A multimodal Discourse Analysis of the First Promotional Video in #This is Egypt Campaign

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Abstract

This paper investigates, from a multimodal perspective, the effectiveness of the first promotional video in #This is Egypt tourism campaign which has been launched in 2016 by the Egyptian tourism ministry as a mean of developing tourism industry in Egypt. The study also aims to examine the interconnection of different modes of communication such as image, music , typography and color through applying Kress and Van Leeuween's (2006) theory of visual grammar , David Machin's (2010) theatrical framework of analyzing sound and typography and Van Leeuween's (2002) taxonomy of color. Results suggest that the deployment, interconnection and complementation of the four modes contribute to the success of the video. Narrative processes, conceptual processes, close shots, frontal horizontal and vertical images, high modality, fully saturated and bright colors, low and quick rhythm and narrowed, heavy and upright subtitles construct a picturesque image of Egypt as a great country with a magnificent culture and great history.

Keywords*: Multimodality, Multimodal discourse analysis, Typography, Image, Music.*

تحليل خطابي متعدد الوسائط للفيديو الترويجي الأول لحملة # هذه مصر

د. منه المصري

قسم اللغة الإنجليزية– كلية الآداب– جامعة بنها

يدرس البحث من منظور لغوي متعدد الوسائط تأثير وفاعلية الفيديو الترويجي الأول لحملة # هذة مصر والتي قامت وزارة السياحة المصرية بإطلاقها عام ٢٠١٦ من أجل تطوير السياحة في مصر ويستهدف البحث دراسة ترابط وتكامل أنماط الإتصال المختلفة مثل الصورة والموسيقي والخط واللون وذلك من خلال تطبيق نظرية العالمان كريس وفان ليفن (٢٠٠٦) لتحليل الصورة ونظرية ديفيد ماشين (٢٠١٠) لتحليل الصوت والخط ونظرية فان ليفين (٢٠٠٢) لتحليل اللون. وأوضحت الدراسة أن تناسق وسائل الاتصال الأربعة يسهم بشكل كبير في نجاح الفيديو وكذلك إبراز صورة مصر كبلد سياحي كبير.

كلمات مفتاحية:

تعدد الوسائط، تحليل خطابي متعدد الوسائط، علم التبوغرافيا، الصوره، الموسيقي.

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1.Introduction:

Today, people are surrounded by technology everywhere. The advancement of digital technology has a big effect on people's daily activities. Internet, according to Buhalis (2013) & Buhalis & Law (2008), becomes an effective technological marketing tool which is completely different from other traditional communication means. Marketers make use of this digitalization and they begin to "jump online" to advertise their own business (Rimal, p.1, 2019). Kaur (2017) states that the users of the internet in this digitalized era can interact directly with their "preferred brands" (p.72).

As a result of this drastic change, a big revolution in tourism industry has taken place in the whole world. Today tourists can search for what they need before planning vacations and holidays. They can choose the hotels where they can reside, the restaurants in which they can eat and the activities that they can perform. Actually, "the way a destination is communicated can create visit intent or create repulse for it" (Eulalia, 2017, p.465). According to Kaura (2017), the most important social media platforms for tourism industry are: Facebook, Instagram, Twitter, LinkedIn and YouTube (p.75). So, all touristic countries make use of these different platforms to develop tourism in their countries.

Egypt is one of the most attractive destinations in the world. The Egyptian ministry of tourism exerts great efforts to develop tourism after so many hardships and crisis that face the country in recent years and it makes use of internet, social media and technology to promote Egypt as a wonderful touristic country.

2.Objectives of the research:

The main aim of this research is to investigate the effectiveness of the first promotional video in #This is Egypt tourism campaign which has been launched in 2016 by the Egyptian tourism ministry as a mean of developing tourism industry in Egypt. The study also aims to examine the correlation of different modes of communication such as image, music , typography and color through applying Kress and Van Leeuween's (2006) theory of visual grammar , David Machin's (2010) theatrical framework of analyzing sound and typography and Van Leeuween's (2002) taxonomy of color. Thus, clarifying the role of visuals in tourism advertising in general and in Egypt in particular.

In order to achieve these goals, the study answers the following questions:1) To what extent is #This is Egypt promotional video effective? 2)How do the producers of the video connect image, color, music and typography together to create a successful promotional video? 3)Can Kress and Van Leeuween's (2006) theory of visual grammar, David Machin's (2010) theatrical framework of analyzing sound and typography and Van

Leeuween's (2002) taxonomy of color be applied to this Egyptian promotional video?

3. Digital marketing:

The interactive nature of Internet produces and enhances what Judy (2003) calls "digital marketing", "e-marketing", "web marketing" or "internet marketing" which is the use of internet to market different services and products. Chaffey (2012) defines digital marketing as the use of the internet and other technologies to communicate with customers directly. Hudson et al. (2012|) states that digital marketing comes in several forms such as social media, mobile marketing, internet ads and videos, displayed ads, blogs and emails. Kaur (2017) lists six major characteristics for successful digital campaigns: quality website, strong social media presence, search engine optimization, email marketing, engaging content and mobile friendliness (pp.73-74).

One form of digitalization is promotional videos which play an effective role in tourism industry because of their multimodal nature. Promotional videos, as a technological means of communication, are made, displayed and distributed easily. So, most countries use them to attract visitors. Eulalia (2017) believes that "if a person likes a video, that person will also like the city portrayed" (p.481).

4.Tourism in Egypt:

Developing tourism industry is a top priority of the Egyptian government's agenda. Egypt is a unique destination for a large number of tourists because of its excellent geographical position and its outstanding natural beauty. Vignal (2010) believes that tourism in Egypt is not confined to its distinct and marvelous "archaeological sites", but it also extends to its modern life on the sides of Red Sea and Mediterranean Sea which offer a new temptations to tourism companies and agencies (p.1). Oteify (2003) declares that Egypt's competitors are Singapore and Dubai. A report by the WTO " has named Egypt the world's second- fastest growing tourist destination for 2017"(Al-Aees, 2017, p.1).

Actually, the Egyptian government has exerted enormous efforts to develop tourism sector especially after some political incidents in Egypt in 2011. Many promotional campaigns have been launched between 2015 and 2017 to attract tourists around the world. The most important and successful one is #This is Egypt campaign. In 2016, at Nile Ritz-Carlton, Cairo, the Egyptian ministry of tourism announced the launch of #This is Egypt campaign. Hesham Zaazou, the minister of tourism, has asked "Egyptians and visitors to share the photographs and videos of Egypt using this hashtag (Khairet, 2016, p.2). After that tourism ministry has signed a contract with J.Walter Thompson advertising agency to promote Egyptian tourism around the world. The result

was #This is Egypt campaign along with "a promotional video aimed at bringing tourists back to Egypt" (Egyptian streets, 2016, p.1). The campaign consists of some videos which shows "clips of Egypt's attraction" (Mageed, 2017, p.1). The first video which longs for 1minute and 24 seconds is chosen as an application of this study because it has been awarded many prizes for examples: " The Gold Effie Award" (Osama, 2017, p.1) and "the best tourism promotional video in the Middle East at World Tourism Organization in China" competing 60 countries (Mageed, 2017, p.1).

5. Multimodality:

Multimodality is a new interdisciplinary approach to language and linguistics. It is concerned with the study of different and multiple modes of communication such as images, colors, actions, sounds and so on. Multimodality has been developed over the past decade since 1990s. Ronald Barthes is the first scholar experimenting multimodality and the integration of language and image.

According to van Leeuwen (2005), multimodality is "the combination of different semiotic modes in a communicated situation" (p.281) and it is the role of multimodal analysis to

examine how these modes interweave together to form a complete meaning.

The abbreviation MDA refers to multimodality, multimodal analysis and multimodal semiotics (OHalloran, 2011, p.1). Kress and Van Leeuween (1996; 2006) and O'toole (1994) provided the basis of multimodality, drawing upon Halliday's systemic functional theory (1985). Halliday's theory of metafunctions identifies three interrelated but different kinds of meaning that interplay in any text.

Multimodality has expanded rapidly as " systematic linguists and other language researchers became increasingly interested in exploring the integration of language with other resources" (O'Halloran, 2011, p.6). Many approaches to multimodality evolved. The most prominent are Norris's (2004) interactive multimodality theory, Forceville's approach to multimodal metaphor (Forceville& Urios-Aparisi, 2009) and Machin's (2010) investigation of sound as a mode of communication. Studying dynamic multimodal discourse is explored in the works of O'Halloran (2004) and Baldry and Thibault (2006). These works investigate multimodality in dynamic texts.

Wu (2014) defines multimodality as "the fact that all texts combine and integrate diverse semiotic modalities" (p.1415). This indicates that multimodality focuses mainly on the process of meaning making: the process "in which people make choices from

a network of alternatives: selecting one modal resource (meaning potential) over another (Bazemer & Jewitt, 2010, p.184.)

Multimodal discourse analysis is an emerging paradigm in discourse studies that "focuses on studying all communicative modes ((O'Halloran, 2011, p.1) and the whole communicative features of discourse. Liu (2014) believe that multimodal discourse analysis "tends to import multimodality to enrich and strengthen the linguistic analysis" (p.2) and this clarifies the strong relation between multimodality and multimodal discourse analysis.

6.The methodology of the research:

The study draws upon Kress and Van Leeuween's (2006) theory of visual grammar, Van Leeuween's (2002) typology of color, and David Machin's (2010) theatrical framework of analyzing sound and typography as modes of communication. In their book *Reading Images: The Grammar of Visual Design* (2006), Kress and Van Leeuween explore how meaning can be made through visuals and they investigate the different ways in which visual elements combine together to convey meaning just as the grammar of language which describes how words and different lexical units can create multiple messages.

6.1. Image as a mode of communication:

Based on Halliday's systemic functional grammar presented in his books (1985 & 2004), the visual grammar depends on identifying three meta functions which are: the ideational metafunction or "the pattern of representation", the interpersonal metafunction or " the pattern of interaction "and the compositional meaning which is "the representation and communicative act" (Kress and Van Leeuween, 2006, P 7).

According to Halliday (1985), the ideational metafunction is "the representation of experience: it is our experience of the world that lies about us and also inside us" (P .53). Kress and Van Leeuween, (2006) believes that the ideational meaning can express how the semiotic mode is able to represent the world " as it is experienced by humans" (p.42). This means that the main concern of ideational meaning is to show the relation between the places, people and the things which are depicted in the image.

In image, there are two types of participants: interactive and represented. Interactive participants are those who are doing some actions: " participants in the act of communication"(p .48), for examples those who play, run, read or write. On the other hand, represented participants are those who "constitute the subject matter of the communication" (P .48). Interactive participants can be "actors" or "goals". The actor is the participant from which "the vector emanates" (p.50) and the goal is the participant "to which

the vector points" (p.50). This means that we have some actions done by the actor to the goal.

There are different kinds of processes that can be recognized in any image such as narrative processes, conversational processes, classified processes, analytical processes and symbolic processes. The most recurrent are narrative and symbolic processes. The other kinds are not applicable in this research. In narrative processes, participants are represented as "doing something to or for each other" (p.51). Wasintapa &Vungthong (2019) states that " the hall mark of a narrative visual type is the presence of vector" (P.46). Different types of narrative processes are classified, and this depends on the different types of vector and the number of social actors in the image. There are two kinds of narrative processes: actional and reactional, each one can be either transactional non transactional.

When images have only one participant, he is called "the actor" and the result is non transactional action process (Kress &Van Leeuween, 2006, p.63). This indicates that there is no goal in non-transactional action process. On the other hand, in transactional action process, there are two participants: the action and the goal: "the participant to whom action is doe" (p.64). When the vector is formulated through eyeline, there is a reactional process. When

there are two participants, we have reactor and phenomena instead of actor and goal. The reactor is the participant who" does the looking" (p.67) and he must be a human being or an animal. The phenomenon is the second participant to whom the phenomena looks. This is called transactional reactional process. When there is one participant, the process is called non-transactional reactional process.

Symbolic processes are "about what a participant means" (p.105). In any symbolic process, there is a carrier and a symbolic attribute. The carrier is the social actor "whose meaning or identity is established" and the symbolic attribute is the participant which form or "symbolize the meaning or the identity itself" (p.105). Analytical processes relate participants in terms of "part-whole structure" (p.78) and there are two kinds of participants in who are involved here: carrier (the whole) and the possessive attributive (the part).

According to Halliday (1985), the interpersonal or the interactive meaning is related to "meaning as a form of action: the speaker or writer is doing something to the listener or the reader by means of language" (p.53). This is what happens in visuals also. The image's producer wants to say something to the viewer through the different elements in the image. So, one can say that the interactive metafunction expresses the relation between the image's

producer and the viewer. This interaction is formed through three elements: gaze, angle and size of frame and social distance.

Gaze is the look of the interactive and the represented participants to the viewer and it reflects a kind of relation between the different social actors in image and the viewer. When the participants look directly to their audience, this means that they address them directly as "you". Here, the image's producer demands something from the viewer. He wants the viewer to interact with him through a demand image. This interaction takes place through gestures, facial expressions and other body movements. If the participants don't look at the viewers, this means that they offer something, and this is an offer image.

The size of frame means whether the depicted participants are close to or far away from the viewer. Machin (2010) believes that size is used to "indicate the ranking of importance, ranging from the largest to the smallest" (p.49). Kress and Van Leeuween (2006) indicates that "the size of frame is defined in relation to human body" (p.120). The close shot shows the head and the shoulders of the participants and it means involvement: the participant is one of us, the medium shot "cuts off the subject at the waste" (p.124) and the long shot clarifies the whole participant and illustrates detachment. The size of frame is connected to the social distance

as social relations between participants determine the distance between them. Machine (2010) believes that "distance signify social relations" (p.42) as people usually keep distance with whom they don't like. Kress and Van Leeuween (2006) discusses 5 types of social distance: (1) close personal which is the distance in which participants can hold each other, (2) far personal which is the distance in which the participants can touch fingers when they extend arms and here we can see the person from the waist,(3) close social that is the distance which "in personal business occurs" (p.124) and here we can see the complete social actor, (4) far social which is the distance at which somebody can say "stand away so I can look at you" (p.125). Here, we can see the complete participant with space around him and (5) Public distance is the one which occurs between strangers.

Attitude or angle is another important aspect while analyzing the interactive meaning in visuals. There are two types of angles: horizontal and vertical. Horizontal angle indicates if the viewer is involved with the detected participants or not. It can be frontal or oblique. Frontal angle expresses involvement and oblique angle denotes detachment: what the viewer sees is not a part or it is detached from the participants' social word. Vertical angle is closely related to power relations between the depicted social actors and the viewer. If the depicted participants are viewed from high angle, this means that the reviewers have power over the

represented participants (Kress & Van Leeuween, 2006, p.146) and if the represented participants are depicted from low angle, this means that the represented participants have power over the viewers. Finally, if "the image is in eye level", it is equality between participants and viewers (p.146).

Machin (2010) defines modality as "the analysis of the extent to which images or elements in them resemble or are different to naturalistic truth" (p.35). Machin's definition agrees with Kress & Van Leeuween's (2006) perspective that modality is "the truth value or credibility of statements about the world" (p.155). In images, modality is associated with color. High modality occurs when images have a big degree of details and sharpness. Low modality, on the other hand, takes place when there is a small degree of brightness. Kress and Van Leeuween (1996) summarizes some modality markers in images and they are: degree of articulation of details, degree of articulation of background, degree of articulation of depth, degree of articulation of light and shadow, degree of articulation of tone, degree of color saturation and degree of color modulation. Kress and Van Leeuween (2006, p.160) alters some of these markers and they become: color saturation scale, color differentiation, color modulation scale, contextualization scale, representation scale, depth scale, illumination scale, brightness scale and purity scale.

Van Leeuween (2002) defines saturation scale as "the scale from most intensely saturated or pure color to its safest, most pale or pastel or dark and dull color" (p.365). Color saturation scale runs from full colors (high-modality) to black and white (low motility). High saturated colors express "emotional temperature" (Machin, 2010, p.63). So, high saturated colors reflect playful, active emotions and lower degrees of saturation denotes lack of activity and energy. Machine (2010) believes that color differentiation is the answer of the question of "how many colors are there in visual?" (p.57). Kress & Van Leeuween (2006) defines color differentiation as the scale that runs from "diversified color" to "monochrome" colors (p.160). So, using different or mixed colors denotes " diversity", "energy", " liveliness" and " adventure" as a result, " fun" , joy and happiness (Machin, 2010, p.60).

Color modulation is the scale that starts by fully modulated colors to plain colors. In Machine's (2010) words a scale that goes from "fine nuances of a given color" that can be seen in Cartoon (p.56). Contextualization scale starts from the absence of background to a very detailed one. It looks like what Van & Kress (1996) calls a degree of articulation of backgrounds. Representation scale runs from "maximum abstraction to maximum representation of details" (Kress & Van Leeuween, 2006, p.161). This means that the more details the participants and

objects in the image are presented, the highest modality the image is.

Depth is seen in nature, so when the image is depicted from "the deep perspective", this means that it has high modality and when perspective is absent, the image has low modality. Illumination scale goes from "luminous colors" to "dark colors" (Machine, 2010, p.67). Brightness is the scale from the complete brightness to complete darkness. Light and dark has so many associations. Light is connected to "goodness", "life", and "openness" while dark is connected to fear and "evil" (p.62). Finally, purity scale which extends from "maximum purity to maximum hybridity" (Van Leeuween, 2002, p.67).

Elements in visuals are not organized randomly but they are placed in a systematic way that gives the viewer " a sense of unity, of cooperation and of consistently" (Royce, p.73). This is the compositional meaning. Babaii & Atia (2015) believes that the compositional or the textual metafunction " brings what is represented (ideational) together with interactive components (interpersonal)" (p.11). This occurs via 3 factors: information value, salience and framing.

Framing means actual and factual lines that divide participants and objects in pictures. Through framing, viewers can see the

elements of picture as connected or disconnected. In visuals, factual or actual lines, difference in colors and empty spaces between the placed elements can divide the image and gives the viewer a sense of separation and detachment.

Salience means how the different elements in the image are depicted in a way that attract the viewers. The salient element is the catchiest one. It is placed in the foreground and receives more sharpness and brightness.

Information value is the third factor that describes the compositional meaning in image. It means "the placement of elements" in the image (Kress & Van Leeuween, 2006, p.177). In other words, it means how the different elements of texts are organized: left and right, top and down, center and margin" (p.177). Elements in the right are the new, specific and present information while elements in the left are the given, general old and past information. From a vertical angle, the upper or top elements are the general, more emotionally and ideal information and elements in lower section refers to specific realistic practical and real information (p.177).

6.2. Music as a mode of communication:

Sound or music is another effective mode of communication that can bring "the most effective aspects of multimodal texts" together (Machin, 2010, p.11). Sound also can make meaning

weather ideational, interpersonal or textual. Ideational meaning of sound refers to the ability of music to communicate ideas and meanings. Meaning can be expressed through melodies and according to (Van Leeuwen, 1999), music has the ability to express different emotions: (1) joy which is determined by "lively tempo" and to achieve it "the melody rises then falls sharply" (p.95), (2) tenderness which can be expressed through "medium tempo" and in it "melody descending slightly", (3) surprise that can be identified by voice which "suddenly, glides up or down to high pitch level then falls" (p.95), (4) anguish which is characterized by "breathy, tense sound" (p.96). Machine (2010) defines pitch as "how high or low the sound is" (p.100). High pitch is connected to " brightness, ethereal, lightness and transcendence" and it creates pleasure and high energy (p.100). Machin (2011) also summarizes the associations of pitch as follow: high pitch shows " bright, light, good and optimistic" aspect of life (p.3) and low pitch indicates " dark", "heavy", "relaxed" part of life (p.3).On the other hand, low pitch is associated with "darkness", " sadness" and "low energy" (p.100) . A movement from low to high pitch "gives sense of picking up spirits" (p.101) and a movement from high pitch to low pitch means "falling of energy" (p.100).

While analyzing sound from a multimodal perspective, the focus is on the different meanings and emotions that melodies can

communicate, and this is the interpersonal meaning of sound. This occurs through perspective and modality. Perspective means how far and close sounds are, or in other words what do you hear in background or foreground. Van Leeuween (1999) believes that sounds which the listeners do not need are the background and the most important sounds are the foreground. Van Leeuween (1999) identifies three types of sounds: figure, ground and field. Machine (2010) define figure as "a sound or group of sounds which have been made louder than the other sounds" (p.115). This is the closest sound to the listener and it is easily identified. Ground sound are also loud but not like the figure. The ground sound is a part of the listener's "social world", but in "a less involved way" (Van Leeuween, 1999, p.23). Field is the sound which is "softer than other sounds" (p.115). This means that it is the least important sound in the audio. Social distance is closely related to perspective as distance grow, " the voice not only becomes louder, but also higher and sharper" (p.24). Van Leeuween (1999, p.27) discusses five types of distance that distinguishes sound: 1) intimate distance which is characterized by whisper and soft sounds, 2) personal distance which is known through "soft relaxed voice at low pitch" (p.27), 3) informal distance looks like business discussions. It is realized by " full voice and somewhat higher pitch" (p.27), 4) Formal distance is recognized by "overloud, higher and tensor

voice" (p.27), and 5) public distance is characterized by loud sounds.

In sound, modality refers to how real sound is. Van Leeuween (1999) and Machine (2010) & (2011) discuss three different types of modality of sound" 1) naturalistic modality that means: the more the audience "would heard the sounds the same way if they had been presented at the scene, the higher naturalistic modality is" (Machine , 2011, p.2), 2) abstract modality: it means that the audience still hear natural sounds but these sound have been altered in order to give another sense or meaning and 3) sensory modality that presents "the essential characteristics and the emotive temperature of a type of sound or action" (p.3). This means that the core of sensory modality is not the representation of natural sounds but what is behind these sounds; the emotions and the sensations associated with these sounds. "The more the sound aims at affecting the listener emotively, the high sensory modality is " (p.4)

While analyzing the textual metafunction of sound we look at the way different sounds and melodies are connected together to create a complete meaning and to express a complementary relation between other elements and themes in the given audio text.

6.3. Typography as a mode of communication:

Serfani (2012) defines typography as "the art of arranging type to make language visible" (p.4). Machine (2010, p.96) believes that "typefaces have long been used to convoy different types of meaning". According to Machine (2010) and Serfani (2012), there are specific futures of typography and there are " weight, color, expansion, slope, orientation, curvature and regularity. weight "affects the appearance of font" (serfani, 2012, p.8). Expansion means if letters are expanded or narrowed, if they occupy a large space or small space. Slope refers to "the difference between cursive, loping script- like typefaces and upright typefaces" (Machine, 2010, p.72). Color is an important typographical element as it has "connections to particular emotions" (Serfani, 2012, p.9). Curvature is the difference between straight and curved letters. Orientation means if the typefaces are written in horizontal or vertical dimension. Regularity differentiates between regular and irregular letters. Through these features, typography can communicate meaning.

7.This is Egypt video as an application:

7.1. Analyzing the different touristic images in the video:

7.1.1. Representational meaning of images:

Frame 1

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Frame 2

Frame 3

Frame 4

Frame 5

Frame 6

Frame 7

Frame 8

Frame 9

Frame 10

Frame 11

Frame 12

Frame 13

Frame 14

Frame 15

Analytical and narrative processes are the primary and basic types in # This is Egypt promotional video. Frames 1, 2, 3,4, 5, 6,7, 8, 9, 10 ,11, 12, 13 and 14 are regarded as **analytical processes** that express part-whole relationship. Frame 1 shows the Mortuary Temple of Hatshepsut, frame 2 depicts the Temple of Karnak in Luxor, Frame 4 presents Giza's Pyramids, frame 5 and 6 are images of Luxor Temple. These frames depict the historical and cultural Egypt. On contrary, frames 8, 9, 10 and 12 explore the modern life in Egypt with its restaurants, cuisines and hotels. The peculiar and poetic beauty of Egypt is represented in frames 6, 13 and 14 which show Cairo, the River Nile and the Red Sea.

Frame 16

Frame 17

Frame 18

Frame 19

Frame 20

Frame 21

Frame 22

Frame 23

Frame 24

Frame 25

Frame 26

Frame 27

Frame 28

Frame 29

Frame 30

Frame 31

Narrative processes, on the other hand, include some transactional and non-transactional processes. Frames 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31 are action processes. All images present some tourists side-by-side with Egyptians and they perform different interesting actions. Images 16 and 21 show some Egyptians and tourists who are in a barbecue singing and dancing, frame 17 presents a group of young men who jump from high mountains, image 18 presents a young man who visits the large Egyptian desert, frame 19 shows a group of young men and women who dance happily, frame 20, 26, 23 and 27 present some tourists who practice diving in the beautiful Red Sea, frame 24 represents an Egyptian man who play golf, frame 26 describes a group of tourists on safari, image 28 is an Egyptian man who sails in the River Nile, frame 29 is a trip of tourists who ride camels, image 30 shows two Egyptian men play dominoes and frame 31 is a licorice Egyptian seller who pours licorice and presents it with a warm smile. In these frames, both Egyptians and tourists are the actors and their actions such as singing, dancing, jumping, walking , diving, swimming, sailing, playing sports and riding camels are represented in a lively and dynamic picture in different backgrounds and landscapes which form different circumstances. Moreover, it becomes so clear that visitors and

Egyptian residents are connected, and they are connected to each place in Egypt.

The multiple activities that are performed by different actors from different classes and genders represent the lively and vital life in Egypt and it gives a sense of cohesion and coherence. Frames 32, 33, 34 and 35 are reactional processes; thus, vectors are formed by eyelines. The four frames show four Egyptians: a young man, an old woman an aged man and a young classy girl. The sharp look of the young man, and the attractive smile of the old man and the old woman indicate peace, tranquility, calm, kindness as well as warm welcoming. Actually, their Egyptian features and the wrinkles of their faces give a sense of happiness.

Circumstances and setting:

In # This is Egypt promotional video; some themes are manifested, and they are connected to the participants and the circumstances. The major themes in video are: 1) Egyptian magnificent culture, 2) modern life in Egypt, 3) restaurants and cuisines, and 4) people of Egypt. The above-mentioned themes have been presented through some social actors and have been connected to some circumstances. So, the first theme is presented through some tourists, young Egyptian men and women who visit some historical places such as Mortuary Temple of Hatshepsut, Luxor Temple, the Temple of Karnak and the Great Pyramids. The second theme is clarified through some natives and tourists who

come to enjoy a modern fashionable life in Egypt, so the viewers can see hotels, Red Sea, Mediterranean Sea, swimming pools, etc. The third theme is manifested through dishes, glasses of juice and multiple plates that appear in restaurants, coffees and dinner tables. The fourth theme shows the hostility of the Egyptian people and it is represented through the old man and woman, the licorice's seller, the tour guide and the young beautiful lady whom we can meet in different allays, communities and streets.

Frame 32

Frame 33

Frame 34

Frame 35

Frame 36

Frame 37

Frame 38

Frame 39

Frame 40

Frame 41

7.1.2. Interactive meaning:

In terms of **gaze**, frames 32, 33, 34 and 35 show some social actors with direct gaze to the viewers. Through this gaze and this beautiful smile, Egyptians address the viewers by using the visual "you". Here, the old cheerful man and the lovely old woman demand something from the viewers: they want to welcome them and to invite them to experience and discover the hidden beauty of Egypt. The young man in frame 32 also asks the viewers to

discover the hidden magic of Egypt inherited in his deep eyes. The presented participants in images 36, 37, 38, and 39 don't look directly at the viewers and this means that they want to offer some new information. Images 36 , 37 and 39 present some shots of the historical Egypt; therefore, echoing one of the major themes presented in the video that Egypt is the city of magnificent history and culture .Thus, the social participants in these frames offer information about the history of Egypt. Frames 32, 33, 34, 35, 38 and 39 are taken from a close shot and this indicates a kind of involvement between the depicted participants and the viewers: we are one family, you belong to us. Images 36 and 37 are depicted from a long shot and it gives the viewers a sense of freedom: if you come to Egypt, you will feel free, no one will disturb or annoy you, we will keep your personal space.

Attitude is expressed through angle. Frames 3,4,8, 28, 39, 40 and 41 are videoed from a vertical angle. All frames are on the eyes' level and this expresses equality between us and them. When it comes to the historical places that tourists can visit in Egypt, the viewer has to look high to see the magnificent historical places, for examples: frame 3 which shows the Karnak Temple, frame 4 that introduces the Great Pyramids and frame 8 that depicts Luxor Temple.

When it comes to the horizontal angle, frames 1,2,5,7, 13, 15, 18, 21, 22 and 29 are depicted from horizontal angle to show the degree of attachment and detachment between the presented social actors and the viewers. All frames are depicted from an oblique angle and this expresses a kind of involvement between Egyptians and tourists. Frame 1 depicts the Temple of Hatshepsut, frame 2 shows some Egyptian-made puppets, frame 5 presents the Temple of Luxor, frame 7 presents a dreamy image of the city of Cairo at night, image 13 is another example of serenity as it represents some boats sailing in the River Nile, frame 15 is a symbol of a pandemic beauty of Egypt as it draws the serene sunset, frame 18 shows a young man walks in the desert , image 21 represents a group of tourists sing and dance happily, frame 22 is the old Egyptian man who plays music and the last frame (29) exemplifies a group of tourists who ride camels. In all frames, the viewers are totally involved with the video

Modality:

All colors are fully saturated except for frames 7, 15 and 16. Frame 7 presents life in Cairo at night, frame 15 shows serenity of the River Nile with an image of sunset with its golden color. Image 16 presents some night activities that tourists can do in Egypt. All frames are fully differentiated as they explore the different places that tourists can visit in Egypt and they present the multiple activities they can do. Frames 1,3,4,6, and 5 shows the historical

part of Egypt with fully differentiated colors of old monuments that have different shades of yellow with pure blue sky and colorful clothes of tourists. These frames are also highly modulated, highly represented, highly illuminated with great depth. Frames 8, 9, 10, 11, and 12 depicts restaurants and hotels. The different types of juices and food are represented in fully differentiated, fully modulated, highly represented and highly illuminated colors. Moreover, the serene view of plants, sea, and sky with the colorful design affirms high modality. Consequently, these frames are bright, deep and highly contextualized. The details of food, curtains, chairs, cups, and tables are perfectly and deeply depicted with a complete mastery of colors. Frames 17, 18, 19, 20, 21 ,23,24, 25, 26, 27, 28, 29, 30, and 40 describe different activities tourists can do in Egypt. In order to cope with enthusiasm, liveliness, happiness, diversity and energy, these frames are highly represented with full, bright, deep illuminated colors of the blue water, yellow sand and colorful coral reefs.

Frames 22, 31, 32, 33, 34, 35 and 38 represent different ages and classes of Egyptian people. The colorful and detailed backgrounds, the saturated, deep, and illuminated colors of their skin attract the viewers' attention and make them feel truthfulness. The participants, here, are represented with high detailes: face wrinkles, eyes contact, and smile are highly videoed. The absence

of the detailed background shifts the main focus to the participants themselves and their deep details.

7.1.3. Compositional meaning:

The different frames in # This is Egypt promotional video fall under the four following categories: history and culture, restaurants and cuisines, activities and fun and Egyptian people. In all frames, participants are connected together, and they are connected to the setting around them. In the first category which is presented in frames 1,3,4, 5 and 6, the most salient elements are the historical places that are introduced in the video such as Luxor Temple, Temple of Karnak, Temple of Hatshepsut and Giza Pyramids. They seem to be big and huge in size to reflect the greatness and grandeur of Egypt. The background is pure blue that highlights these historical places. Moreover, these historical elements occupy the center position to attract the viewers. In the second category that is shown in frames 8, 9, 10, 11, and 12, the most salient elements are tables, food, juices, chairs, cups and glasses. Besides, these elements are placed in the center of the images to capture attention and to show the beauty of modern Egypt. Activities are presented in images 17 ,18, 19, 20, 23, 24, 25, 26, 27, 29 and 41 and Egyptian men and women are depicted in frames 22, 25, 31, 32, 33, 34, 35, 38, and 39. All participants are shown in the center of the image with more details . Through salience, Egyptian men and women are able to welcome tourists and to invite them to come

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to Egypt. Regarding to framing, all images express a kind of attachment between the Egyptian people and the tourists and this mean that both share life in Egypt, there is no separation or detachment between them.

7.2. Analyzing music in the video:

In #This is Egypt video, music carries the three meanings: the ideational, the interpersonal and the textual.

7.2.1. The ideational metafunction of music

The tempo of #This is Egypt video is a combination of slow and quick tones which reflect the energy of living in Egypt. The used instruments are guitar, marimba, triangle, and drums. These instruments cause a mix of quick and slow tempo. The quick and lively tempo is closely related to tourists' life in Egypt as there are so many attractive places to visit and many exciting activities to do. Tourists can move from one place to another quickly, so the tempo is quick. On the other hand, slow and quite tempo is used when the video shows different shots of different places in Egypt. Moreover, the quick tempo is also connected to the multiple actions that tourists can do; for examples: snorkeling, swimming, dancing, riding camels and so on. When it comes to exploring the various historical places, the tempo and the rhythm become slow as it is a call for contemplation. The slow tempo, here, calls tourists to

contemplate the greatness of the Egyptian historical places like Luxor, Aswan, Pyramids, the Nile, etc. Thus, the viewers feel that sometimes tempo and melody are soothing and gentle, sometimes lively and magnificent.

Music in this video starts as serene and calm which suits the sunrise and its golden color which is mixed with the silver and the blue color of the River Nile. In this shot, the sun declares a rebirth of a new, imaginative life in Egypt; the land of glory. The light of the sun announces the new journey of the tourists and it also enlightens this journey. This video ends as it starts with the sunset with its golden color and slow music announcing the end of a calm journey in Egypt. During this journey, pitch rises and falls gradually. High pitch is connected to joy, brightness, and tenderness of the atmosphere in Egypt. Egypt transcends in its beauty, so lively high pitches employed in most of the video.

7.2.2. The interpersonal metafunctions of music

Sary Hany, the composer of this promotional video, uses percussion instruments like diaphragm, triangle drum and cello. These instruments signify more lively actions in Egypt. Tempo, melody and music are electro acoustic; a genre of western music uses technology to mix timbres and melodies. As a background sound, Sary uses the triangle and the drums during 1minute and 25 seconds. They are used as the most important sounds in the video. So, they are the figure sounds as they are easily recognized and

identified by the viewer. In the forty second, they stop suddenly, and a sound of Marimba is recognized as the figure sound. Here, the sound of Marimba is recognized as the figure sound. At this moment, the sound of Marimba purists love, warm and it stirs happy and pleasant emotions which results from visiting the different historical places in Egypt. Through using different kinds of tempo and mixed melodies, two types of distance have been formed: personal distance and formal distance. From the first second to the fourteenth, distance is personal as melody is soft and relaxed and pitch is low. From the fifteenth second to the forty second, distance becomes formal. Again, personal distance occurs from the forty second to fifty-six second and formal distance from second fifty-seven to the end of the video. The video ends in a personal relation which expresses a kind of intimacy between Egyptians and tourists who come to visit Egypt. It is so clear that personal relations accompany the images which express serene and magnificent places that tourists can visit in Egypt. It is a welcome message to all tourists: you are at your home. When it comes to activities and lively actions, a formal relation is formed, and it denotes privacy that tourists can find in Egypt. High sensory musical modality is employed throughout the video. High tempo, rising pitch and lively melodies affect the viewer emotionally, strike and surprise him and they create high modality. Using some

subtitles without a voice-over attracts the viewer attention and forces him to delve into Egypt.

7.2.3. Compositional meaning of music:

Using lively melody suits the different themes employed in this video. Music takes the viewer into an interesting journey and it takes him from one theme to another. As it has been explained earlier, # This is Egypt video employs the following themes: 1) Egyptian magnificent history and culture, 2) modern life in Egypt, 3) restaurants and cuisines, and 4) people of Egypt.

When it comes to history and culture of Egypt, music becomes slow, tempo becomes soft, relaxed and magnificent. As the images move to the modern life in Egypt, pitch and tempo become high, cheerful and delightful. When depicting restaurants and casinos and other activities tourists can do in Egypt, a lively, thrilling tempo is used. Everything becomes or occurs quickly. Cheerful, emotional tones are deployed to depict the smile, the hostility and the kindness of Egyptian people whose smiles delight and enlighten the hearts of tourists. It seems that cheerful melody welcomes the tourists. Thus, it becomes clear that music combines themes, meanings and ideas together to form a complete picture of tourism in Egypt.

7.3. Analyzing Typography in #This is Egypt

The subtitles used in this video are written in a narrowed, bold, heavy and upright form. Moreover, they are written in bright white and it takes a horizontal dimension. This form of letters gives multiple meanings about Egypt. Boldness increases the weight which is used to clarify salience. The producer of this video tries to emphasize each letter by making it bold and capital for examples: "this is a wake-up call", " a first impression", "everything", " this is a postcard", "holding on", "a friendly local", " this is a classroom", " our drama", "our archology", "our welcome", and so on. The sentences and phrases are written in a white color, so they become clear against dark or dense background colors. In order to make them clear and readable, the subtitles are written in a printed form and they occupy a horizontal distance which gives a sense of thickness, weight and closeness and this increases salience.

8.Conclusion:

This research presents a coherent multimodal analysis of the first promotional video in #This is Egypt campaign which has been launched in 2016 by the Egyptian tourism ministry. The study employs Kress and Van Leeuween's (2006) theory of visual grammar, Van Leeuween's (2002) typology of color and David Machin's (2010) theatrical framework of analyzing sound and

typography as modes of communication. The research aims to examine how the visual and the audio modes of communication construe meaning and to show how they work together to create a complete framework.

From the above analysis, it can be concluded that the interconnection between the different modes in this video contribute to forming Egypt as a great historical city with a glorious culture and unique landscapes. The different vivid images in the video depict Egypt's history, lifestyle, cuisines and humanity through some narrative and conceptual processes. Moreover, the symbolic beginning of the sunset with its mixed colors and serene music announce the rebirth of Egypt after some bloody political incidents.

The interactive meaning of the images is explained through contact, distance and modality. When it comes to native Egyptians, they are portrayed and depicted through close shots and frontal angles, thus forming intimate relationship with tourists. When it comes to history and culture, most historical places are depicted through long shots and high angles to express the glory and magnificence of Egypt. Most images offer information about Egypt and the different activities tourists can do in Egypt. Actually, most images in the video are detected with naturalistic faithfulness with high modality that pleases the viewers and encourage them to visit Egypt.

Regarding the compositional meaning, cohesion and coherence have been achieved through different salient elements, foregrounds and backgrounds. When it comes to music, a combination of quick and slow tones is employed. Besides, different percussion instruments which show fresh and lively life in Egypt are used. A close look at typography shows that most subtitles employed in the video are written in narrowed, bold, heavy, white and upright form. This form increases weight that expresses salience, thus grasping the viewers' attention.

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