption under analysis comprises two sentences: the first one, 'The Grand Mosque of Algiers being selected as one of the best international architectural designs of 2021.' comprises the mood, which is divided into the MOOD and the Residue. The former is composed of the subject and the finite; however, in this case, it only includes the subject: 'The Grand Mosque of Algiers.' There is no finite because it is an incomplete sentence missing the verbal element, as it looks like a written utterance. For the Residue, it includes the complement "as one of the best international architectural designs", and there is neither a Modal adjunct nor a Predicator. As the markers of Modality and Modalization are absent. Whereas the second sentence: "The annual awards are given by the Chicago Athenaeum Museum of Architecture and Design alongside the European Centre for Architecture Art Design." includes the Subject: "the annual rewards", the Finite: "are", which contribute to form the MOOD, whereas the Predicator: "given", the complement "the Chicago Athenaeum Museum of Architecture and Design", and there is no Modal adjunct. Which all represent the Residue. Both the MOOD and the Residue contribute to form the mood. Apropos of Modality, there is no expression of frequency or probability to mark Modality, and no expression of obligation or inclination to indicate Modalization. Additionally, as far as Mood structures are concerned, both sentences take the order of Subject^Finite, which represents a declarative statement. Thus, it functions as an offer information statement.

- **Analysis of the Interactive Meaning in Visual Discourse**

The image under analysis was posted on November 21, 2021, displaying a sunset view of a magnificent building, which is the Grand Mosque of Algiers, the world's third-biggest and Africa's largest mosque, which houses a towering minaret. It also shows the motorway in front of the mosque in which numerous cars are moving in the same direction. Analyzed from the contact strategy, the picture does not invite a direct gaze from the viewers. It does not contain human participants; thus, this type of image, according to Ruixi (2022), offers information. Moreover, since the image shows a landscape with the absence of human beings, social distance can be conveyed by the size of the frame, which can suggest the social distance between the viewers and the represented participants. (Ruixi, 2022). Particularly, the selected image is taken from a long distance shot, in which the building is presented at a respectful distance from all surrounding space; thus, it corresponds to far social distance. For Attitude, it can be seen that the image's horizontal angle is frontal, that is to say it indicates involvement; however, the vertical angle, concerned with the degree of power between the image creators and viewers, is at an eye level angle, which indicates that there are no power differences between the two parts. Furthermore, when it comes to Modality, there is much to say regarding Color saturation, Color differentiation, Color modulation, Contextualization, Representation, Illumination, and Brightness. The image's color saturation level is low, making the image looks unreal. With the appearance of few colors covering grey, reddish yellow, black, and white, the image shows medium Color differentiation. Since numerous chromatic tints of the same color are shown, the degree of Color modulation is high. Concerning Contextualization and Representation, in the picture, the background is fully articulated, and the details of the participants are clearly

shown. Also, the image was taken in a relatively dark setting, displaying an intermediate degree of Illumination, and the Brightness level is low.

- **The Relationship Between the Linguistic and Visual Discourses**

In account of the relationship between the two discourse modes: the image showing the Grand Mosque of Algiers and the caption providing information regarding its selection as one of the best international architectural designs of 2021 as well as its location, it is a joint non strengthened complementary relationship since both the visual and the linguistic discourses are combined to reflect the meaning.

2.2.1.4 Post four

Figure 9

Koléa, Zemmourah (Bordj Bou Arreridj)

Note. Adapted from [@tourism_algeria]. (2021, December 7) by H. Sebaat . Instagram.

Copyright 2021 by @hamzasebaat.

2.2.1.4.1 Analysis of Post Four

- **Analysis of the Interpersonal Meaning in Linguistic Discourse**

In the first place, the caption is composed of two parts: the first part of it is constituted

of one sentence with two clauses: the first clause is an independent one "Koléa is a

masterpiece"; the second is a dependent gerund clause "embracing nature". Starting with

the Interpersonal meaning elements, Mood system is composed of "Koléa" as a Subject

and "is" as a Finite that represent MOOD. Moving to the Residue, in this case, where

there is only one verbal element, the Finite and Predicator are fused together. In the

example below, "is" performs a dual function: it specifies the time (Finite: Present) and

indicates the nature of the event (Predicator). There is no element that could replace the

Subject, and no Modal Adjunct markers; thus, there is neither Complement nor Modal

Adjunct. Considering Modality, it can be seen that there are neither Modality nor Modalization since there are no expression of probability or usuality (frequency) to mark the former; nor expression of obligation or inclination to mark the latter. Moving to Mood structure, in the clause above, there is the ordering of Subject^Finite therefore it is a declarative statement. Finally, the speech function of the Mood structure, the writer wants to give information to readers about the beauty of Koléa, which is located in Zemmourah.

The second part, on the other hand, it is a composed of three sentences describing the village of Koléa. The first sentence "The village of Koléa is located in the Municipality of Tsamart, the District Bordj Zemmoura and the Province of Bordj Bou Arreridj" entails "the village of Koléa" as Subject and "is" as Finite of the MOOD parts; and located as Predicator of the Residue together with the resting part "in the Municipality of Tsamart, the District Bordj Zemmoura and the Province of Bordj Bou Arreridj" that does not include neither a Complement nor an Modal adjunct; in addition to the lack of Modality markers. The second sentence, "This area is of a tourist nature, on the one hand, in addition to the educational characteristic, on the other hand, through El Zawya that is funded by philanthropists." Includes in first clause, "area" as the Subject, and "is" as the Finite of the MOOD; "of a tourist nature" as the Residue. In the second clause is composed of the Subject "El Zawya" and Finite "is" together as the MOOD; Predicator "funded", Complement "philanthropists" as part of Residue. However, the Modal adjunct is absent, and also the markers of Modality are not noticed. The third sentence "For the touristic side, the village of Koléa is abounded with several monuments that enabled the ancient man to challenge the cruelty of nature through the houses built of stones, mud and tiles, which were able to defy the harshness of nature, in addition to the traditional spring, which was and still is funding the villagers with fresh water" is composed of Subject "the village of Koléa", the Finite "is" as the MOOD; Predicator "abounded", Complement

"several monuments" as constituents of Residue of Mood system. In the second clause, "several monuments" is Subject, "enabled" Predicator and Finite in the same time, "the ancient man" represents the Complement. In the third clause the Subject of the second clause is also the same in this one "were" is the Finite, "able" the Predicator and "to defy the harshness of nature" is the Residue. Modulation is indicated by "were able" together, which is the past simple of the Modal operator "can". In the fourth clause, "the traditional spring, which was and still is funding the villagers with fresh water", "the traditional spring" is the Subject, "was" the Finite, "funding" the Predicator, and "the villagers" is the Complement. The combination of Subject^Finite throughout the entire caption' sentences indicate that they are declarative sentences that function as offer information statements.

- **Analysis of Interactive Meaning in Visual Discourse**

Considering the element of Contact, it is an offer image since no human being or eye gaze are depicted in the image. Equally important, considering the Social distance, the image is taken from a long distance shot that represents a far social distance since the elements are out of reach as there is an invisible barrier between the viewer and them that encourage them not to focus on one object but rather on the surrounding objects including the forest, the ranges of mountains, the mosque, and the sky and the traditional houses, which are all just important. Moving to Attitude, at the horizontal level, it neither can be judged oblique solely nor frontal. Accordingly, it cannot be decided as either attachment or detachment. In this context, Manca (2016) suggests that: "… involvement and detachment interact with demand and offer in very complex ways: may seem to suggest detachment but at the same time it may represent a different world we want to be part of" (p.30). However, at the vertical attitude, it is taken from a high level angle to show the viewers have power over represented participants. Finally, image can be judged as real

since the colors are intermediately saturated, making us feeling the natural side of image. With low color diversity, colors covering green, and brown. It shows intermediate Color differentiation. The Color modulation is also high as different chromatic tints of the same color were spotted. For example, the trees are in different shades of green. The background and details are both clearly shown. The play of light and shade is highly natural and the Brightness level is medium.

- **The Relationship Between the Linguistic and Visual Discourses**

The two modes in Figure 9 constitute reinforcement relationship since the image can be considered as the main form of communication, unlike the caption which is only reinforcing the picture by describing it, adding details about the exact location, and its characteristics.

2.2.1.5 Post Five

Figure 10

The Black Lake Akfadou (Bejaia)

Note. Adapted from [@tourism_algeria]. (2021, December 9) by @lensif_explore. Instagram. Copyright 2021 by @lensif_explore.

2.2.1.5.1 Analysis of Post Five

- **Analysis of the Interpersonal Meaning in Linguistic Discourse**

Considering the Instagram caption in post five, it is mainly composed of one clause, its Mood structure is composed of two functional constituents: the MOOD and the Residue, the latter is normally composed of Predicator, Complement, and Modal Adjunct. Concerning the other part that follows it, "the Black Lake Akfadou", it can be considered as the nominal element which is the subject. Hence, it is normally written as: "The Black

Lake Akfadou is another world." Interestingly, taking the Interpersonal meaning into account, when examining modality, it is clear that neither Modality nor Modalization exist because neither of them is marked by an expression of probability or usuality (frequency), which would indicate the former, nor by an expression of obligation or inclination, which would indicate the latter. Regarding mood structure, in the clause under analysis, there is the ordering of Subject^Finite; therefore, it is a declarative statement. Finally, the speech function of the mood structure, through this statement, the writer intends to give information to the audience regarding this exceptional place by saying that it is in another world.

- **Analysis of Interactive Meaning in Visual Discourse**

Picture in Figure 10 was posted on December 9, 2021, showing a male tourist wearing a blue hat, a blue jacket, black gloves, and a black pant, looking at the black lake Akfadou in Bejaia, which is surrounded by trees covered with snow. Considering the contact strategy, the picture does not invite a direct gaze from the viewers; instead, it is an indirect gaze that offers information. What is offered to the viewer is the feeling of wellbeing the man is experiencing while looking at the Black Lake. The viewers are invited to focus not solely on the tourist who is in front of them, but also on the lake and the snow-covered trees. Viewers are able to get a back perspective of the tourist and feel as if they were present for the same view. Another level of interpretation of the Interactive meaning in visual communication is the Social Distance, in the image above, the medium shot corresponds to far personal distance, where the whole figure is depicted with space around it. Additionally, in account of attitude which is another type of interactive meaning, referring to "the degree of involvement or detachment between participants" (Manca, 2016, p. 30), it can be examined from how the image producer establishes a connection with the viewers through the eye-level strategy; in this case,

horizontally, the angle is frontal; therefore, it dictates involvement. Vertically, the represented participants in the image are at the viewers' eye-level, which shows that the relationship between the Represented and the Interactive participants is one of equality. Concerning Modality, what is real and what is not real can be deduced from how things appear and how closely they resemble what we typically observe in real life (Manca, 2016, p.31). In this case, since the image's colors seem as saturated as those in reality, the image is judged as real. Regarding the indicator of Representation, the picture represents every aspect of the participants to the fullest extent possible. Since there are not many degrees of colors in the image, which are blue, black, and white, the Color differentiation level is medium. For Color modulation, as only few chromatic shades of the same color were seen, the degree of Color modulation is medium. The background and details are both clearly shown. Also, the interaction of light and shade is highly natural, and the Brightness level is medium.

- **The Relationship Between the Linguistic and Visual Discourses**

Post five is composed of an image accompanied by a caption; the image can be considered as the main form of communication, whereas the caption is only an enhancement of it as it describes the uniqueness of the landscape displayed in the image as well as its exact location. Henceforth, it can be concluded that the relationship between the visual and the linguistic discourses is a reinforcement strengthened relationship.

2.2.1.6 Post Six

Figure 11

Ain Safra (Naama)

Note. Adapted from [@tourism_algeria]. (2021, December 10) by K. Bouchetat. Instagram. Copyright 2021 by @karim_bouchetat.

2.2.1.6.1 Analysis of Post Six

- **Analysis of the Interpersonal Meaning in Linguistic Discourse**

Analysis at this level accounts for Interpersonal meaning constituents, Mood structures and their Speech functions seen from the Instagram caption in Figure 11. Starting with Interpersonal meaning constituents, Mood system can be divided into two functional constituents: the MOOD and the Residue. Overall, the caption is mainly composed of one sentence. Considering the MOOD, 'nature' represents the nominal element, which is the

Subject; 'rebels' represents the verbal element, which is the Predicator. In account of the Residue, which is composed of Predicator, Complement, and Modal Adjunct. In this case, where there is only one verbal element, the Finite and Predicator are merged together (Manca, 2016, p. 14). In the example below, "rebels" performs a dual function: it specifies the time (Finite: Present) and indicates the nature of the event (Predicator). "Snow in the Algerian Sahara" represents the Residue. For the reason that there is no element in the remaining functional constituent that has the potential for being Subject if the clause is made passive (Manca, 2016, p. 15), there is no Complement as there is no Modal Adjunct since expressions of probability, polarity, or assessment are not used. Considering Modality, it can be seen that there are neither Modality nor Modalization since there is no expression of probability or usuality (frequency) to mark the former, nor an expression of obligation or inclination to mark the latter. Moving to Mood structure, in the clause above, there is the ordering of Subject^Finite therefore, it is a declarative statement. Finally, in the speech function of the mood structure, the writer wants to give information to readers about the weird and unique phenomenon when snow falls in the Algerian Sahara.

- **Analysis of Interactive Meaning in Visual Discourse**

Interactively, VG should account for four main components: Contact, Social distance, Attitude (also called Perspective or Point of view), and Modality. In respect to Contact, it can be seen that the image represents a landscape of weird and a unique phenomenon that happens in the Algerian Sahara, exactly in Ain Séfra, Naama. Henceforth, the types of participants in this case are called Represented participants for the reason that there are only objects that interact with each other without involving human being in the depicted image. Significantly, there is an absence of eye gaze to decide what the kind of information is exchanged. According to Kress and Leeuwen (2020), as cited in Ruixi

(2022), these types of images offer information. Furthermore, although humans are absent, Social distance could be realized by the "size of the frame can suggest social relations between the viewer and objects, buildings, and landscapes" (Ruixi, 2022, p. 38). The current image is taken from a medium Social distance shot that shows the sand dunes, which are mixed with snow to make an extraordinary scene, presented in full with a limited space around them. Equally important, Attitude refers to the degree of involvement or detachment. Explicitly, at the horizontal level, the image is frontal; as a result, it dictates attachment. At the vertical level, the relationship is one of equality between represented participants and viewers because the image is at eye level. Finally, at the level of Modality, the image can be judged unreal since the majority of validity markers are low. In details, the sand is a very weakly saturated reddish yellow color; the same thing for the white snow and the grey of the cloudy sky, making the image look less vivid. With a low Color diversity, which is only reddish yellow, white, and grey. It shows low Color differentiation. The Color modulation is also low, as no chromatic tints of the same color were spotted. For The background and details are both clearly shown. The play of light and shade is highly natural, and the Brightness level is medium.

- **The Relationship Between the Linguistic and Visual Discourses**

The type of relationship between the two modes in Figure 11 is a reinforcement relationship for the reason that it can be inferred that the image speaks about itself therefore it is the main form. However, the caption is just an enhancement of it since the writer tries just to describe what he sees in the image, which is something could be popped out in anyone who views the image and agree upon that it is a weird phenomenon or a rebel in nature. In addition, it enhances the first by adding the exact information about the location because the viewers cannot guess since no hint about the place is shown and people may hesitate if it is real or not.

2.2.2 Findings

This part presents the findings of the multimodal analysis of Instagram's posts.

It concentrates on the two modes considered and presents a two-layered analysis: linguistic

and visual. To put it differently, the analysis of the six posts applying SFL of Halliday and

VG of Kress and Leeuwen has allowed for findings that are worth discussion. In what

follows, therefore, the Interpersonal meaning, the Interactive meaning, and the relationship

between both modes are discussed to explore the way they are utilized to promote post-

pandemic Algerian tourism.

2.2.2.1 Interpersonal Meaning

2.2.2.1.1 Interpersonal Meaning Constituents. First and foremost, the captions analyzed

were composed of, mainly, sentences; sometimes the digital creator attached more than one

sentence, and in others he got satisfied with only one like in posts five and six. Interestingly,

these latter are considered linguistic sources and were analyzed Interpersonally. They were

realized using five Interpersonal constituents, which are Subject, which was included in the

six posts, Finite, Predicator, Complement, Modal adjunct and Modulation. With a total

absence of Modal adjunct and Modalization. Moreover, the Subjects contain nouns including

"Oran", "you", "who", "the Grand Mosque of Algiers", "Koléa", "the Black Lake Akfadou",

and "nature" to refer sometimes to the places and other times to the audience. Finites include

verbs of state: "is", "are" "have" "were" "was" and Predicators that include verbs of actions:

"visited", "knows", "selected", "given", "located", "funded", "abounded", "enabled",

"funding", and "rebels". Complements include: "as one of the best international architectural

designs", "the Chicago Athenaeum Museum of Architecture and Design", "philanthropists"

"several monuments", "the ancient man", "the villagers". In respect to Modal Adjuncts, there

is a total absence of them because there are no expressions or words to denote probability,

usuality, intensification or minimization, presumption, or inclination. Modulation, which

could be presented by using expressions of probability or usuality (frequency), is identified only once in the third clause of the second part of the caption of post four ("were able" together, which is the past simple of the Modal operator "can"). Modalization, which could be presented by using expression of obligation or inclination, is not noticed at all.

2.2.2.1.2 Mood Structures. The only Mood structures available in the analyzed captions are Subject^Finite and Finite^Subject, which denotes a declarative statement for the former and an interrogative one for the latter. Furthermore, the creator of @tourism_algeria has combined between both of them in post one. He has used the Finite^Subject structure twice in the same post, such as in post two. However, he has used merely the Subject^Finite combination in posts three, four, five, and six.

2.2.2.1.3 The Speech Functions. In accordance with the Mood structures that have been identified, their speech functions include offering information about the location and demanding information about whether the audience has visited or knows about those places.

2.2.2.2 The Interactive Meaning. The Interactive meaning involves Contact, Social distance, Attitude, and Modality.

Starting with the Contact strategy, which, according to Kress and Van Leeuwen (2006), can be either a demand gaze or an offer gaze. In relation to the current study, findings showed that all visuals under analysis are offer gaze. Though some posts included human beings, but they were not looking at the camera; instead, they were enjoying the wellbeing of the surrounding landscapes. Besides, viewers were positioned as observers since they do not demand eye contact; instead, they were offered to see what is in the pictures.

Concerning Social distance, it reflects the social relationship between the Represented participants and the audience (Kress & Leeuwen, 2006). In visual communication, Social distance is represented by various frame sizes (Manca, 2006). It has three types: close distance shots, which correspond to close personal distance; medium distance shots, which

indicate far personal distance; and long distance shots, which correspond to far social distance. In our study, results showed that images in posts two, three and four were taken from long distance shots showing the entire view and corresponding to far social distance; however, image in post one was taken from a close distance shot focusing on the couple holding hands; thus, it corresponded to close personal distance. Besides, images in posts five and six were taken from medium distance shots, indicating far personal distances.

Another level of Interactive meaning is Attitude, which, horizontally, refers to the level of involvement or detachment among participants. However, vertically, it has to do with power between the image's creator and viewer. In the current study, the findings demonstrated that all the images' horizontal angles are frontal, indicating involvement. Equally important, vertically, the majority of images were at the viewers' eye level, which demonstrated that the relationship between the Represented and the Interactive participants is one of equality. However, in the images of posts two and four, the Represented participants are viewed from a high angle; thus, the viewers have power over the Represented participants.

The last component of the Interactive meaning is Modality, in visual communication, the latter dictates how individuals are portrayed, either as if they exist in reality or as if they do not. It is mainly set using visual indicators, including Color saturation, Color differentiation, Color modulation, Contextualization, Representation, Illumination, and brightness. With reference to the present study, it was found that pictures in posts one, two, four, and five can be judged as real, whereas pictures in posts three and six were judged unreal. With regard to images' Color saturation, analysis showed that it varies between medium and low Color saturation; medium Color saturation was seen in the images of posts one, two, four, and five, whereas pictures in posts three and six had low Color saturation. Besides, almost all the images have medium Color differentiation except for the picture in post two, which has high Color diversity; meanwhile, picture in post six has low Color diversity. Additionally, the

analysis showed that the images showed in posts one, three, and four have high Color modulation, i.e., different chromatic tints of the same color were spotted; the ones in posts two and five, however, have medium Color modulation and lastly, picture in post six has low Color modulation. Moreover, taking into account both Contextualization and Representation, the former is concerned with the extent to which the background is articulated or absent and the latter represents the extent to which the details are represented. The analysis revealed that, in all the images under analysis, the backgrounds are fully articulated and the details are clearly shown. Concerning Illumination, which has to do with the play of light, analysis showed that almost all the images have high Illumination except for the image in post three, which has intermediate Illumination. Finally, concerning Brightness, which deals with the degrees of lightness and darkness, which, according to the analysis of the pictures, it varies from high like in the pictures shown in posts one and two, medium like in the pictures displayed in posts four, five and six, and low in the picture in post three.

2.2.2.3 The Relationship Between the Linguistic and Visual Discourses. In relation to the current study, findings showed that the relationship between visual and linguistic modes, for all the selected posts, represents a complementary relationship, while no non-complementarity relationship was detected. Analysis revealed that these complementary relationships vary between reinforcement strengthened relationships in the following cases: the first part of the caption of posts two, four, five and six, since the captions add extra information regarding the locations displayed in the images. For example, in post four, the creator attached supplementary information concerning the city of Koléa, its properties, and its historical background. Besides, joint non-strengthened relationship was found in post one, the second part of the caption of post two, and three because both images and captions were combined to reflect the meaning. For instance, in post one, the image shows a couple holding

hands; meanwhile, the caption includes the expression "for lovers" reflecting the same meaning.

Conclusion

To conclude, this section covered, on the one hand, the analysis of the selected Instagram posts. Firstly, captions were analyzed interpersonally, taking into consideration the main Interpersonal metafunction constituents which are as follows: Mood, Residue, Modalization and Modulation. Secondly, images were analyzed. Interactively, considering Contact, Distance, Attitude, and Modality. Finally, the analysis targeted the combination of both meanings to decipher how visual and linguistic modes are aligned to create promotional meaning. On the other hand, the findings of each analyzed element were revealed.

2.3 Section Three: Discussion

Introduction

The current investigation aims to explore and describe how Algerian destinations are promoted in the post-pandemic period to attract visitors. To achieve this, three sub-aims were formulated: analyzing the linguistic sources used in captions, examining the composition of images, and investigating how these sources are combined to convey promotional meaning. This section provides an opportunity for researchers to delve into the significance of these questions in the field. It starts by providing a concise overview of the findings, followed by a critical analysis and interpretation of the results. Moreover, the limitations of the study are acknowledged, and the broader implications and contributions of the research are considered. Finally, directions for future research are suggested.

2.3.1 Summary of the Findings

With respect to the research questions that have been raised previously, the key findings are reported accordingly;

According to the results of research question one, how is Interpersonal meaning realized in linguistic mode? The captions are primarily composed of sentences; occasionally, the digital author includes many sentences, while other times, he attaches only one. They were built using five main Interpersonal meaning components, which are Subject, Finite, Predicator, Complement, Modal Adjunct, and Modulation, with an absence of Modalization. The subjects included refer to location and/or audience. The obtained Mood structures are Subject^Finite, which expresses a declarative sentence, and Finite^Subject, which expresses an interrogative one. Moreover, he sometimes combines both of them, uses one type twice in one caption, or keeps only one. Concerning the employed structures, speech functions show two types: offering information and/or demanding information.

Based on research question two, how is Interactive meaning realized in visual mode? Concerning Contact, it is noted that all of the visuals being examined are offer gaze. Additionally, in terms of Social distance, findings suggest the existence of long distance shots, corresponding to a far social distance, and close distance shots, corresponding to a close personal distance. Additionally, some pictures were taken from medium distances, referring to far personal distances. Moreover, for Attitude, all horizontal angles in the photos are frontal, indicating involvement. The majority of the images are vertically at eye level for viewers, indicating equality between the portrayed and the Interactive players. Other images show the participants from a high perspective. Finally, with regard to Modality, results showed that the analyzed images were judged, depending on the validity markers, as real and, for others, unreal. Additionally, the analysis demonstrates the existence of both real and unreal images, depending on the validity markers.

With regard to research question three, how are the linguistic and visual discourses combined to create promotional meaning? Results demonstrate that the relationship between

all the selected posts' visual and linguistic sources is complementary; reinforcement strengthened relationship and joint non-strengthened relationship are detected.

2.3.2 Interpretation of the Findings

2.3.2.1 Interpretation of Interpersonal meaning findings. The results obtained suggest that the digital creator of @tourism_algeria sometimes includes one sentence when he just describes the image or expresses his wonder about it, and in others he adds a question. Hence, he opts for inserting more than one sentence when giving a detailed description of the location. Moreover, the elements included as Subjects denote either the location, which he wants to give information about and make the audience eager to visit it as if he is trying to convince them about it, or the addressees, whom he demands information from as he wants to engage them. Moreover, the analysis identifies that no Modal adjuncts, which express probability, appeared, thus leading to mention that the addresser is trying to give only facts about the location he is describing. The results may also suggest that he avoided using Modalization in order to be objective and not express his personal attitudes, yet to make the audience construct their own judgment freely without any interference by him that would affect their choice or oblige them. Finally, Modulation is encountered only once, when the digital creator wanted to talk about the ability or achievement on a specific occasion in the past.

2.3.2.2 Interpretation of Interactive Meaning Findings. The use of offer-gaze images is remarkable in our study as they provide a sense of invitingness and also because the creator focuses on showing the beauty of the different attractive landscapes shown in the images.

The account's owner focuses on posting long and medium distance shots images to enable the viewers to see the entire place and not only focus on one element. In this regard, Francesconi (2014), as cited in Ruixi (2022), claimed that a medium distance shot image may

encourage friendship relations. She emphasized that it demonstrates the availability of accommodations and fosters a welcoming atmosphere for viewers. Whereas, image one was taken from a close shot, reducing the field of view and increasing the size of the subject, focusing on the couples' hands in order to attract a particular category of tourists who are lovers.

It is worth noting that all the images' horizontal angles are frontal, indicating involvement for the sake of engaging viewers. The adoption of frontal angles lends credence to the idea that this kind of camera angle might foster engagement (Kress and van Leeuwen, 2020). Moreover, the use of eye level angles helps establish a relationship of equality between the image creator and the audience. In some cases, like in pictures 2 and 4, viewers have power over the Represented participants in order to convey a sense of control over the location.

The judgment of images as real or unreal relies on the validity markers; analysis demonstrates that four pictures can be judged as real, which are pictures one, two, four, and five, because of the creator's desire to maintain authenticity, while the two other pictures, which are three and six, are judged unreal. In terms of Color saturation, it is emphasized that highly saturated colors may give the impression that something is more real than it is (Denti, 2012), while low saturated colors make the image seem unreal. Hence, in both cases, the validity declines, and the images are considered unreal. The creator mostly used photographs with intermediate Color saturation to elicit positive feelings from viewers and to maintain authenticity. In terms of Color modulation and Differentiation, compared with a medium level of Color differentiation, there is a high validity level of Color modulation. Concerning Contextualization and Representation of details, analysis showed that they have high validity levels. This reflects the account owner's desire to show the audience every detail of the displayed places and to clearly demonstrate the surroundings. Besides, Brightness ranges from a medium to high validity level. This might be due to how advertising operates.

According to Hu and Luo (2016), potential clients prefer images displayed in bright tones. Moreover, it is assumed that the overall validity level of Illumination is high, and this may be because the play of light and shade is perfectly shown in pictures taken outside with natural light.

2.3.2.3 Interpretation of the Relationship between the Interpersonal and the Interactive Meanings. In light of the findings that have been obtained from analyzing the relationship between the linguistic and visual modes, they can be interpreted as follows: Firstly, the digital creator opts for a complementary relationship in order to convey a satisfying amount of information about the Algerian destinations. Interestingly, captions add information about the image in general; however, they may be used to target specific people, like in post 1, where couples, in particular, are addressed. Moreover, some images are offering information, simultaneously, they are accompanied with captions that are demanding information, checking whether this place is already known or not, for the purpose of engaging the audience to react in favor of the promoted destination.

2.3.3 Limitations of the Study

As with the majority of studies, the current study is subject to several limitations. First, SFL and VG are very detailed, including many types of meanings. For that reason, the study is restricted to only the Interpersonal meaning for the SFL and the Interactive meaning for the VG, as they both serve our aim. Second, considerable challenges have been encountered while translating certain Arabic words into English. For example, in Figure 4, we struggled to find the English equivalent of the following: العين التقليدية ,قرمود , طابع سياحي ,الزاوية القرانية. Moreover, there was a lack of thorough information regarding the relationship between linguistic and visual discourses, so a difficulty in distinguishing between some elements was encountered. Furthermore, some posts include captions in which there is no respect for the

rules of punctuation that help to determine the accurate meaning, which may affect our perception of the meaning. There was also an ambiguity deciding which angle to consider during the analysis (whether considering the interactive participants or the background).

2.3.4 Recommendations

After unpacking the findings, discussing the implications, and acknowledging the limitations thereof, it is necessary to highlight avenues for future research on the basis of the scope of the current study. First and foremost, when preparing the units of the study, specifically the captions, it may be more accurate to rely on the automatic translation option provided by Instagram to eliminate any subjective interference by humans. Furthermore, future studies can substitute tourism promotion by promotion for selling products or items, as it is possible to opt for other social media platforms such as Facebook or specifically target its Marketplace. Equally important, future investigators may focus on one of the meanings, whether it is Interpersonal or Interactive, i.e., considering visual or linguistic sources. Moreover, they can use mixed-methods research, where both qualitative and quantitative methods are aligned together rather than utilizing one of them for the purpose of gaining rigorous, thoroughgoing conclusions.

2.3.5 Implications of the Study

With respect to the results that have been obtained, it is worth mentioning how they can fit into existing knowledge and how they can be used in the real world. Incipiently, for theory, this investigation is vital for expanding knowledge about Halliday's SFL and Kress and Van Leeuwen's VG adopted in MDA to explore the way online tourism promotion is realized, linguistically and visually. Likewise, this can be a beneficial corpus for further studies. Practically, after reading the findings, digital creators can increase their awareness about tourism discourse, in particular, and any kind of discourse, in general, since it has been

studied systematically. Therefore, they would reconsider the way captions are written precisely, in a more compelling way, and enhance their appeal in order to achieve a certain and desired aim. Henceforth, as a contribution, while previous research has focused on studying visual and/or linguistic discourses, these results demonstrate a deeper digging into the relationship existing between both sources and how they complement each other. Also, these results indicate that multimodal tourism promotion is a powerful tool for Algerian destinations to attract and engage visitors across various modes.

General Conclusion

The present study aimed at investigating how tourism discourse is realized, verbally and visually, on the Instagram platform to convey promotional meaning. Findings from posts' analysis allowed for drawing some conclusions that attempted to answer the research questions.

The main questions for this study were as follows:

1. How is Interpersonal meaning realized in linguistic mode?

The captions are mainly composed of sentences; sometimes the creator uses several sentences, while other times he simply includes one sentence. Sentences were realized using the five fundamental elements of interpersonal meaning—Subject, Finite, Predicator, Complement, Modal Adjunct, and Modulation— with an absence of Modalization. The included subjects refer to location and/or audience. The obtained mood structures are Subject^Finite and Finite^Subject, which represent declarative and interrogative sentences, respectively. Additionally, for some posts, the account's owner combines both types; for others, he uses one type twice in one post. Speech functions exhibit two categories in terms of the structures used: offering information and/or demanding information.

2. How is Interactive meaning realized in visual mode?

Interactive meaning relies on four fundamental components. For Contact, findings show that all visuals under examination are offer gaze. Additionally, in terms of Social distance, analysis demonstrates the existence of long distance shots, indicating far social distance, and close distance shots, indicating close personal distance. A few images were also captured from medium distances, which correspond to far personal distances. Furthermore, for Attitude, all horizontal angles in the pictures are frontal, which denotes involvement. Vertically, the majority of the pictures are at the viewers' eye level, showing equality between

Represented and Interactive participants. In other pictures, the participants are seen from above. In terms of Modality, the investigation shows the existence of real as well as unreal images, and the judgment depends on the validity markers.

3. How are the linguistic and visual discourses combined to create promotional meaning?

Results demonstrate that the relationship between all the selected posts' visual and linguistic sources is complementary; for some posts, it is a reinforcement strengthened relationship, while for others, it is a joint non-strengthened relationship. Both modes complement each other to convey complete meaning. Hence, we have realized the significance of fusing the two modes to make the posts as appealing as possible, encouraging the audience to visit Algerian destinations and influencing them in favor of tourism promotion in Algeria.

In order to achieve the study's aims, researchers adopted a descriptive design relying on the qualitative approach. Halliday's SFL and Kress and Leeuwen's VG theories dominate the analysis process due to their relevance in decoding verbal and visual meanings. Interestingly, purposive sampling has been used to collect data on the basis that the selected Instagram posts represent a post-pandemic tourism promotional message. The findings of this study suggest that Instagram's multimodal resources are a significant tool for encouraging users to visit tourism locations. The data that has been obtained contributes to theoretical and practical advancements. On the one hand, it suggests a clearer understanding of SFL and VG with respect to tourism promotion discourse, as they can be a beneficial corpus for further studies. On the other hand, after reading this study, digital creators can increase their awareness concerning the way captions could be written and images are taken in order to construct more convincing posts.

To better understand the implications of these results, future studies can involve a wider range of data to enrich the findings obtained in the current study by involving a mixed-method of analysis that should be based on describing and identifying the elements constructing tourism promotion discourse together with the frequency of their appearance. Moreover, future researchers should rely on the automatic translation since it is already provided by Instagram in order to ensure that there is no subjective interference that would affect the structure of the translated captions, since the structure is an essential element in SFL.

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Appendices

Appendix A

تفاصيل قرار الجزائر برفع الحجر المنزلي في جميع أنحاء البلاد

🕐 18 أكتوبر 2021 - 20:56 بتوقيت أبوظبي

سكاي نيوز عربية - أبوظبي

جانب من العاصمة الجزائر

قررت الحكومة الجزائرية رفع الحجر الصحي في جميع أنحاء البلاد، بعد أن كانت 23 ولاية مستمرة بفرض قيود فيروس كورونا.
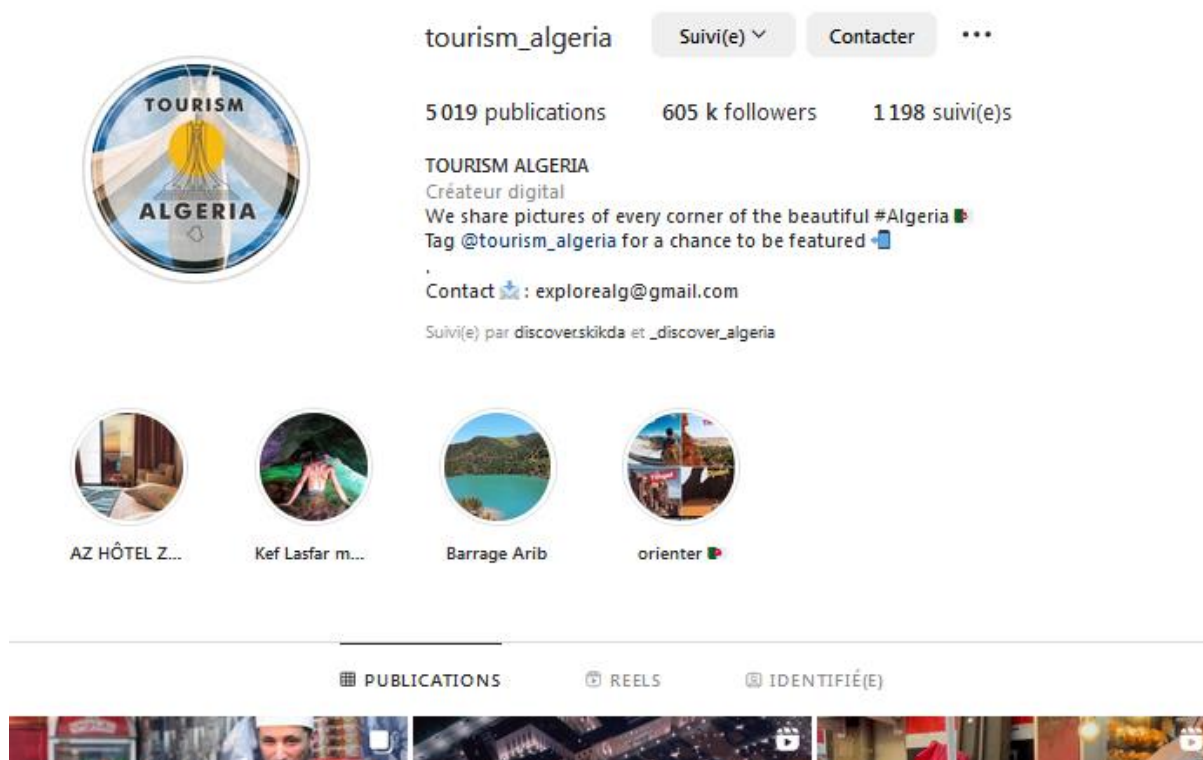
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%D8%A7%D9%84%D8%AD%D8%AC%D8%B1-

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%D8%A7%D9%94%D9%86%D8%AD%D8%A7%D8%A1-

%D8%A7%D9%84%D8%A8%D9%84%D8%A7%D8%AF

Appendix B

Note. From tourism_algeria's Instagram account.

https://www.instagram.com/tourism_algeria/

Appendix C

"Have you ever visited this wonderful place?"

Appendix D

"The Grand Mosque of Algiers being selected as one of the best international architectural designs of 2021. The annual awards are given by the Chicago Athenaeum Museum of Architecture and Design alongside the European Centre for Architecture Art Design."

Appendix E

"Koléa is a masterpiece embracing nature"

Appendix F

The city of Koléa is located in the Municipality of Tsamart, the District Bordj Zemmoura and the Province of Bordj Bou Arreridj. On the one hand, this area is of a tourist nature. In addition to the educational characteristic, on the other hand, through El Zawya that is funded by philanthropists. For the tourist side, the village of Koléa is abounded with several monuments that enabled the ancient man to challenge the cruelty of nature through the houses built of stones, mud and tiles, which were able to defy the harshness of nature, in addition to the traditional spring, which was and still is funding the villagers with fresh water.

Appendix G

"In another world, The Black Lake Akfadou"

Résumé

Cette étude explore et décrit la façon dont le discours du tourisme en ligne, employé par les créateurs numériques, est réalisé sur Instagram. Tentant de dévoiler comment les significations interpersonnelles et interactives sont désormais réalisées ainsi que la relation entre elles, nous nous sommes appuyés sur l'analyse des textes et des images trouvées dans les six publications sélectionnées partagées sur le compte Instagram de @tourism_algeria. Pour analyser les données, l'enquête a utilisé la méthode de recherche qualitative, en s'appuyant sur l'Analyse de Discours Multimodale (ADM). Les résultats démontrent que les fonctions de discours interpersonnelles fournissent des informations sur les destinations algériennes et sollicitent des informations de la part du public concernant leur visite ou leur connaissance de ces lieux. De manière interactive, le créateur de contenu cherche à présenter des images authentiques, en mettant l'accent sur des destinations spécifiques qui mettent en valeur des paysages comme étant les meilleurs endroits pour se détendre et échapper aux pressions causées par la pandémie de COVID-19. De plus, il existe une relation complémentaire entre les deux modes de communication. Il est recommandé que les futurs chercheurs substituent le discours touristique par un autre type de discours. Après avoir lu cette recherche, les créateurs numériques peuvent augmenter leur conscience du discours touristique en ligne afin de reconsidérer la manière dont les légendes sont rédigées et les images sont prises et présentées de manière plus convaincante et attrayante.

Mots clés : Instagram, post-pandémie, promotion du tourisme, Linguistique Systématique Fonctionnelle, Grammaire Visuelle

ملخص

تهدف هذه الدراسة الى استكشاف ووصف طريقة بناء خطاب السياحة عبر الإنترنت، التي يعتمدها المدونون الرقميون، على إنستجرام. في محاولة الكشف عن كيفية ادراك المعاني الشخصية والتفاعلية وعلاقتهما. لذا اعتمدنا على تحليل النصوص والصور الموجودة في المنشورات الست المختارة التي تمت مشاركتها في حساب tourism_algeria على إنستجرام. اعتمدنا نظرية اللسانيات الوظيفية النظمية لهاليداي ونظرية كريس وليوين للقواعد البصرية للكشف عن الاستراتيجيات المعتمدة في الخطابات اللغوية والبصرية المستخدمة في المنشورات المحددة للترويج لمعاني تتعلق بالسياحة الجزائرية. لتحليل البيانات، استخدمت الدراسة الأسلوب البحثي النوعي، مستندة إلى تحليل الخطاب متعدد الوسائط. توضح النتائج أن وظائف الحديث الشخصي تقدم معلومات حول وجهات السياحة الجزائرية وتطلب معلومات من الجمهور بشأن زيارتهم أو معرفتهم لتلك الأماكن. من الناحية التفاعلية، يسعى صانع المحتوى إلى تقديم صور حقيقية، مركزًا على عرض وجهات معينة تعرض مناظر طبيعية بوصفها أفضل الأماكن للاسترخاء والهروب من الضغوط التي سببتها جائحة كوفيد-19. بالإضافة إلى ذلك، هناك علاقة تكميلية بين وسائط الاتصال اللغوية والبصرية. يوصى بأن يقوم الباحثون المستقبليون بتبديل خطاب السياحة بنوع آخر من الخطاب. ومن الجدير بالذكر، بعد قراءة هذه الدراسة، يمكن للمدونين الرقميين زيادة وعيهم بخطاب السياحة عبر الإنترنت لإعادة النظر في كتابة النصوص واختيار وعرض الصور بطريقة أكثر إقناعًا وجاذبية.

الكلمات المفتاحية: إنستجرام، ما بعد الجائحة، ترويج السياحة, نظرية اللسانيات الوظيفية النظمية, نظرية القواعد البصرية