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***Multilingualism as multimodality: The visuality of writing in art, consumer culture and tourism***

In the global semiotic landscape of commerce and tourism, different scripts, spelling conventions, typographies and graphic elements are blended in ways that break conventional and establish new links between orthography and pronunciation. The emerging forms draw to some extent on recognizable ethno-national language codes, but, increasingly, these verbal-visual forms reduce, or even obliterate, connections with their ‘source’ languages creating a new register – ‘globalese’ – indexing spaces as ‘global’ (Jaworski 2015). In this talk, I will suggest that the origins of many contemporary practices found in globalese can be traced back to art (e.g. ancient inscriptions, modern and contemporary art), and that the meaning potential of these forms is located in their transmodal design, emplacement and materiality. For this reason, current theorising of language mixing under the headings of *translanguaging*, *metrolinguism*, *polylinguaging*, and so on (Pennycook, 2016) would benefit from a strong focus on multimodality (Jaworski 2014).

**References**

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