

## **Bodies, emotions and tourism: a study of Costa Cruises commercials**

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### **Abstract**

Nowadays, tourism industry proposes different opportunities to live a vacation where the body is the main interest and the central focus of experience. Each form of tourism shows a particular universe of representation of the body and a corresponding emotional language. In this context, where bodies and spaces are associated and reciprocally constructed as symbolic languages for the benefit of the tourist's extraordinary experience, cruise tourism is an interesting case in point to analyze above all because on cruises, people use the space of the ship in different ways and, at the same time, following general corporeal and spatial schemes. These uses and schemes reflect a particular conception of the body, built through an interaction of different systems of representation, which transforms the ship into a real and true space for social aggregation or separation. The analysis we propose has a double methodological perspective: it is based, on the one hand, on a fieldwork accomplished on a 'Costa Crociere' cruise in the Mediterranean Sea; on the other hand, it is built on the meaning conveyed by different spot advertisements of the Costa website where the company suggest to the future passengers an exclusive experience. We will analyze these ads using a joint anthropology and linguistics approach. In particular, in order to analyze the chosen advertisements, a cognitive linguistics approach will be applied to show how the behavior of the passengers on the cruise is influenced by the linguistic choices of the spot advertisements that prefigure emotions.

**Keywords:** Emotion, Embodiment, Cognitive linguistics, Anthropology of Tourism, Space, Cruise, Commercial, Body

### **Introduction**

Although cruise tourism represents a niche market, comparatively, from the viewpoint of global tourism, it must also be said that it is actually a rapidly growing industry. Quantitative data shows that in 2010, for example, it mobilised nearly 19 million passengers (ECC, 2011), which, according to the World Trade Organization, is 2% of the worldwide total number of tourists. Therefore, cruise tourism is an interesting case to study in itself and obviously from economical and quantitative perspectives. In our opinion, it is also a fertile ground of research for the social sciences. Cruise tourism, possibly more than other kinds of tourism, is a complex phenomenon that needs a multidisciplinary approach to be understood more deeply. There is no doubt that marketing plays a fundamental role in influencing the choices of potential future passengers. In this sense, the advertising system can be considered a privileged observation point from which to study an effective process of symbolisation and to propose 'ways to think', values, images, and even forms of identity (Augé, 2000; Bruner E., 2004). For this purpose, advertising must also be flexible and reactive: it has to be able to use various forms of communication suitable for different purposes and aims. Advertising produces and/or reproduces certain representations of cruise experience that imply a

selection of linguistic and cultural features. This selection also concerns specific dynamics, such as the centrality of the body linked to the representation of some emotions and the symbolic use of space. Bodies can be thought to be the essential means of representation of emotions, but in our perspective we take into account, above all, the concepts of context and space. To do this, we also focus on the interaction between space and the body.

In this paper we utilise a joint semiotic-anthropological perspective and a semiotic-linguistics perspective in order to analyse some commercials by the Costa Crociere (Costa Cruises) company. Costa Cruises is one of the most important cruise companies in Europe, particularly on the Mediterranean Sea. The commercials we analyse here show the aforementioned dynamics: emotions are not expressed by bodies independently from a specific context and from a particular kind of interaction taking place between individuals. In the commercials, we analyse gestures and interactions used to represent basically three emotions: sadness, anger and happiness. Furthermore, the manner of representing these emotions through gestures produces a particular semantisation of the space that confers sense to the commercial's narration. In our analysis, we propose an approach based on cognitive linguistics and semiotics in order to detect and examine spoken sentences, gestures and the relationships taking place between bodies and forms of space. We also propose an anthropological and semiotic analysis to better study the different representations of the cruise experience and the connections created with emotions, body and space. This research is also based on recent anthropological fieldwork completed onboard some cruise ships and ashore.

### **The Costa Cruises commercials from a linguistic and semiotic perspective**

According to Merleau-Ponty (1945: 84-85), human beings are continually plunged into spaces where they perceive and experience a conscious body image and an automatic body schema. On the one hand, human beings consciously define the role of their body in the configuration of a self-identity and a culture through acts of conscious introspection and reflection on the lived structures of the experience (Brandt, 2000; 1999). On the other hand, the experience of one's own body is related to the perception of the movement of other beings. In this sense, the discovery of the mirror neurons in the premotor cortex helps us to gain insight into this affirmation. Indeed, according to Rizzolatti and Craighero (2004), primates and human beings have a neural system that is activated when they act and when they see or perceive another's motor action.

From this point of view, it seems important to stress that the unconscious and automatic cognitive activities are often based on embodied schemas (Lakoff and Johnson, 1999: 9-15).

Therefore, knowledge is determined by the way human beings conceptualise perception, reasoning and emotion.

An interesting case is the media experience where an observer attends and simulates cognitively a form of embodied experience. In the perception of a media experience, the sensorial processes are always sensorimotor, situated and embodied because they are enactive and imply real or simulated movements and actions. In addition, these kinds of processes are also synaesthetic because they are based on a multimodal and intermodal experience. From this point of view, the body-world interaction allows us to use some somatic maps or body schemas that give us information about our position in the world. In this sense, the media experience allows the activation of sensorial configurations because the identification of a certain sensory quality implies the recovery of a micro-unity of sensory knowledge that was a part of memory and competences of the observer (Varela et al, 1991). The direct world belonging to the observer is organised by the situated body experience that defines spatial, temporal and social coordinates. In contrast, the indirect world of the screen is an independent system because it shows internal reference and orientation points that are distant from the somatic grounding of the observer. On this reading, it appears that the direct world is a first and second person world (or egotropic world) and the indirect world of the screen is a third person world (allotropic world) because it arises from a discourse. Moreover, the media experience forces the observer to understand whether he sees the world as an 'allotropic configuration' or an 'egotropic configuration'. In other words, the observer can have experiences that are removed from his life, and he can be prodded by certain situations (Barthes, 1980) that oblige him to new reconfigurations of space and to new negotiations.

In this paper, we aim to analyse the dynamics among space, body and emotion that emerge in two commercials of the Italian company Costa Cruises. One of the two proposed commercials has a storyline running over 40 seconds: at the beginning, the protagonist experiences a difficult situation; subsequently there is a turning point and at the conclusion of the advertisement, he changes his previous emotional characteristics completely. This schema is valuable for only one commercial because the second one shows a different situation: at the beginning the protagonist experiences a difficult situation, she then recalls the cruise time, and subsequently at the conclusion of the commercial she becomes sadder. The protagonists of the first commercial are people who have not had a cruise experience, while the second commercial shows a former cruise customer.

In the first commercial, we see a middle-aged couple: the man tries to trim the grass but experiences difficulties in switching on the lawnmower, whilst the woman is seated and working on a puzzle. There is a descriptive path in the commercial, which places the couple in a determined space: a lovely garden. The observer's gaze sneaks into miniaturised spaces where it notices a house with a wooden shed, a wooden porch and an ivy covered roof. The house is situated in a garden that seems isolated from the world because high hedges prevent the sun from filtering in and represent a physical interdiction characterised by a pragmatic character since both the observer and the couple do not climb over them, even with a look.

As we can see, the topos is not neutral because there are some negative injunctions (Hammad, 2003) that lead the observer towards a pathemic state. The observed situation becomes increasingly dysphoric because it is characterised by a sense of physical and emotional closure. Indeed, the visual elements — the bushes, the doorsteps and the empty wicker chairs — transform the familiar environment into an isolated space, and the sound elements — the cries of the hens and of a cat, and the ignition noise of the lawnmower — give a sense of bleakness to the space.

At this point, one notices a slowing of the action because the man cannot improve the situation and becomes static. At the same time, his wife stops working on her puzzle and begins to observe her husband. The unique transformation is emotional because the situational stimulus causes a sense of frustration in the man who strains a muscle trying to turn on the lawnmower. His wife, in turn, snorts with irritation. The emotional behaviour of the woman can be read through two points of view: firstly, she is annoyed by the noise caused by her husband, and consequently angry with him; and secondly, she is irritated by the malfunction of the lawnmower and is influenced by her husband's sense of frustration. This second point seems more plausible because of some facial and gestural signals, such as her head lowering, her nervous handling of a puzzle piece and the closure of her shoulders, suggesting that the woman suffers empathetically with her husband. The last attempt to switch on the lawnmower induces the man to show anger, conveyed through some somatic markers (Damasio, 1996) including his knitted eyebrows, furrowed forehead, lips drawn down and head tilted backwards, displaying a cursed look towards the sky.

The causal sequence of the actions brings on the emotional synchronisation (Stern, 1985) of the observer who recognises this cultural system of symbols of which he is a part. By contrast, the generalised frustration towards the lawnmower creates a rupture of the previous schemas based on the isolation of the two partners. Strangely, anger, seen in a

Western context as a negative emotion with an antisocial component (Lutz, 1986; 1988), appears in this commercial as a cohesive and pro-social factor (Bodei, 2011), which generates a dialogue and an opening boost in the couple.

As we can observe, this emotional state swings sharply when a lifebuoy in the shape of a huge 'C' appears in the scene. 'C' represents a visual metonymy standing for the company 'Costa'. At the same time, the object 'cruise' becomes a personification because it contains some saving characteristics that can help the couple. In this sense, the C-lifebuoy is dropped by a rope anonymously from the sky, announced by snappy music.

This disjunction with the previous situation is accepted by the couple, who show complicity. At the beginning, they are on a high deck near the stern of the ship and the man indicates a point on the horizon to his wife. Later, they are on a low deck near the stern and the woman takes a picture of her husband wearing Viking horns. In the third frame, they are in the restaurant with another couple and are drinking a toast. The fourth frame shows the woman laughing and dancing while the man smells the sea. In the fifth scene the woman embraces her husband while holding her shoes in her hand. In the sixth scene the man observes the sea and smiles in satisfaction. The last scenes show the cruise en route with a voiceover saying 'Costa Crociere. Tutto un altro mondo' (translated 'Costa Cruises. A completely different world').

(To see the video follow this link: <http://www.youtube.com/watch?v=4b8WbgvVkJ4> )

It is evident a 'psychological' *débrayage* (Greimas and Courtés, 1979) marks a discontinuity from the previous scenes of the commercial. Indeed, the difference between a daily life situation and a cruise experience is characterised by different elements. In particular, we can see that the isolation of the garden in the inchoative phase of the commercial is opposed to the ensuing open spaces of the cruise, as the sea and the decks. The unique closed space is the restaurant where we can see a big porthole that binds inside and outside spaces, allowing a dialogue between these two sensory worlds. The view of the sea emerges repeatedly in the end phase of the commercial and becomes a collective and enclosing look. In this way, the observer has the possibility to master this unfamiliar space since he understands the interconnection of sea, cruise and human beings through his virtual visit. The precariousness and the isolation of the cruise space do not produce an obstacle to its fruition because the observer is influenced by the euphoric emotional state of the couple. The familiarity of the daily life spaces is not synonymous with wellness because the subjects are characterised by an apathetic inactivity, a physical ageing and ugliness, and a negative emotional state, whereas in the unfamiliar cruise space, the subjects are active, and seem

younger and more glamorous than before. Indeed, the pleasure derived by the unexpected discovery stimulates a physical and emotional change in the couple and an identity reconfiguration: they wear elegant clothes, are relaxed, and behave naturally.

Pleasure space is also opposed semantically to working space through language. A sentence like 'Costa Cruises. A completely different world' is based on a comparison of the conceptual schemas that define our knowledge of the daily life world and the cruise-holiday world. Indeed, the cognitive models (Lakoff and Turner, 1989: 66) that characterise these two worlds are related to the conceptualisation of time (work time and free time), of movement (in contrast to the lull), and of the social perception (identity of I, You and We). The sentence stresses the proper name 'Costa' that becomes a semiotic marker as the brand, as suggested by Floch (1992: 39).

According to Brandt, 'the symbolization by proper names can be considered the standard condition of intentional identity ... most of the material entities that occupy our experience are of course identified only by causal identity. But persons, territories, pet animals, and material works of art (objects of worship) – precisely these four concrete types – are good candidates for receiving a proper name. The privilege of these selected items is probably the following: their frequent particularisation is due to our representation of them as associated with the idea of someone loving them. Proper names are indicators of a semantic of love' (1995: 39). So, naming the cruise means to transform it to an object of love and aggregate to it a possible set of descriptions (Searle, 1973) that give access to its signification.

The second commercial introduces a woman who is having a bath in her house.<sup>1</sup> The commercial's narrative projection operates through framings of some elements of daily life: a bathtub, a window, a tap, a towel, some bubble bath, some shampoo, and a sponge. The multiplication of lateral and frontal framings allows the spectator's gaze to enter into a private space, thereby becoming intrusive and voyeuristic. Firstly, the observer can hear a telephone ringing and, secondly, we see the woman in her bathroom. The spectator views this first image in a pathemic state because the woman appears drab and her body appears immobile. Her dismay and distressing emotional state allow us to predict some consequences. Indeed, this time of suspense allows the spectator the chance to predict that there will be a real or a virtual escape.

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<sup>1</sup> EDITORS' NOTE: At the time of publication the Youtube video of this commercial was no longer available

The following scenes contradict this because the woman starts to sob when she remembers the cruise experience. Her sadness is foretold by sound and visual elements including the continuous ring of the telephone, the drip of the tap and the tight represented spaces. Subsequently, somatic markers stress the emotional crescendo: the woman shows an increasing intensity of a sad facial expression, her shoulders reveal an inclusion movement, her body is closed, she hangs her head, her hands come near her face and she clenches her fists.

Constructing this gestural expressiveness connected with a claustrophobic representation of space confirms an embodied semantisation of emotions. As we can see, the commercial does not follow a linear sequence of event because of the mental flashback of the woman who can only imagine her previous experience on a cruise. If the inchoative part of the commercial reveals a consequence, the ending shows a completely opposite situation. The woman is on a deck of the cruise ship soaking in a jacuzzi. The topographic description allows us to understand that the cruise space is not isolated. Indeed, the jacuzzi is surrounded by a low full-length window that enables the observer to see the sea and the sky at the horizon. Additionally, the jacuzzi is bigger than the simple bathtub in her house. The height of the cruise spaces is opposed to the familiar ambiance made up of impassable boundaries and doorsteps: a window that does not allow one to see outside, walls that form a physical barrier and a little bathtub that does not allow free movement.

In addition, the two spaces are opposed by a plastic contrast: house spaces are predominantly coloured white, while cruise spaces convey bright colours. We could read into the white option an aseptic and neutral space structuring; by contrast, the colours option arises from a euphoric emotional state. Emotionally, the woman seems happy and relaxed and the body demonstrates it. A centrifugal force emerges in some opening movements as she caresses her hair with her left hand and leans her right hand on the edge of the jacuzzi. Another exclusion attitude surfaces when she tips her head backwards revealing the vertical erectness of her breasts. Her facial expression reveals some differences: her lips are curled upward, her eyes are closed and her cheeks are stretched. It is also possible to trace some differences in the portrayal of the body: initially, the woman is naked; later, she wears a bikini. On the one hand, total nudity is perceived as a sort of frailty factor; on the other hand, semi-nudity is more easily accepted in a Western cultural system.

The woman seems healthier and more glamorous on the cruise than at home where she appears to be ill. From this point of view, in this commercial, sadness can be considered an emotion that compels the woman to look within and understand her real needs (Lewis, 1992).

Happiness is not a result of an action but is a previous condition that the woman loses when in a familiar context. Moreover, she tries to recreate the jacuzzi cruise condition in her bath and, for this reason, is surrounded by foam. However, for her, the foam is a far cry from the swirling water of the jacuzzi.

The final scenes of the commercial show the cruise in motion and some advertising images, accompanied by funny music and a voiceover. The advertising images give some useful information about prices, such as 'Mediterraneo 7 giorni da 740 euro. Escluse tasse portuali 115 euro' (translated: Mediterranean Sea 7 days from 740 euros. Excluding harbour taxes 115 euros). These first sentences have a nominal structure and highlight places, duration and prices. On this reading, the use of a metonymy emerges as 'Mediterranean Sea' to substitute for the word 'cruise'. The logical and physical contiguity between sea and cruise allows one to understand the conceptual replacement (Lakoff, 1987: 288) obtained in this commercial.

In the final images, another textual advertisement also appears: 'Scopri le promozioni ragazzi gratis in agenzia' (translated: 'Discover the "children free" promotion at the travel agency'). An interesting point to focus on is the imperative mode 'scopri' (discover) that obliges the reader to accept the event structure (Langacker, 1987) proposed by the author and to abandon an egocentric schema (Bruner J., 2003: 84). It is also confirmed by the use of the 'Italian second-person' singular verb that reveals the 'ego targeting technique' (Williamson, 1983), a linguistic strategy to assign a singularity state to the reader and, at the same time, create a confidence pact with him.

The efficacy of the message depends on the use of two terms: free and discover. Firstly, it emerges as a gift strategy, which allows the spectator to easily obtain a scarce product (i.e. a cruise) and, consequently, gain access to a higher social status (Floch, 1992: 35). Secondly, the sense of discovery enables a virtual experience of the cruise, which allows the reader to identify with the characters of the commercial.

A commentary function to the commercial's claim is developed in the sentences 'se hai provato una crociera Costa è difficile tornare alla vita di tutti i giorni. Questa estate scopri il Mediterraneo più bello. Costa Crociere: la vacanza che ti manca' (translated: If you try a Costa cruise, it would be difficult to return to daily life. This summer discover the finest Mediterranean Sea. Costa Cruises: the holiday that you're missing).



As we can see, the sentences are always addressed to a hypothetical passenger (i.e. spectator) who is helped to navigate the cruise's experience also through a linguistic path. In particular, the use of some linguistic metaphors, such as 'provare una crociera', 'tornare alla vita di tutti i giorni', 'scopri il Mediterraneo' and 'la vacanza che ti manca' show the selection of similar unities (Jakobson, 1972: 40), but they are involved in a conceptual strategy. The sentence 'provare una crociera' (to try a cruise) creates a similarity between the word 'cruise' and the word 'experience'. Indeed, the cruise as a simple and concrete means of transport becomes an abstract form of experience. The metaphor 'tornare alla vita di tutti i giorni' (to return to daily life) brings together the 'movement concept' and the 'life concept' since 'daily life' is seen as a spatial destination. Cognitively, the metaphor 'daily life is a destination' is built on the basis of the conceptual metaphor 'life is a journey', where the mapping among some structural elements of the source domain 'journey' such as the way, the destination and the means of transport, concerning our knowledge about the travel, are projected onto the target domain 'life', that is understood in terms of travel (Lakoff and Johnson, 1980).

In the case of 'scopri il Mediterraneo' (Discover the Mediterranean Sea), there is a resemblance between 'sea' and 'treasure'. In concurrence with Lakoff and Johnson, we can analyse 'la vacanza che ti manca' (the holiday that you're missing) in order to understand the concept of personification (Lakoff and Johnson, 1980: 33). So, 'holiday' is seen as a 'human being' because of the verb that focuses on its anthropomorphism. At the same time, in the Italian language, the word 'manca' means 'to miss' and 'to omit', creating a word pun because the holiday can be seen as a person or an object, or an experience that the spectator will have to undertake. The exceptionality of the cruise experience emerges in the use of the superlative 'il Mediterraneo più bello' (the finest Mediterranean Sea), where there is an implicit comparison with a Mediterranean Sea less fine than this one. In this sense, the Costa company can offer the spectator the opportunity to know a side of the Mediterranean Sea that he has not yet seen. Knowledge of foreign spaces is followed by the localisation of time through the choice of deictic, as in 'questa estate' (this summer) where the spectator can understand the immediacy of the cruise opportunity and can easily accept the company's conditions.

### **Bodies, emotions and space**

Undoubtedly it is possible to recognise a centrality of the body in many human expressions. More particularly, from an anthropological point of view, the body plays an essential role in expressing or representing emotions. Similarly, the body is fundamental as a vehicle for many forms of communication between an individual and his environment. This is clearer if

we consider that emotions have a social meaning and their externalisation is already culturally determined. In this sense, emotions are also involved in a communicative process: an individual who 'feels' something, a mood, an emotion, can express it to others, above all, through his body. For example, the meaning of a gesture used to represent an emotion can be understandable to other individuals who share the same cultural code. Therefore, the body makes it possible to act out gestures and movements that make sense in a particular context, because they are culturally recognisable as 'emotions'. Actually, for representing emotions, space has a significant role, not only as part of a context where the body acts but also because space creates a particular context in itself. It emerges also from both analysed Costa Cruises' commercials. Indeed, space is involved to represent emotions such as 'sadness', 'anger' and 'happiness'. This space creates a kind of atmosphere that prefigures the actors' behaviour.

In the commercials, emotions are represented through the body, but the space around the characters also contributes in a fundamental manner to define the situation in which they are living. There is an evident difference between the initial and final situation of the spots. Indeed, in both cases, at the beginning the represented space is ordinary. All the characters appear to be at their own home, and more particularly, in a familiar or intimate place: bathroom, bedroom or garden. Moreover, the characters are attending to daily life activities. It is in those initial spaces that the actors express their emotional mood: sadness, anger or stress, when an element interferes with the ordinary space: in the first case, it is a flashback that presents a reminder; in the second case, it is a capital 'C', symbol and logo of the cruise company that seems to drop down from the sky, hanging from a wire. Following those elements, the commercials' narration changes and the actors are seen onboard a cruise. They express happiness or a relaxed mood, conveyed through smiling or hugging their partners. The commercials' narration establishes an interesting dynamic based on 'Ordinary'/'Extraordinary' (Albano and Sabato, 2011), where the 'negotiation of the sense', using a concept of the anthropologist Geertz (Geertz, 1973), is realised through emotions. Therefore, in this manner, space becomes part of the narration inasmuch as it has an active part to create an unhappy situation, or a sad or distressing atmosphere. This induces characters to desire an escape, which is possible, thanks to the cruise. In this sense, the capital 'C' which descends, interrupting the actors' ordinary activities, is a semiotic mark that represents a new kind of space: that extraordinariness of the cruise ship. Indeed, the new spaces (onboard) that appear in the final sequence of the commercials are the places where individuals can feel and express different moods and emotions: relaxation and happiness. So, represented space is what allows one to experience an extraordinary condition.

A recent fieldwork completed by the writer onboard a cruise ship in the Mediterranean Sea appears to confirm this point. While the ship was in a port during a scheduled call of the cruise, some passengers did not disembark, preferring to remain onboard all the time. They have declared that: 'Onboard there is everything and people do not need more'. This could confirm a kind of representation of the cruise as an extraordinary experience. In fact, the space of the ship becomes a new place where it is possible to live different experiences or emotions, being protagonists. Additionally, even other forms of advertising, such as images and texts propose the space of the ship as a multifunctional dimension where it is possible to engage in many activities (sports, a workout at a wellness centre, dance, swimming and shopping). In other words, a cruise ship is represented as a big container of spaces. Another element that emerged during this fieldwork is the perception of a cruise linked to the emotions that people have. For example, many interviewees, in explaining their 'image' of a cruise vacation, have referred to the Costa commercial where a woman who has returned home from a cruise cries in a bathtub when she remembers her travel experience. Many interviewees said they do not wish to cry 'like her', when they return home.

### **Conclusions**

Through the analysis of the two commercials, we have endeavoured to show that they allow the spectator-reader to imagine cruise realities and to construct meanings about the cruise experience through some individual stories. The first commercial shows a chaotic situation, with the Costa company seen as a salvation element that restores the original order. In the second commercial, daily life seems terrible because of the exceptionality of the Costa experience. The observer has the opportunity to experience an initial situation (i.e. future cruisers) and an eventual situation (i.e. former cruiser), cognitively evaluating a story with possible predictions (Turner, 1996: 20). These predictions anticipate the visual and verbal data coming from the media. Indeed, a spectator can observe the actions of others, introjecting the emotional and body schemas of the commercials' main characters. In particular, we notice that in the commercials, movement and language are the means of making sense of emotions. In fact, both the couple and the woman allow one to understand their emotional states due to their facial, gestural and postural signals. Moreover, linguistic choices highlight the will to prefigure the actions of the cruise tourist.

The emotional language in these commercials points toward the orientational schema that is the basis of the emotions' conceptualisation. Indeed, there is a sort of physical directionality in the human being's cognitive system that conceptualises happiness to a high direction and sadness to a low direction (Lakoff and Johnson, 1980: 33). In this sense, the human emotional life, represented in these commercials, appears to be built on hard-wired archaic

schemas (Brandt, 1995:45) that follow an orientational semantisation of bodily experience. At the same time, we found that some emotions, as in 'the case of anger', do not follow a general schema but acquire their qualitative character when they are contextual in the social reality that produces them (Bruner J., 2003: 141).

From an anthropological and semiotics perspective, emotions represented in the commercials show how the body is central to their expression, not only because emotions are externalised through a body, but also because individuals use their bodies in a physical, linguistic and cultural context. So, if we consider 'how' emotions are expressed, we can observe a dynamic that implies both body and space. Moreover, expressing emotions has an implicit aspect: it realises a complex type of communication. In other words, we can say that emotions can be expressed to others through a body, a space and an interaction. The analysed commercials allow one to observe this process: emotions are expressed by the actors in a specific context, in a space. This is semantised using opposites like 'ordinary' (daily life); home/'extraordinary' (cruise ship), according to the universe of representations cruise tourism proposes. In this sense, the expression of emotions contributes in a fundamental way to communicate desires and frustrations. Representing specific and strong emotions, the commercials, on the one hand, more easily capture the audience's attention. On the other hand, this representation is able to semantise strongly the involved spaces (cruise ship-desire-extraordinary; house-frustration-ordinary).

Finally, it is possible to reflect on a point. These semantisation dynamics produce and reproduce stereotypes which, in some cases, can be observed in the behaviours of passengers-tourists on board a cruise ship and ashore: a ship becomes a goal to reach, a "hyperspace" where, at the same time, it is possible to multiply or synthesise spaces and experiences.

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