



UNIVERSIDAD
DE MÁLAGA
FACULTAD
DE TURISMO

GRADUADO EN TURISMO TRABAJO FIN DE GRADO

***Linguistic Analysis of Promotional Material: The Case of
Australia***

Realizado por:

Laura Mayrdorfer

Dirigido por:

Juan Ramírez Arlandi

MÁLAGA, (Diciembre,2013)

TÍTULO: Linguistic Analysis of Promotional Material: the Case of Australia

The aim of this Final Project is to investigate the importance of the language of tourism. For this purpose we have applied our knowledge acquired from several references to design our own methodology and make use of it in a practical investigation of promotional material of different sources. We selected the destination of Australia, considering its Anglo-Saxon nature and their contribution of their tourism industry to Australia's economy. We followed a precise line throughout the investigation, examining step by step what the tourism industry calls the "tourism circle" of promotional material. This leads us to figure out conclusions about how the language of tourism is employed in each step of this "tourism circle".

INDEX

Chapter 1	Introduction	1
Chapter 2	Theoretical Aspects	3
2.1	The language of tourism and its growing importance	3
2.2	Four major theoretical perspectives on tourism	7
2.2.1	The Authenticity Perspective	7
2.2.2	The strangerhood perspective	8
2.2.3	The play perspective	9
2.2.4	The conflict perspective	10
2.3	Properties of the language of tourism	11
2.3.1	Function	11
2.3.2	Structure	12
2.3.3	Tense	12
2.3.4	Magic	14
2.3.5	Lack of sender identification	14
2.3.6	Monologue	15
2.3.7	Euphoria	16
2.3.8	Tautology	16
2.4	Techniques of the language of tourism	17
2.4.1	Verbal techniques	17
2.4.2	Visual techniques	20
2.4.3	Verbal and visual techniques	21
Chapter 3	Methodology	24
Chapter 4	Analysis	27
4.1	Global Advertisements	27
4.1.1	Properties of Advertisements	29
4.1.2	Techniques of advertisements	30
4.2	WEB's	32
4.2.1	The Authenticity Perspective	32
4.2.2	The Strangerhood Perspective	35
4.2.3	The Play Perspective	37
4.3	Guidebooks	40

4.3.1 The Authenticity Perspective.....	41
4.3.2 The Strangerhood Perspective	44
4.3.3 The Play Perspective	46
4.4 Brochures	49
4.4.1 The Authenticity Perspective.....	49
4.4.2 The Strangerhood Perspective	53
4.4.3 The Play Perspective	57
Chapter 5 Conclusions	60
References.....	63

CHAPTER 1 INTRODUCTION

As we decided to undertake this Final Project in English, we saw it as a great challenge to investigate and research in another language and finally to present it at our University. We had various motivations and reasons which led us to carry out this research, as said before we saw it as a big opportunity to prepare something different for the Final Project for our University of Tourism. Another reason for choosing this theme was that despite the fact that we were about to finish our degree in Tourism, we had never studied about the properties and the techniques which can be used for tourism promotional material.

Once we decided the theme of our research, one of our first goals was to find a suitable destination to analyze their promotional material. In this manner we examined many destinations and spent much time looking up for useful material until we encountered the fascinating destination of Australia, which we visited some years ago, another reason for choosing this destination.

As we decided to investigate Australia's tourism promotion to the world, we had to search for theoretical material with the aim to create a methodology for the analysis of Australia's tourism promotion. We based our theoretical aspects basically on Dann's *The language of tourism* which was the line we followed throughout the whole research. The first part of the Final Project explains the growing importance of the language of tourism in the contemporary society, basing these theoretical aspects on Dann's book but also referring to some other scholars, sociologists and marketing experts.

This Final Project attempts to investigate the role of language in tourism promotion and the way these promotional materials convey meanings and for this reason after explaining how important it is to know about the language of tourism, we will explain and mention the properties and the techniques which can be used to transmit this specialized language to their clients, the potential tourists. As a result we could establish a methodology for our own analysis which we divided in four big groups, the global advertisements, web's, guidebook and brochures. The reason why we chose this kind of promotional material rather than others, was because we began to think like a tourist, first of all a potential tourist will be charmed by an advertisement which is often

addressed to a wide target group, and if the potential client is interested s/he may begin to investigate searching for material on webs. After that, if s/he decided to visit the destination promoted s/he would have to buy a guidebook for the stay, and being there s/he will come across with many brochures. We wanted to know how the language works in each of these steps of the “tourism circle” and how the tourism industry employs the different techniques to attract as many tourists as possible. For the whole tourism industry and for professionals of the marketing sector it is very important to handle the language of tourism since the potential tourists are not able to enjoy the destination before purchase. Therefore, the decision of potential visitors to visit a specific destination, in this case Australia, is often based on expectations derived from what they see and read.

We divided the analysis of each of these sources in three parts, depending on what kind of tourist it wants to appeal and for this aim we separated them into three perspectives, the authenticity, the strangerhood and the play perspective. For each of these perspectives within each source, we tried to extract demonstrative examples to analyze their properties as well as the techniques utilized in every one of them. This exhaustive analysis leads us to draw up interesting conclusions about the language of tourism in promotional material of Australia.

CHAPTER 2 THEORETICAL ASPECTS

2.1 THE LANGUAGE OF TOURISM AND ITS GROWING IMPORTANCE

Almost everybody has either heard or read about the language of tourism in his or her everyday lives, in guided tours, brochures, blogs, TV, radio and also in accounts of friends returning from abroad with their anecdotes and pictures.

People are not aware how many contacts and how many relations they have with the language of tourism. In the current society, the language used in tourism has an amazing importance. Dann (1996: 2) described the language of tourism as “a very special type of communication, one which differs from other forms of human interrelation”.

Despite the fact, that most of us has come into contact with tourism-related language, there is a lack of linguistic studies in relation to tourism discourse. Amazingly no one has comprehensively analysed this language as a phenomenon in its own right. Certainly there have been some studies which have alluded to the linguistic features of tourism promotion like Dann (1996), Mac Cannell (1989), Cohen (1972), Vestito (2005) or Fodde (2006).

Tourism nowadays has become a popular global leisure activity which involves directly or indirectly everyone of us. For some countries the tourism industry is vital for their survival and development. According to the *World Tourism Organization*, “Tourism comprises the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure and other purposes”(www.wttc.org).

Referring to an article of the *World Travel and Tourism Council* from 2012 named “Progress and Priority”, nearly 260 million of jobs are supported by travel and tourism, either directly or in related sectors. This converts the tourism industry in one of the largest industries in the world, accounting 9% of global GPP, and this is more than the automotive industry which accounts 8,5% and slightly less than the banking sector which accounts 11% (Dr. Michael Frenzel).

As a consequence of the development and growing importance of tourism, the discourse of tourism has become one of the most common public discourses, with million people taken part in its formation.

Culture, people, landscape, history, traditions and other social and natural entities have been offered, chosen and experienced and at the same

time talked and written about it. According to Dann (1996: 2), the language used in tourism “is a specific kind of language, fulfilling multiple functions that correspond to the specific position of tourism in the current society. Dann (1996: 2) describes the language of tourism also “as a structured language, which follows certain grammatical rules and have specialized vocabularies. These languages *convey* messages and operate through a conventional system of symbols and codes”. We emphasize the verb “convey” because the language of tourism is mainly aimed at transmitting information, but firstly we have to describe language in its own right to understand the meaning of the language of tourism.

In words of Said¹ language is a “highly organized and encoded system which employs many devices to express, indicate and exchange messages and information”. As we mentioned before, language in general is used to transmit information, but especially the language of tourism has his own peculiarities. It is a language which wants to “convince” their readers to visit places or to have exciting experiences because of what they have read and seen in guidebooks, TV, ads, brochures and so on. In this manner the language used in tourism is aimed to inform the tourist about what must be seen and it is used to direct his or her gaze through “an anticipation of intense pleasures” (Urry 1990: 3). Therefore language plays a major role in the creation of the “tourist gaze” (Urry 2001), for this every professional in the tourism industry have to master the language of tourism.

To highlight the importance of tourism discourse, Cappelli (2006: 16) argued that, the language plays a decisive role in order to determine the success or the failure of certain trends and the popularity or the reverse of certain destinations. Thus, the success or failure of a specific destination depends in great magnitude of the tourism discourse of their promotional material.

Apart from Capelli’s observation about the importance of the language of tourism in the tourism industry, especially in the marketing sector, Thurot² also referred to the language of tourism as a “language of modernity”, “promotion” and “consumerism”. The boundaries of this language are not clearly defined, considering that it is influenced by many disciplines. The growing development and the wide variety of viewpoints convert the language of tourism in a language which encompasses and connect a lot of industries and different departments for one special goal, to get tourists out of readers.

¹ See Dann (1996:4)

² See Dann (1996: 172)

Furthermore there are also some scholars who refer to the “Discourse of Tourism”. Dann (1996: 2) argued that such discourse is not just about what is represented and communicated, it is also what is practised. Thus it is not only information done to potential tourists, it is more than that, it is grounded on practise and that makes the discourse of tourism a very special language to analyze.

Referring to the “Rhetoric of Tourism”, Dann (1996: 5) mentioned that “like discourse, rhetoric implies power of the speaker over the addressee; it is the art of persuasive or impressing speaking or writing”. It can be also said that the language used in tourism is also narrative and can be compared with storytelling considering that it relates an account to an audience.

Apart from discourse, rhetoric and narrative expressions, indicating the sociolinguistic nature of tourism, there are several other terms used by researchers which demonstrate that tourism is more and more regarded as a language. As we mentioned before, Thurot³ also refers to a “language of modernity, promotion and consumerism”. People love consuming things and when we talk about escapes, holidays and trips as Dann (1996: 5) affirms they feel modern, powerful and young and raise their prestige in society.

“There are associated references like the word power, cliché, formulary, vocabularies, speech, talk, voices semantics, grammar and text. Tourism is also referred to as communication, advertising, publicity, promotion and even propaganda”

In addition, like other specific languages which have a direct contact with a wide public, it may contain elements from dialects and different registers (informal, colloquial, slang, etc.).

Another important point to keep in mind is the growing impact of the media, especially internet and the way how public discourse is employed, leads to a firmer grounding of tourism as discourse. This tendency is explained by Dann (1996: 2) in the following terms:

”Tourism, in the act of promotion, as well as in the accounts of its practitioners and clients, has a discourse of its own. Seen in this light, the language of tourism is thus a great deal more than a metaphor.

³ See Dann (1996: 172)

The language of tourism addresses clients using their own culture and presaging their needs and motivations, trying to convince future tourists to visit places which can meet the expectation of the clients themselves. Indeed, it is said that tourism works via various pull factors or attractions of competing destinations. Language becomes an important instrument aimed at manipulating and changing reality through different media. In this sense and via pictures, written texts and audiovisual offerings, “the language of tourism attempts to persuade, lure, woo and seduce million of human beings and, in so doing covert them from potential into actual clients”.(Dann 1996: 2).

Additionally one of the specific features of the language of tourism is that of tourists’ feedbacks. For example, when they report their experience to relatives and friends or when they write on travel blogs or specific websites, like *tripadvisor*. In this way, tourists become promoters and have their importance in the promotion of the language of tourism. Potential clients build their own personal images directly derived from those created by the tourism industry and other sources (TV, web’s, commercials, advertisements, guidebooks, brochures and promotional material in general). These potential tourists know exactly what they want and expect from their high selected holidays. We live in a society where we have more information than we probably need, or, at least, are able to cope with efficiently, so a tourist who is going to visit Australia, probably knows everything about this country and their attractions before departure. As Dann (1996: 3) explains, he or she will have his or her own expectations about what to see or even what to feel when seeing for example the opera house of Sydney.

They built up their own systems of expectations, and when these do not coincide with the promises held out by the language of tourism, it can be a big problem, in terms of complaints. On the other hand, when tourists are satisfied with their experiences, they contribute directly to the language of tourism by becoming promoters themselves

A happy tourist becomes a promoter himself and a disgusted tourist can be a big problem for the tourism industry considering that more and more potential tourists are interested in reading real testimonies and experiences.

The expansion of tourism around the world has created new and major challenges for destination marketing; it has become a highly competitive market in which destinations compete for the attention of potential tourists. To summarise, it can be said that the language of tourism is a language which is used by experts and professionals and non-experts and clients.

In the following analysis we will consider if the promotional material of the chosen destination is effective and meets the expectation of the clients before the vacation and at the journey's end. Firstly we have to distinguish the different types of tourists and their specific language associated to each of these perspectives.

2.2 FOUR MAJOR THEORETICAL PERSPECTIVES ON TOURISM

Professionals of the tourism industry, and in particular people who work in marketing and promotion, know very well that there are different types of travellers and consequently they try to appeal to them by different means.

Each one of these types influences the tourism discourse. According to Dann (1996: 6-32), four major theoretical approaches are generally used by scholars to approach the language of tourism. These four perspectives are:

- The Authenticity Perspective
- The Strangerhood Perspective
- The Play Perspective
- The Conflict Perspective

2.2.1 *The Authenticity Perspective*

The Authenticity Perspective (Mac Cannell 1989) focuses on the search for authentic experiences. This focus emerged during the 1970's and 1980's derived from the criticism on the tourism industry. In the light of this, Cappelli (2006: 50) affirms that the tourist is seen as a sort of pilgrim interested in manifestations of the real lives of other, especially attributing great importance to traditions, the past and current local life.

Tourists who look for authenticity are either looking for a deeper involvement with society and culture (MacCannell 1989) or trying to escape from the real, everyday world and use tourist attractions as distractions

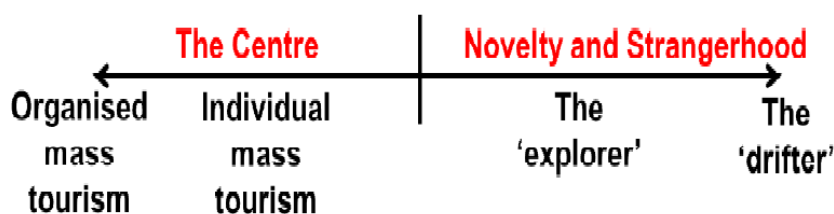
In turn the language used by this kind of tourism uses attractions as a sign which represent something to someone. According to MacCannell (1989: 14) "a tourist attraction is a sign that is it represents (marker) something (sight) to someone (the tourist).

However, not everything that the tourism industry states is always or necessarily true. The language of tourism is full of manifestations about the importance of the authenticity of the relationship between tourists and attractions, for example, before visiting Sydney, the tourist is exposed to numerous verbal or visual representations of the best-known sights which become the marker of the town. Some examples of these are “this is the most famous opera house, this is the original manuscript, these are the historical botanic gardens, this is truly spectacular”⁴, and so on.” MacCannell (1989: 14) believed that these expressions contain “truth markers” which elevate information to a privileged status. In other words, when the tourism industry builds a discourse about an attraction, it wants to give the impression of authenticity

2.2.2 *The strangerhood perspective*

The strangerhood perspective (Cohen 1972) focuses on the desire of modern persons who want to see things that are different from his or her own reality, and who wants to do so in a more or less independent way (Cappelli 2006: 50). We can see on the picture below that novelty and strangeness are essential elements in the “touristic strangerhood” experience.

In this model “the centre” stands for the tourist everyday life, society, culture and relations. The strangerhood perspective encourages travellers to distance themselves from their “centre” (Capelli 2006: 50).



The extreme left of the continuum stands for the organized mass tourism, which is the classic package tourism, with everything organized, arranged and

⁴ See www.visitnsw.com

paid (transport, accommodation, excursions, etc...), which protect this kind of tourist from all the unknown.

Next to the organized mass tourism we can find the individual mass tourism which has most of the arrangements organized before departure. Nevertheless, it shows greater independence which allows more occasions to meet “the other”. Both of these kinds of tourism are part of the institutionalised tourism, which is under the control of the tourism industry.

Crossing the middle of the continuum we meet “the explorer”, a traveller more than a tourist, a person who makes his/her own arrangements independently but who searches for a minimum of comfort in accommodation and transports.

At the extreme right of our continuum, we have “the drifter”, a wanderer, someone who looks for total immersion in the host culture, an experience of total strangerhood. These last two examples are part of the non-institutionalised tourism.

Cohen (1989) introduces the concept of *keying* as a form of “communicative staging” used in tourism promotion to present a destination and its people as an alternative to the routine mass tourism. Keying is a technique used in the language of tourism, which utilize specific words to give an impression of authentic. In this context, the tourism industry usually combines a language which presents “the other” in terms of escape from “the centre”, but introducing it as a different and alternative “centre”.

Some terms of the language used in the strangerhood perspective are: *authentic, original, real, actual, primitive, simple, unsophisticated, natural, different, exotic, spectacular, remote, unspoilt, timeless, unchanging, and traditional*. The organised tourist is transformed into an explorer.

Another relevant finding coming from the strangerhood perspective is the importance of tourist’s verbal accounts of their holiday experiences by words of mouth or writing it for example in blogs. This is the way they contribute to the formation of tourism discourse and, as a result, to tourism marketing.

2.2.3 *The play perspective*

The play perspective (Urry 2001) sees tourism as a game in which pleasures, fun and entertainment are the key concepts. This perspective often

avoids any contacts of the visitor with the native culture, only if it is used just as a wished spectacle.

Urry (2001) states that the tourist gaze is anticipated and directed by a language which constructs reality in positive terms turning an unknown place into a tourist destination. Very characteristic for this perspective are the fictional worlds, such as the big theme parks like *Disneyland*, *Seaworld* or historical museums which recreate the real and far history. The experience and the act of the tourist become more important than the places visited.

In this kind of language, the author of promotional material tells the visitor what to do. So, language and discourse determine the attraction because the language employed informs the tourist what must be seen before the journey is undertaken. It is aimed at presenting reality in the best way to give the tourist the impression of fun, pleasure, exclusivity and entertainment. For example "Discover what makes Sydney so fabulously fun", "Fun and entertainment for the whole family", "Discover the new Dolphin show", etc⁵.

2.2.4 *The conflict perspective*

A fourth perspective is that of conflict and appropriation (Said 1991)⁶. The model has been mostly applied to tourism in Third World and the focus is on the contrast of societies (Cappelli 2006: 50).

It is a language of appropriation and a language of power because the discourse becomes that of "spectator, judge and jury". It represents an escape from the moral pressure of home. (Dann 1996: 24)

Dann (1996: 25) refers also to Hollinshead, who claims that discourse is shaped by ideology and is subject to power relations, and social and institutional practices. He claims that tourism attempts to provide people with a chance to escape from everyday life and have exciting experiences.

⁵ See www.sydney.com

⁶ See Dann (1996: 24)

2.3 PROPERTIES OF THE LANGUAGE OF TOURISM

2.3.1 *Function*

The first on the main properties is that of function, which shares similar features to other forms of communications (Dann 1996: 34). In general, language has a lot of functions, in the case of the language of tourism it is mainly used to provide information, to express emotions and above all to influence and persuade potential tourists. Roman Jakobson⁷ states that there are six different ways in which language is used for a specific purpose. These are the functions which Jakobson attached to every factor.

- The expressive function

In this function the focus is on the sender of the message. Dann(1996: 35) affirms that “ the sentiments of the sender are also communicated via the expressive speech acts of condemnation, apology, forgiveness, approval, praise and reprimand” This function can be also named as the emotive function.

- The conative or directive function

This function is oriented to the receiver of the message. Here language is used to influence the attitudes, behaviours, emotions and even beliefs of the addressee. Typical examples corresponding to this function are vocatives, imperatives and vocations. Language here is aimed to persuade, recommend, permit, order and warn.

- The referential or informational function

It deals with the meaning and context of the message. This function determines the cognitive context of the message and should be the most important in the language of tourism. Either the sender conveys new information to the receiver or asks the receiver for information (Dann 1996: 35).

- The phatic or interactional function

⁷ See Dann (1996: 34)

This function refers to the medium of communication. Dann (1996: 35) argued that this function is those in which language creates prologues and terminates contact via a given medium of communication.

- The metalinguistic function

This function deals with the language's ability to speak about itself and the codes which are employed to transmit this meaning. (Dann 1996: 35)

- The poetic function

Refer to the linguistic devices as rhyme and metaphor and to the value of the words used. It transmits something in a special way but there is also risk of ambiguity.

2.3.2 *Structure*

This property is essential and very important for the marketing and advertising industry. This property is mostly applicable for tourist advertisements and brochures. In the case of advertisements it is important to meet the classical requirements of advertising discourse. In terms of structure the tourism publicity follows the AIDA principals of marketing, where "A" stands for attention, a picture or keywords which catch the attention of the reader. The next letter "I" corresponds to interest, the reader after seeing the advertisement, should produce interest above all to get him to tell the family or friends about the advertisement. "D" stands for desire, the reader have to feel that he need to travel to the place or to see the museum or the attraction which is advertised and the last "A" stands for actions. This is the magic stage where the potential clients take action on their desires and buy the product.

2.3.3 *Tense*

For tourists a journey is often an escape from their everyday dark lives which is accompanied by a strong desire to visit destinations which are far away and far off times. Tourist time is considered as out-of-ordinary and qualitative in opposition to the ordinary and quantitative time of everyday life (Dann 1996: 49).

The presentation of time depends on what the tourist prefers and expects from his/her holiday. A tourist who wants comfort and facilities does not have the same pressure than a sightseeing tourist and otherwise tourists who prefer organized package tours are stricter to timetables than for example an explorer.

For this reason the tourist industry tries to present the qualities of time in the best way, depending on which kind of tourist is addressed. To achieve this goal, the language of tourism uses strategies to underline the feeling of timelessness.

One of the strategies employed in the language of tourism is a *denial of time*. According to Gottlieb⁸, “a holiday is a symbolic inversion of everyday life in which the weekday becomes the weekend”. So the promotional material must ensure that the promotional language does not show time management defects. Normally an average person is subject to a rigid timetable and when he or she goes on holiday this person becomes transformed into a person of leisure without any pressure of time enjoying for example his or her breakfast in bed. The writer of tourist promotional material employs therefore the present tense to reinforce timelessness.

Another strategy is that of *time as standing still or eternal time*, here the travel experience has already taken place. The present tense fulfils another purpose above from that of timelessness, that of reader's involvement. Here the language of tourism often uses the past, with constant references to the myths and the golden age. The past is seen as a “romantic gaze”, which avoids the present.

A third strategy is that of *time switching* which is mostly used for historical destinations in countries with a debated history.

And a last strategy used in promotional material is that of *pointing to the future*. In terms of tense, this strategy tries to give the impression of “not yet tasted”, which can be a fantastic hotel buffet or the unspoilt beaches. This leads Dann (1996: 53) to affirm that “the readers must cast the message into their own future perfect tense in order to imagine the various outcomes”. In this case the language used, addresses the clients imaginative construction of reality, what can happen and how do they imagine it, and if they like this image, they will choose it, instead of looking for other destinations.

⁸ See Dann (1996: 50)

2.3.4 Magic

Williamson⁹ defined magic as “an organizing mythology through which instant transformations can take place without any other explanation than the miraculous power of magic itself” It creates, offers and shows a new reality for clients who need *magic* in their *dark* lives. They do not only need it, they looked for it and this is the reason why magic is an important tool in the tourism, marketing and advertising industry. These industries know very well what tourists want to see and even what they want to feel, they create a new reality. Such reality offered to potential tourists is one of the non-existent places which are out of time. Magic misrepresents time in space and vice versa (Dann 1996: 55).

This technique is very common in tourism promotional material, which can be brochures, guidebooks, advertisements and so on. These provide a “magical framework” to create the adequate environment, which is built by the use of special words that we consider ourselves as producers of sensational effects Examples are theme parks in Australia which contain the word “*Wonder*”, like *Winter Wonderland* or *Wonderland History*.

2.3.5 Lack of sender identification

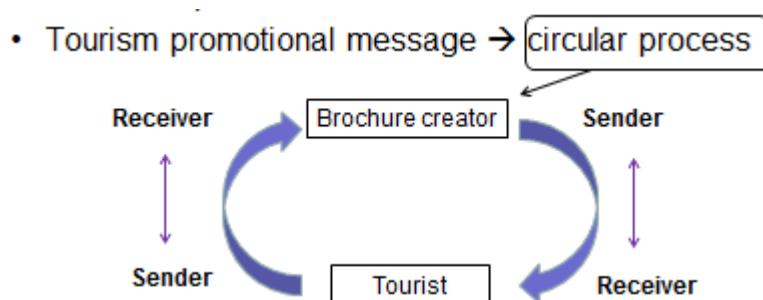
Dann (1996: 62) states that in the language of tourism we often do not know who the speaker is, we can only imagine that it is somebody who is a representative of the tourism industry. We only can suggest that these brochures and pamphlets may proceed from a team of sociologists, psychologists and marketing experts.

For example brochures are mostly created by persons who work for a company who received the order to write these promotional texts. In other cases for example in guidebooks, travelogues and travel books we often can find the name printed on the promotional material.

On the picture below we can see that the messages in tourism promotional material reproduce a circular process. That means that the tourist who is a receiver of these messages becomes a sender of them, giving their testimony of their holidays. This can be done by word of mouth, showing

⁹ See Dann (1996: 55)

photographs and postcards and writing their experiences on travel blogs. In other words, tourists become promoters themselves and attract potential tourists to live their experiences.



Fuente: Cesiri, English For Tourism, English And Tourism

2.3.6 Monologue

Verstergaard and Schroeder¹⁰ divided commercial advertising in three categories: prestige, industrial and consumer.

The first one can be defined as the name or images which are promoted, more than services offered. Secondly, the category of industrial is a communication between trading companies and, lastly, the consumer category “reveals an asymmetrical relationship between a professional seller and a potential buyer in terms of interest” (Dann 1996: 63). Therefore, consumer advertising is a one-way-communication, a monologue in which the public of potential tourists cannot answer back except by refusing to read or listen. We can say that the language of tourism also can be regarded as a monologue, in which the readers of the texts read; the listeners, listen; and the pictures and promotional ads are shown and consumer view them. This is the monologue of the language of tourism.

¹⁰ See Dann (1996: 63)

2.3.7 *Euphoria*

In general advertising tends to speak in a positive and “euphoric” way to promote and sell their product. In the case of the language of tourism happens, it the same. “The discourse of tourism is a form of extreme language”(Dann 1996: 65).

Cazes¹¹ continued describing the language of tourism as a “euphoric global vision” or a “verbal incontinence” in which the superlative is almost compulsory. Hence the tourism industry tries to satisfy the tourists at all cost, even by omitting real things, for example local people who disappear on pictures taken from these places. The tourism industry wants to give the potential tourists the feeling of a problem-free holiday and at the same time they intend to give the solution for the everyday life problems at home.

As we will explain in the section of the combined technique of “significant omission”, the disappearance of local people is a common technique used by the tourism industry. These are undesirable elements for potential tourists and what is really emphasised is the exotic variety, which attracts the tourist.

2.3.8 *Tautology*

Tautology is the useless repetition of a specific idea, which is one of the characteristics of the contemporary tourism. Tourist promotional texts are repeated in many ways, because tourist texts narrate what everybody already knows. According to Dann (1996: 66) via the language of tourism, brochures and guidebooks tell the tourist that a specific monument or attraction of a city is “THE Symbol” of that place. So tourism discourse is often repeated in tourist texts. Once the tourist visit this “symbol” of authenticity and once he is back at home with his corresponding pictures and souvenirs, the tourist complete the redundant circle. And when these tourists are at home they usually use the same language of tourism, which was used in the brochure to describe that place at home. This phenomenon is a linguistic circle in which the language of tourism can also be named as a language of redundancy.

¹¹ See Dann (1996:65)

2.4 TECHNIQUES OF THE LANGUAGE OF TOURISM

As mentioned above, the language of tourism attempts to persuade and seduce millions of human beings, converting them from potential clients into tourists (Dann 1996: 3). Considering this purpose, the language of tourism uses certain verbal and visual techniques in order to impress tourists by offering and talking about possible places they can visit.

The three main categories of techniques used in the language of tourism are: verbal, visual, and a combination of verbal and visual.

- Verbal : *comparison, keywords and keying, testimony, humour, languaging, and ego-targeting*
- Visual: *colour, format, visual cliché and connotations procedures*
- Verbal & Visual: *puzzles, temporal contrast, collage, ousting of competition, infraction of taboos and significant omission*

Our analysis will be predominately based on the verbal techniques used in the chosen promotional material of Australia. Nevertheless it is also interesting to analyse how the visual techniques and the combined, work with the verbal techniques, thus in the analysis we will only mention some examples of these last techniques. First of all we will describe the different techniques and then we will proceed with the analysis of the guidebooks, brochures and web's.

2.4.1 Verbal techniques

- *Comparison*

Dann (1996: 172) noted that one of the four paradigms for analysing contemporary tourism is rested on the distribution between familiarity and strangerhood. In this technique, simile and metaphor are used in order to manage the unfamiliarity of a destination for the tourist (Dann: 1992). Elgin¹² argues that metaphor on the one hand is the most powerful device for changing

¹² See Dann (1996: 172)

people's attitude quickly, effectively and lastingly. She also observed where two persons do not understand a given metaphor, such a situation can rapidly lead to misunderstanding and conflict. Simile on the other hand is less absolute than metaphor; it is a weaker verbal technique (Dann 1996: 173).

Nevertheless metaphor and simile are employed to minimize the effects of unfamiliarity; this is the reason why their use increases in direct relationship to the strangeness of the destination which is being promoted.

Metaphors in particular can be explained as comparisons that show how two individual things which do not have things in common, are similar in one relevant way. Otherwise similes usually compare two different ideas by using the words, "like", "as", or "than".

- *Key words and keying*

Key words are crucial in order to "wrap up travellers" emotions (Capelli 2002: 63). For an optimal effectiveness the message should be clear, short, current and active. Examples for keywords are *away, adventure, escape, dream, imagination, pleasure, party time, discover* etc.

These keywords are not those which refer to the real attributes of the destination, but rather those which correspond to the expectation and desires of the potential tourist, in other words, the tourism industry try to convince and persuade potential tourist by using these keywords appealing to the feelings and emotions of them and thus motivate them to travel.

An allied concept of the use of key words is that of keying, which means "representation through the use of appropriate language and dramaturgic effects of often blatantly staged attractions as if they were authentic" (Cohen 1989: 16). In other words these expressions give an impression of something very special, something which wants to be seen and experienced by a potential tourist.

Examples for keying are *genuine, historical, real, authentic, originally, typical* etc. Keying is particularly evident in brochures in which destinations are always promoted as special places.

- *Testimony*

Testimony is another technique which mostly can be carried out by persons who give their statements about visited places. These spokespeople may be rich, famous or infamous personalities.

The trend of providing testimony given by direct reference to rich and famous people gives a privileged image for places like South Africa which stands for Nelson Mandela or the famous hotel in Marbella where Michelle Obama resided.

Another type of testimony found in the language of tourism, especially in the discourse of travel advertising, is the costumer's observation either in a positive or a negative way. For this the use of travel blogs is very common in which an average person give their impression of his/her experience. Even more and more tourists are interested in experiences of other tourist to know about the place they want to visit and to orient themselves.

Dann (1996: 177) argues that the use of these travel sponsors is not only to criticise or to praise a certain place, but also to contribute to the fulfilment of the major properties of travelogue like promotion, information and entertainment. He continued describing testimony also as an autobiography or a diary:

The use of testimony is either in the first person singular as narrator's voice in order to give credibility, or the narrator uses the first person plural, thus indentifying with the potential tourists and establishing a discourse community connection.

- *Humour*

Many advertiser and professionals of the tourism industry share the majority opinion that humour can be successfully employed in tourism promotion by the use of pun¹³. Nevertheless this technique is also quite debated, for this reason it is used in a careful way.

Unfamiliarity can also be dealt with through humour, which prepares the potential tourist for his/her experience, especially in different countries with other cultures and weird customs.

¹³ Pun: the use of words or phrases to exploit ambiguities and innuendoes in their meaning, usually for humorous effect; a play on words (wordreference.com)

- *Languaging*

This term of languaging is originally used by Potter¹⁴ which is defined as “the use of fictitious foreign words of which the reader is supposed to have little knowledge, thus inducing feelings of inferiority in the reader and transforming the writer into a trustful authority” (Dann 1996: 183). This technique is most frequently in the gastronomy industry.

- *Ego-targeting*

In this technique the linguistic strategies used are direct address like “*You should visit*”, or via negated interrogatives like “*Why don’t you...?*”.

Ego-targeting in the language of tourism is most evident in the medium of advertising.

2.4.2 Visual techniques

- *Colour*

The language of tourism uses and works through pictures which “help” to transmit the message, in other words, these pictures and colours are completed by the verbal elements which fulfil the language of tourism. What is important to keep in mind is not only the right combination of pictures and texts, as also the right combination and selection of the colours which compose the promotional text.

Especially in tourism brochures, the colours have an iconic meaning, which help tourists to connect what they see with what is advertised.

- *Format*

According to Dann (1996: 192) “format is a technique which comprises such considerations as positioning of visual promotional material, as well as its size, shape, content and structure” Thus Dann (1996: 192) explained, this technique deals with the positioning of the visual promotional material. For example in brochures, the pictures must be followed by text which gave the corresponding information or explanation. The size of the picture must be consistent so the message can be perceived with one single look.

¹⁴ See Dann (1996: 183)

The content of the pictures give generally emphasis to landscapes, culture, entertainment and sports.

In terms of structure the tourism publicity follows the AIDA principals previously explained in the property of structure. In addition to this four principals, Boyer and Viallon¹⁵ stress the need to centralize the most important elements of the visual message and Vestergaard and Schroder¹⁶, on the other hand, refer to a diagonal structure which starts at the top left and continues to the bottom right of one page of the brochure.

- *Visual cliché*

This element is very important in brochures. Such cliché is made possible via indexical transference, where the symbolism in question is so often repeated that the message is made redundant (Dann 1996: 194).

Examples are: *white sand, turquoise green swimming pools, eternal sunshine, untouched landscapes etc....* These messages coming from the tourism industry allows the tourist to dream, imagine and visualize the place he or her wants to visit.

- *Connotations procedures*

This technique is connected to the technique of visual cliché. It uses the methodology in which between pictures, texts and advertised destination create a perfect association.

These procedures include *trick effects, poses, gender and photogenia*. An often used example for trick effect is a fake photo in which people of different places and even from different periods are put together. Poses might be a reproduction of attitudes which want to transmit a specific meaning. Gender can be explained when promotional material puts a lot of emphasis on a beautiful young woman and last photogenia is the use of graphical techniques to embellish a picture (Dann 1996: 196-198).

2.4.3 *Verbal and visual techniques*

¹⁵ See Dann (1996: 193)

¹⁶ See Dann (1996: 194)

These techniques are very usual in tourism promotional material. Their combination between verbal and visual ones serves as mutual reinforcement.

- Puzzle

“In recognizing that destination choice represents a personal problem to be solved, the promoter hopes the reader/viewer at the individual level” (Dann 1996 :198). In the light of it, this technique presents the message as a solution to the problem of the potential tourist.

- Temporal contrast

This is the way in which the future tourist’s experience is presented as something better than the present. The message conveys the idea that the tourist will need this product and, consequently, feel better, feel like a new person. This technique is not as common as others, but when it is used it is quite an effective technique.

- Collage

According to Gold¹⁷, “the collage is perhaps the most distinctive feature of place promotional advertisement.” This technique employs between three and six photographs put together in a specific way, which is often accompanied by a descriptive text.

- *Ousting the competition*

This technique tries to launch the message that the advertised product is better than the other one, offering better conditions like additional drinks or meals, better transfer times and so on. This kind of technique is more and more used by airline companies to oust the competition. Their rivals are not directly mentioned but in an indirect way the competition is presented as lower quality than the advertised company.

- *Infraction of taboos*

This technique is used to emphasise the desire of escape from the tourist’s daily life. Infraction of taboos is employed by the language of tourism in several media. The image given to the tourist is that of a relaxed environment, without any moral inhibitions. Examples are a young lady who can be the girl

¹⁷ See Dann (1996: 201)

next door doing topless on a fantastic beach, or the unlimited consumption of food and alcohol, all this is permitted and transmitted via the language of tourism.

- Significant omission

According to Dann (1996: 209) this last technique serves to inform the tourist what he can expect and consequently how they will enact these expectations. Dann (1996: 209) argued that “what is omitted may have at least much influence as what is included”.

The creator of the tourism promotional text omits usually undesirable elements, such as unstable political situation, pollution and ugliness. Another idea pointed out by Dann (1996: 209) is the significant omission of local people on the photographs. Only on rare occasions, local people are shown in predominantly servile roles without reference to any social relationships among themselves.

CHAPTER 3 METHODOLOGY

After explaining the most important theoretical aspects which belong to the language of tourism, we will proceed with the methodology selected for this analysis. Firstly, we will allude and explain why we have chosen the destination of Australia and in some particular cases the city of Sydney.

One of the most considerable reasons for choosing this place was its Anglo-Saxon nature, which allows us to analyse the language of tourism used in their promotional material without any manipulation or translation. Another important reason for choosing Australia was the importance and contribution of tourism to Australia's economy. According to the official website of statistics¹⁸ in the year 2012, the tourism industry represented 2.5% of the Australia's GDP, with an economic value of approximately 35 billion Australian dollars. That amount of money is equivalent to a daily contribution of \$94.8 million to the Australia's economy. Only the city of Sydney received nearly 7 million domestic visitors and approximately 3 million international tourists, in total 10 million tourists who are attracted by this city. Domestic tourism is a significant part of the tourism industry, and was responsible for 73% of the total direct tourism GDP.

Since the Olympic Games in 2000 and the World Youth Day in 2008, Sydney has offered a very good infrastructure to receive millions of tourists in only a few weeks. These big events has made Sydney a competitive and well organized city in many aspects. Considering these facts, this analysis tries to figure out if the promotional material of the chosen destination is effective and meets the expectation of the clients. Seeing it from the perspective of marketing, we will try to conclude if the promotional material is the most 'effective one and if not, what can be changed to make it "better".

For the following analysis we have collected samplings of promotional material and classified the examples for each of the main perspectives, which are "The Authenticity Perspective", "The Strangerhood Perspective", and "The Play Perspective". For every perspective we have selected material from three different sources, web's, guidebooks and brochures. We chose these sources rather than others because it may are the most representatives in the "tourism circle". The first contact with a destination is often an advertisement seen in a newspaper, magazine or anywhere else, after being charmed by an

¹⁸ www.tourism.australia.com/statistics

advertisement, the potential tourist may be interested and searches for more information in the world wide web and if s/he likes what s/he sees s/he may take action, buy a guidebook and travel to the destination promoted where s/he will come across with many brochures of the different places s/he will visit. We selected these sources to see how the language of tourism changes in each step of the “tourism circle”

Being that “The Conflict Perspective” is mostly applied to tourism in Third World we will leave out this one for the following analysis and focus in a deeper way on the other three perspectives.

To begin the analysis of the promotional material of the continent of Australia we will firstly show and examine general advertisements which are presented by the main tourism industry of Australia. These advertisements are focused on a wide public and are not catalogued on a specific perspective. Capelli (2006: 81) argued that advertisements are the first contact between a location or an attraction with future consumers. They appear in magazines, newspapers, hoardings, etc. This is the way, how the main tourism industry gets in contact with the potential public and may a little percentage get interested in the announced location and begin to look up information on web’s of the destination. After analysing the global advertisements of Australia we will continue with the exhaustive analysis which as we mentioned before will be constituted by three main frames and in each of this perspectives we will choose three different sources, which can also be named as three different steps of the “tourism circle”: WEB’S, GUIDEBOOKS and BROCHURES. After all we will compare the different sources, such as the global ones and the specific ones, to see how they employ the language of tourism and which techniques are used in every step to attract potential tourists by the tourism industry of Australia.

The analysis will be based on the theoretical aspects explained in the second chapter. Thus, for each source we will try to find out the properties of every one and the verbal techniques used in it. We will emphasize on the verbal techniques employed and may highlight those visual and combined techniques which may be interesting for the conclusions of this analysis.

In the following schema we can appreciate visually how we will proceed to investigate the features of tourism discourse of the promotional material of Australia. Through an analysis of the language and images used in web’s, guidebooks and brochures, this analysis attempts to investigate how Australia’s tourism presents his best face and how they appeal to the travelling public. We will try to characterize out how the promotional material presents both Australia and Sydney as favourable tourist destination for different types of tourists.

Methodology		
GLOBAL ADVERTISEMENTS OF AUSTRALIA		1. Properties 2. Techniques
WEB'S	The Authenticity Perspective	1. Properties 2. Techniques
	The Strangerhood Perspective	1. Properties 2. Techniques
	The Play Perspective	1. Properties 2. Techniques
GUIDEBOOKS	The Authenticity Perspective	1. Properties 2. Techniques
	The Strangerhood Perspective	1. Properties 2. Techniques
	The Play Perspective	1. Properties 2. Techniques
BROCHURES	The Authenticity Perspective	1. Properties 2. Techniques
	The Strangerhood Perspective	1. Properties 2. Techniques
	The Play Perspective	1. Properties 2. Techniques

CHAPTER 4 ANALYSIS

4.1 GLOBAL ADVERTISEMENTS

As explained previously in the methodological section we will examine how the main tourism industry tries to attract as many tourists as possible with the advertisements selected for this analysis. After seeing the global advertisements we will continue with the deeper research of web's, guidebooks and brochures according to the different perspectives with the aim to compare them and find out which techniques and properties are the most used ones for the different perspectives.

On the website www.tourism.australia.com we can find many advertisements which were used internationally and domestically in newspapers and magazines to promote Australia to the world. Some of the most successful campaigns were *There is nothing like Australia* and *Where the bloody hell are you*. These campaigns were very high-priced and were launched after a few years having growing tourism numbers. The most recent advertisement campaign of Australia is that of *Go walkabout* which we will analyse in detail in our present study. This campaign focused specifically on quality, highlighting examples of some of the very best attractions and experiences that Australian tourism has to offer. As we will illustrate in the following extracts of advertisements of this campaign, it will be seen that it encourages international visitors to escape from their hectic and dark lives and “go walkabout” in Australia. As we will see below, this “national” term is the way the tourism industry identifies itself with the stressful potential tourists, giving them a solution to find them and to be happy.



It's true what they say: to find yourself sometimes you have to lose yourself. In Australia they call this "walkabout". And with their white sandy beaches, unique flora and fauna and their untouched natural parks, it's no wonder people are finding themselves here every single day. Visit Australia.com and find out how you can go walkabout.

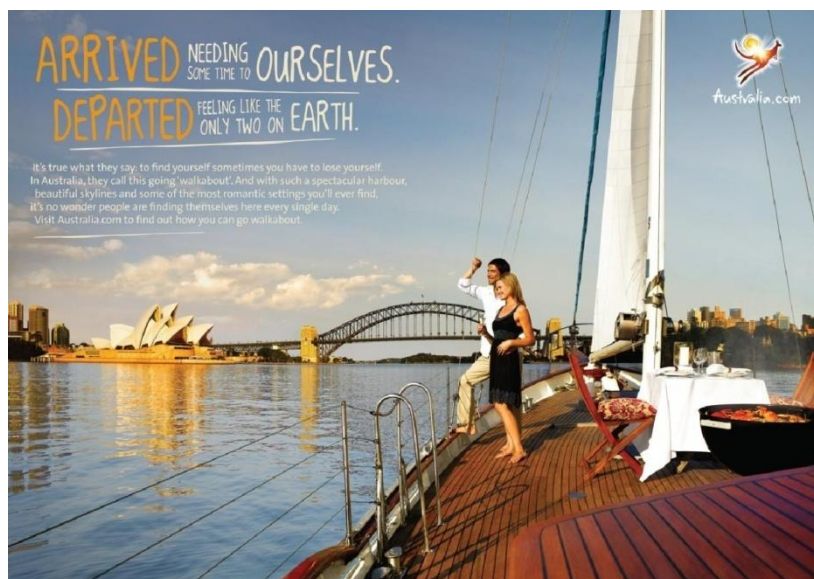
This is the promotional text that we can see in every advertisement of this campaign, only changing the phrases in-between making allusion to what is shown on the picture and what sensation is experienced. The pictures were always different but they do not make any reference to a specific location, rather they are about the emotional impact and about the different experiences visitors can have in Australia. Another example of this campaign is the following advertisement:



Here the text in-between refers to the sensation of seeing and visiting one of the most famous mountains in the world.

And when Uluru's magical presence, sacred history and spectacular natural colour show at sunrise and sunset, it's no wonder people are finding themselves here every single day.

Another example of this campaign is the following ad, which was shown in more than 22 countries.



And with such a spectacular harbour, beautiful skylines and some of the most romantic settings you'll ever find, it's no wonder people are finding themselves here every single day.

No matter if next to the Airls Rock, on an unspoilt beach or in the city of Sydney, the message is the same for every corner of this continent, appealing to the emotions and sentiments of the tourists.

4.1.1 *Properties of Advertisements*

Referring to the properties of these advertisements, the function of the language used in this promotional text is to influence and persuade the attitudes and emotions of the addressee and this can be seen with words like "It's true what they say, sometimes you have to lose yourself to find yourself". The text is oriented to the receiver of the message, in this case of people all over the world who have seen these advertisements in magazines or newspapers.

The structure follows the AIDA (Attention-Interest-Desire-Action) principals which are given in this advertisement. The tourism industry catches the attention of the reader with the words "Arrived" and "Departed", which are in capital letters, these words attract the attention of potential clients and consequently the reader is interested and keeps on reading the text below where we can find interesting linguistic features to examine.

The strategy of tense used in this three advertisements, is the use of the present tense in the main text, to reinforce timelessness but also to involve the reader. The text in bigger fonts, with the words “arrived” and “departure” are shown in the past tense, which can be seen as a “romantic gaze” as Urry (2001) explained as an experience which has already taken place. You will arrive having a specific expectation but you will departure with another idea, which is what the tourism industry tries to show with the first two sentences. The following text is represented in the present tense to involve the reader in the advertisement and to appeal to them in a direct way, for example with the last sentence: “Visit Australia and find out how you can go walkabout”.

And last but not least *magic* is a very important property in these advertisements. Words like “magical presence”, “sacred history”, “spectacular natural colours”, and “romantic settings” are concepts which give the impression of magic and attract the potential visitor. *Magic* as already mentioned is a basic technique in these advertisements, and, thus they use it to create a perfect environment either on the beach, next to the Airs Rock or in the city of Sydney. This environment is built through linguistic features but also with visually effects, which is on the first one the unspoilt beach, on the second one the sunset next to the Airs rock or next to the harbour of Sydney. The sentence which is employed in every advertisement of this campaign “it’s no wonder people are finding themselves here every single day”, gives a solution and at the same time they assure that this country has a magical influence on every person who will visit Australia.

4.1.2 Techniques of advertisements

According to the techniques used in these three advertisements, we can identify *keying*, *linguaging* and *ego targeting* as the verbal techniques.

As we have explained in the theoretical aspects of the verbal techniques, the use of *keying* is essential. The use of *keying* is necessary to appeal to the sentiments and emotions of the readers by employing adjectives which give the impression of something very special. In these advertisements, we have found several words which correspond to the technique of *keying*, like “untouched”, “unique”, “spectacular”, “beautiful”, “romantic”, “magical”, “natural” and “sacred”.

Moreover, the use of *linguaging* is a very effective way to involve the reader in another culture which differs from his or hers. This technique uses fictitious foreign words of which the reader is supposed to have little knowledge. In this case the advertisements show the word “walkabout”, a word used in

Australia for finding oneself and this is the aim of the advertisement to get the readers to find themselves visiting this country. By addressing directly to the potential tourists using the phrase "Visit Australia and find out your walkabout" the tourism industry appeals to the consumer, offering them an escape for their problems and a way to find themselves using only one specific word.

According to www.oxforddictionaries.com we found 2 definitions for these words "go walkabout", the first one was "wander around from place to place in a protracted or leisurely way" and the second one was "(of an Australian Aboriginal) journey into the bush in order to live in the traditional manner. The advertisement says "in Australia they call this walkabout", a way to find oneself and as we can see in the official definitions, on the one hand the word walkabout plays a decisive role in the Australian Aboriginal traditional culture and that attract foreign tourists and on the other hand it seems to be what everybody wants to do when visiting Australia, to walk around from place to place in a leisurely way and discover this country by their own. Using such a word with a double meaning is a successful way to awake interests in potential tourists.

Thus we can also say that visual techniques are crucial for advertisements of this kind. In this case the technique of *colour*, which can be defined as the right combination of colours, furthermore *visual cliché* are the use of words which allow the reader to dream and imagine better the place and last *gender* is employed to catch the tourists' attention by putting emphasis on a beautiful young woman; all these visual techniques were represented in these advertisements. Having a look on the first advertisement of this campaign named "Go walkabout", we can see a young beautiful lady sitting on an unspoilt beach who is in contact with a symbolic animal for Australia which is the kangaroo. The colours in this advertisement are held in white and blue, which gives the impression of fresh, unique and eternal. There is nothing else on the picture, only the young lady, the uncrowded beach and the kangaroos in harmony with the young woman. The second advertisement which we have analysed of this campaign is also represented by a young lady, sitting in front of the Uluru watching the sunset. The colours are warm and inspire to think and find oneself looking at the red mountain, as the advertisement tries to transmit.

The last advertisement with the couple watching the skyline of Sydney on a boat, looks like a perfect postcard and conveys the potential tourists to experience the same and go walkabout.

4.2 WEB'S

Internet has become a powerful tool in tourism marketing and has changed the way of tourism-related advertising and also the way in which words are employed for commercial destinations and attractions. According to Santini (2007: 1) "web pages can be considered as a new kind of document, much more unpredictable and individualized than paper documents". Internet offers an inestimable amount of information affordable for everyone and if the reader does not like what s/he is reading, with only a few clicks, s/he is on a new site where he may find what he wants. That is the way Internet works, not only for information, specifically in the tourism industry where online booking is more and more used by tourists who get in action by buying tickets, flights and accommodations while sitting at home on the sofa.

4.2.1 *The Authenticity Perspective*

For the Authenticity perspective we have chosen the website www.sydney.com (onwards SYDNEY) where we will extract material to analyse their properties and techniques. This perspective stands out for tourists who search for authentic experiences and where attractions are distractions for people who want to escape from their hectic lives and search for authentic involvement far away from their home. For this purpose we have chosen the bridge climb on the famous Harbour Bridge of Sydney.

Absorb a 360 degree panorama of Sydney as you journey to the summit on our original climb experience. One of the most exciting ways to experience the Sydney Harbour Bridge is to climb to the top of it! Exhilarating and utterly unforgettable, BridgeClimb gives you the incredible opportunity to walk to the summit of the bridge and enjoy one of the world's most spectacular views. So if you're visiting Sydney and you're looking for an adventure you'll never forget, book yourself in for a BridgeClimb and experience Australia's most beautiful city from the very top!

4.2.1.1 *Properties*

Beginning with the properties, the most evident function of this fraction of the official tourism website is direct or conative function, where language is used to persuade and lure readers to get interested in this attraction. Examples of our text taken from SYDNEY *are*: “One of the most exciting ways to experience the Sydney Harbour Bridge is to climb to the top of it” or “Exhilarating and utterly unforgettable; BridgeClimb gives you the incredible opportunity to walk to the summit of the bridge and enjoy one of the world’s most spectacular views”. These sentences of our promotional text transmit only positive feelings and above all it try to convince the readers to climb up the bridge.

An indicative aspect of the direct function is the use of imperatives, by addressing directly to the potential costumer. Extractions of this use are “Absorb a 360 degree panorama of Sydney as you journey to the summit on our original climb experience”.

The tense used in this promotional text is presented in present tense with the aim to involve the reader addressing him or her directly. We can illustrate it with the following fraction of the text about the *BridgeClimb*, “BridgeClimb gives you the incredible opportunity to walk to the summit of the bridge and enjoy one of the world’s most spectacular views”. As we can see, the text is in past tense with the aim to reinforce timelessness. Another strategy of tense is that of *pointing to the future* which is utilized in the last sentences inviting the readers to take action and this can be seen through the following sentence, “So if you’re visiting Sydney and you’re looking for an adventure you’ll never forget”. Combining different verb tenses, makes a promotional text very interesting and may give the impression of very complete for potential tourists, thus they are involved with the present tense and do not feel time management defects and furthermore the future allows them to dream imagine and build up their own expectations, and that is what the tourism industry wants to achieve, a interested tourist who already imagined to be in the destination promoted.

Resorting to *magic*, this attraction offers clients a new experience which shows a new reality of the bridge, not only to see it from the harbour and take some nice photographs, it is more than that, the tourist can climb it up. Tourists need and look for “magic” in their lives and especially on holidays. This text fulfils these expectations of a magical experience and an adventurous highlight with words like “*Exhilarating and utterly unforgettable...*”

Euphoria is also represented in this promotional text, Dann (1996: 56, 65) argued about the importance of *euphoria*, in the following terms:

Tourism promotion is based on glamour, and the language of tourism tends to speak only in positive and glowing terms of the services and attractions it seeks to promote

The author of this promotional text about the bridge climb tries to “sell” it at all cost employing euphoric words like “Bridge climb gives you the incredible opportunity...” or “Enjoy one of the world’s most spectacular views”.

The way the tourism industry appeals to potential tourists is always shown as something very positive, safe and exciting even if it is not so. Therefore, the language used is a very specialized vocabulary which only transmits and conveys feelings and emotions of “must have”. The potential client should have the sensation of “I want it”, and if this occurs, the tourism industry has done a good job fulfilling their objective in appealing their readers in an effective way. In this text we have found linguistic features which may give the readers the feeling of “I want it”, for example: “... an adventure you will never forget” or “Exhilarating and utterly unforgettable, BridgeClimb gives you the incredible opportunity to walk to the summit of the bridge and enjoy one of the world’s most spectacular views”. Words like “unforgettable” or utterances such as “you will never forget”, convey the potential visitors minimum to think about this opportunity and in some cases the readers take action and book this highlight, which the tourism industry promised them that they will never forget.

4.2.1.2 Techniques

As to the verbal techniques used in this text we have found three, *keywords*, *keying* and *ego-targeting* as well.

As we emphasized in the theoretical aspects, *keywords* are crucial for promotional texts, here we can find a few, for example “Experience”, “Adventure” and “Opportunity”. Apart from these *keywords* which correspond to the expectations and desires of potential tourists and are used to appeal the emotions of them, we can find words which give the impression of something very special, which would be the technique of *keying* such as words like “original”, “exciting”, “exhilarating”, “utterly unforgettable” and “most beautiful”. As we can see the use of these words is essential for the creation of a tourism promotional text to give an authentic impression. According to Dann (1996: 65) “the election of words demonstrated that the language of tourism has a tendency to exaggerate”, as we can perceive through the use of words like

“original climb experience”, “Exhilarating and utterly unforgettable”, “One of the most exciting ways to...” or “enjoy of the world’s most spectacular views”.

The technique of *ego-targeting* is a very common source in tourism promotional texts, considering that especially for advertising specific attractions, the text must include a “push effect” to press potential clients to decide about what they want and to get in action. In this text about the *BridgeClimb*, we would like to emphasise the last sentence because of the feeling it rouses in tourists’ emotions encouraging them to take action:

So if you’re visiting Sydney and you’re looking for an adventure you’ll never forget, book yourself in for a BridgeClimb and experience Australia’s most beautiful city from the very top

A person who is reading about this attraction is because his visit to Sydney is already planned and they are looking for experiences and things to do there. The last sentence transmits the potential visitors to try out this experience that they will never forget and what can be better to see as the views of the city they will visit from the top of its most famous bridge.

4.2.2 *The Strangerhood Perspective*

This perspective focuses on the desire of a modern person who wants to see different things in a more or less independent way. Novelty and strangeness are essential in this perspective, for this aim we have chosen *Australia’s Walkabout Wildlife Park* (onwards AWWP). The promotional text is taken from the website www.visitnsw.com.

Walk alongside kangaroos, emus and wallabies and meet flying-foxes, echidnas and Tasmanian devils. See bilbies and baby crocodiles. Experience ranger guided Aboriginal heritage and bush tucker/medicine tours. Interact with mammals and reptiles in daily shows. Free photos with friendly koalas, wombats, dingoes, and pythons. Turn a memorable experience into an unforgettable one with a Wild Sleep Out. Guided by the rangers, meet the nocturnal animals, enjoy a bush tucker barbecue, toast marshmallows around the campfire while listening to Dreamtime stories, sleep out in comfort under canvas and wake to a bush breakfast.

We have chosen this wildlife park as to illustrate the strangerhood experience on the basis of strangeness and novelty feeling which a tourist searches on their holidays. Watching and taking photographs of these unknown and strange animals for foreigners may be a typical “strangerhood” experience for visitors in Australia. Apart from this, it is wildlife park where you can walk and see the animals in an independent way or with a guided tour. “Strangerhood” tourists want to escape from their “centre” which is the symbol of their everyday lives. By visiting such Wildlife Park they avoid everything in relation with home and their problems.

4.2.2.1 *Properties*

The text chosen from the Australia’s Walkabout Wildlife Park is aimed to inform potential visitors, so the main function would be that of the referential and informative one. Examples for this function are: “Walk alongside kangaroos...”, “Experience ranger guided Aboriginal heritage...”, “Interact with mammals and reptiles in daily shows”, “Enjoy a bush tucker barbecue...” , all these phrases demonstrate that this promotional text, informs in a special way interacting with the conative function. The author of this text informs and at the same time gives the information while persuading the reader talking about everything they can do in AWWP.

The way the text describes everything the tourist can do in the park by addressing them directly, would fall under the conative function. This function is oriented to the receiver of the message using the imperative, which is very common in our text. This can be seen through the following linguistic features: “See bilbies”, “Interact with mammals”, “Turn a memorable experience into an unforgettable one”, etc. The text tells the reader exactly what to do by addressing him or her directly.

Referring to the tense used in this promotional text, the author of the text uses the strategy of *denial of time* through the use of the present tense, as we have seen before, the present tense is the most used tense, basically to involve the reader in the text and to reinforce timelessness. “Enjoy a bush tucker barbecue”, “Toast marshmallows”, these are examples from our text about the AWWP. As we can see, every verb is in present tense, it makes no difference if the reader read the text today or in two months, the text and the meaning is the same and the reader will not experience time management defects and he or she will feel undoubtedly directly addressed by this promotional text.

Magic is a very common property in tourism promotional material. In this text magic is represented by all the “strange” animals, which an international tourist who has never seen a koala or a kangaroo, will feel totally attracted by this novelty which can be “kangaroos, koalas, wallabies, flying foxes, echidnas, Tasmanian devils, etc. Above from the animals mentioned in the text the phrase “*Toast marshmallows around the campfire while listening to Dreamtime stories*” emits also magic to the reader of the text.

4.2.2.2 Techniques

In this case, the verbal techniques used are *keywords*, *keying* and *linguaging* as well as we indicated by analysing the properties of the text of AWWP.

Keywords that we find in this text are “Experience”, “Comfort” and “Dreamtime”, whereas examples for *keying* in this promotional text about the Wildlife Park are “friendly”, “memorable” and “unforgettable”.

In this text, the technique of *linguaging* is employed in a successful way by naming all the typical Australian animals like “wombats, dingoes, phyttons, emus” etc..., which we have little knowledge but the words mentioned are not usually used in the foreign vocabulary. International tourists, who visit Australia, have to see these animals, which are mostly a symbol of this continent.

4.2.3 The Play Perspective

This perspective is that which comes to terms with fun, entertainment and action for old and young with the main purpose of having a great time. Searching for material for this approach, we have found a lot of entertainment parks which are specialized for families with many activities and workshops. Fictional worlds such as the big theme parks are a strong magnet for parents with their children. There was one of many theme parks which drew our attention and which is very famous in the surroundings of Sydney, the Luna Park. The information chosen for the following analysis was taken from the official website www.lunaparksydney.com.

With spectacular views of the harbour, Sydney's much-loved Luna Park is a superbly restored 1930s amusement park where everyone goes... just for fun. Take on crazy rides like the Tango Train or nostalgic favourites such as the beautifully restored Ferris Wheel. The little ones love the Space Shuttle and Dad will laugh his socks off on the Giant Slides! There is even more fun and excitement to be had on the hilarious sideshow games! A trip to Luna Park just isn't complete without trying your luck on the Laughing Clowns, Crazy Crooners or Goin Fishin', there are fabulous prizes to be won for all!

4.2.3.1 Properties

The main function of this promotional text about the *Luna Park* is to inform the readers about many of the things and activities they can do in this park. "Take on crazy rides like the Tango Train or nostalgic favourites such as the beautifully restored Ferris Wheel". The strategy used in tense here is *denial of time* but we also have found allusions to the strategy of *pointing to the future*. Present tense is used to reinforce timelessness as we already know but the strategy of *pointing to the future* also has an important significance. The reader only can sense and imagine what can happen with these expectations. In this case we have extracted the following sentence, "the little ones love the Space Shuttle and Dad will laugh his socks off on the Giant Slides." The message transmits that the language used, addresses the clients an imaginative construction of reality, what can happen and how they imagine it, in that case, the father will imagine it and if he likes it he may take action and buy the entrance for him and the whole family.

Magic in the play perspective is an essential element. Without magic no child and no father will be attracted by a theme park of this magnitude. Even in every sentence we can find magical fragments, like "take on crazy rides or nostalgic favourites such as the beautiful restored Ferris Wheel" or "Sydney's much-loved Luna Park is a superbly restored 1930s amusement park where everyone goes". With the last words the author makes very clear that everyone goes there, old and young and if you visit this city, you cannot lose the opportunity to visit "Sydney's much loved Luna Park". *Magic* is one of the most important properties referring to the play perspective, considering that without magic there are no kids who can imagine, dream and feel the wonder of this fictional and created worlds. Another example for *magic* is the following phrase extracted from the text of the webpage of Luna Park, "There is even more fun and excitement to be had on the hilarious sideshow games". Here the tourism

industry assure that this place has something magical, the potential visitor will feel it when reading this text, where even in every sentence we can find magical features and allusions to fun, entertainment and action. Some examples here are: "Take on crazy rides like the Tango Train or nostalgic favourites such as the beautifully restored Ferris Wheel" or "There is even more fun and excitement to be had on the hilarious sideshow games!" The most important thing in texts of the play perspective is to use and to transmit *magic* in a redundant way, thus the readers need it to get in action and forget their less magic lives.

Euphoria is another important element in the analysis of the promotional text of the play perspective. By describing the attractions of this entertainment park in a euphoric and positive way like "A trip to Luna Park just isn't complete without trying your luck on the Laughing clowns, Crazy Crooners or Going Fishing" and "Fabulous prizes to be won for all". The tourist will have fun, laugh a lot and may have luck a win a nice price, what can be more offered by this park, or what can a potential visitor expect more from an entertainment park? The text may be the answer for the visitors' problems. The tourism industry wants to give the readers the feeling of a problem-free stay and at the same time they intend to give the solution for the everyday life problems of home evading from everything connected with the "real" world. *Magic* and *euphoria* are crucial functions to modify the "reality" of tourists who want to experience and feel different things than those experiences when they are at home and with the power of *magic* and *euphoria*, the tourism discourse offers them a totally new reality far away from what they are used to feel.

4.2.3.2 Techniques

To mention the techniques used in this promotional text about the Luna Park, we have distinguish *keywords* and *keying* as basic tools in tourism advertising and we have also found allusions to *humour*.

On the one hand *keywords* in this text are "fun", "excitement" and "luck" and on the other hand we can find words for *keying* like "spectacular", "superbly", "nostalgic", "hilarious" and "fabulous". Every word is connected to the theme of fun and entertainment, both essential elements in the play perspective.

Considering that we are talking about a very young public with their parents, *humour* is also a good way to catch their attention. Especially in this text they make some references to *humour* for example, "Dad will laugh his

socks off on the Giant Slides". Even" daddy" will laugh and have a lot of fun in this park. The tourism industry knows very well what each kind of tourist needs and wants and if we are talking about kids with their parents, the promotional text should invite the younger ones but also the parents to go and pay for having fun and entertainment. If the children have fun and they feel happy, the parents will be satisfied, but if they can also enjoy and have fun, they are more than satisfied and that is what the author of this text tries to transmit, it may have the presence of a theme park for children but it is more than that.

4.3 GUIDEBOOKS

Guidebooks are an essential tool in the tourism industry. We can define guidebooks as useful handbooks that provide information for visitors guiding them through the most important sights of the place selected. As the name indicates, it guides and directs the tourist through the chosen destination.

These guidebooks are very helpful and indispensable for tourists, with recommendations for restaurants and hotels with their respective contact details, but also with useful tips about practical matters such as postage, transportation, currency, etc. In our case with the destination of Australia we have found many guidebooks and a lot of sites which offer a free download of this information. Considering that Australia is a country which is far away for our perspective, which has another timetable, another ecosystem and other customs, a visit to Australia without a guidebook is indispensable. For the following analysis we have chosen material from the website www.australiaeguide.com.au (onwards *EGUIDE*).

On this site we can find guidebooks for every city and every place with some touristic importance.



On the picture above we can see the structure of this useful website, where tourists who want to visit Australia have a big amount of guidebooks for free download, only with one click.

4.3.1 *The Authenticity Perspective*

Cappelli (2006: 50) stated about the Authenticity Perspective, that the tourist is seen as a sort of pilgrim interested in manifestations of the real lives of other, especially attributing great importance to traditions, the past and current local life. For this purpose we have selected the following abstract of *EGUIDE* to analyse the properties and the techniques used in it. The Sydney Opera house is the most authentic symbol of the city of Sydney and one of the most fascinating architectural works of the 20th century. The following abstract is taken from the Sydney Guidebook of the site mentioned before.

Sydney Opera House

This famous landmark was completed in 1973, having taken fourteen years to construct. The architect, Joern Utzon, included in his design the surfacing of the 'sails' with more than a million ceramic tiles, which were imported from Sweden. There are five performance halls: the Grand Concert Hall, Opera Theatre, Drama Theatre, Playhouse and The Studio. Banelong Point (02 9250 7111).



An authentic tourist searches for such authentic and unforgettable experiences. An expert of evaluation report to the World Heritage Committee stated that “the opera house stands by itself as one of the indisputable masterpieces of human creativity, not only in the 20th century but in the history of humankind.”¹⁹

¹⁹ See www.sydneyoperahouse.com.au

4.3.1.1 *Properties*

Beginning with the function of the text chosen from the Sydney Guidebook of *EGUIDE*, the text is mainly used to provide information to the tourist about this special building. The text deals with the meaning and the context of the message. As we can see in the text with the following examples, “This famous landhouse was cometed in 1973...”, “There are five performances halls”..., it is informational; it gives important dates, names, information and even the telephone number for visitors to call if they want to see a performance in the Opera House.

Furthermore, the tense used in this informational text of *EGUIDE*, is the past perfect and the present tense. As we have seen in the theoretical aspects, the tourism industry always tries to present the qualities of time in the best way. For this reason the first part of this text makes allusions to the past referring to the construction of this building which can be seen through the following words “The architect Joen Utzan included in his design the surfacing of the sails...”

As Dann (1996: 53) explained, the language of tourism often uses the past with constant references to the myths and that’s the way how the tourist gaze is used to avoid the past.

The rest of the text which is not referring to the construction to the building switches directly to the present tense, where we can see how the reader is involved and addressed directly to visit the Opera House. The author of this text employs the present tense in the last sentences, while s/he is mentioning what can be seen in the Opera House; “There are five performances halls”.

While reading the texts of *EGUIDE*, we came to the conclusion that properties like *magic* and *euphoria* are not usual in texts of guidebooks. We think that the texts are made up of clear, declarative and informative sentences which tend to be “neutral”, without exaggerating reality. Thus the author of these texts may be aware of the fact that guidebooks are often read by tourists with a curious and educated background, for this reason the text is used to inform and according to Fodde and Denti (2005)²⁰ “a guidebook is the least persuasive and the most univocal of the presentation modes of tourist discourse”. Tourist guidebooks can be situated in the core of what we call “the tourist cycle”, they are generally used when tourists are already at the destination or just before arrival, but the crucial and main decision is done. For this reason we could assume that guidebook are essentially informational resource rather than

²⁰ See Capelli (2006: 193)

promotional material as seen before on the advertisements and the promotional texts of our chosen webs.

4.3.1.2 *Techniques*

By reading this text of the Opera House of Sydney, we could not find any specific techniques which are used to persuade the potential tourist. The first time we read the texts of *EGUIDE*, we recognized that every attraction, museum or historical place was described in a simple and mainly informative way, without giving the impression of “this is the best one”. Thus we came to the conclusion that guidebooks are mainly cultural and practical and are created not for potential tourists who are thinking about what place to visit, but they are created and designed for tourists who have already made the decision to see this specific place or city. That is the reason why these texts are mainly descriptive, so we came to the conclusion that this kind of promotional material offers not so many techniques to analyze than other kind of tourism promotion. Considering that guidebooks have to guide the tourists who are already in town, the aim of them is to inform, recommend and help the tourists to find what they want instead of other texts of tourism promotional material which are mainly used to persuade and convince potential tourists. Capelli (2006: 194) argued about this matter in following terms:

These practical information pages can be either very “plain”, i.e. stating facts that the traveller needs to know in order to organize his or her holiday easily, or generally simple in style, but extremely interesting in unveiling cross-cultural differences.

In our case, talking and analysing promotional material about Australia which for our perception is very far away and have a different culture, the author of this text influences the readers of this text while describing the place and at the same time they reveal cross-cultural differences. To conclude we can say that guidebooks like *EGUIDE* are very useful and practical for travellers who have already decided to visit this place. These guidebooks are free, practical and guide the travellers through their holidays indicating them interesting facts about the destination visited.

4.3.2 *The Strangerhood Perspective*

The central experience for tourists of the strangerhood perspective is according to Capelli (2006: 50) the relationship with one's own culture, encouraging travellers to distance themselves from their "centre". A trip to Australia can be a perfect experience for this perspective according to what is experienced in this place. For this purpose we have chosen from the same guidebook of *EGUIDE*, the following abstract of the *Powerhouse Museum*. This museum represents a huge involvement with the new culture far away from travellers' one. The "centre" of the strangerhood perspective stands for the tourists' everyday life, their customs, habits, language, food, etc. Thus, a strangerhood tourist wants to escape and avoid his "centre" to discover and let in new realities. That is one of the reasons why we have chosen the *Powerhouse Museum* with a new "world" to discover for tourists who are eager to learn about other cultures and other experiences far away from home and especially from their "centre".

Powerhouse Museum

This is Australia's largest museum. With 380,000 exhibits, although not all on display at any one time, it covers everything. It can take a day to walk around and view the films, attend the talks, watch the performances and demonstrations. Each exhibition tells a story from the history of steam to the living conditions in the bush. There is a space exhibition, lots of interactive exhibits and hands on science exhibitions. 500 Harris Street, Darling Harbour. (02 9217 0444).

4.3.2.1 *Properties*

As in the example of the *Authenticity Perspective*, the main function in this extract of the guidebook is referential or informational. Here the language used deals with the context of the message, providing useful information for the tourist who wants to visit this museum for example “Each exhibition tells a story from the history of steam to the living conditions in the bush” or “this is Australia’s largest museum”. As we can appreciate, the text is informative and for a tourist who is searching for such an experience, the text provides not many, but useful information.

Referring to tense, the whole text is written in present tense. As we highlight in the section of theoretical aspects, for tourists a journey is often an escape from their everyday lives (their centre) with a strong desire to experience new things far off times. The tourism industry knows very well how to create this sensation. By addressing the tourist directly using the present tense, the traveller will not feel time management defects and this attraction, in our case, the *Powerhouse Museum* can be a good choice, either today or in three months, the message will be the same. This feeling of timelessness is what the tourist needs to read, an experience without complications because of “time-problems” and this can be perceived with examples of this text like “There is a space exhibition, lots of interactive exhibits and hands on science exhibitions”.

4.3.2.2 *Techniques*

Considering that we are analyzing an informational guidebook, it is normal that this analysis is not as plenty of as those from other promotional materials referring to the techniques used. Nevertheless, we have recognized interesting features in this text of the *Powerhouse Museum*. Talking about the techniques employed in the language of tourism, it may have a contact with the verbal techniques of *keywords* and *keying*. The attraction we are analyzing is a museum and for this reason we think that words like “performance”, “exhibits”, “films”, “demonstrations”, “history” and “science” are keywords for this kind of attraction. Talking about *keying* we have found one, which is “interactive”. This word is very effective and transmits the reader that if they visit this museum, they will participate and not be only limited in watching and being passive.

Furthermore the text of this museum gives the impression that they have everything. In the first part of the text, the sentence “it covers everything” tells the reader that if they want a complete museum, this is the right one. Apart from this, it continues telling the reader in only a few sentences what they can do

while visiting the Powerhouse Museum. "View films, attend talks, watch performances and demonstration." What can be more done in a museum than what this Powerhouse museum offers? That is what they want to transmit in a few sentences and when a tourist who is in Sydney and wants to know and to learn about the history of this country, while reading the text, s/he will know where to go. "Each exhibition tells a story, from the history of steam to the living conditions in the bush". Apart from being interactive, watching films, attending to talks and much more, it attempts to interest the tourist in another country, another continent and even in another culture, to learn about it and to be in harmony with this different "world".

4.3.3 *The Play Perspective*

When we are talking about the *Play Perspective*, we are talking about a game, a distraction from everyday life, full of fun and entertainment. For this purpose we have chosen from *EGUIDE* the following abstract of the *Sydney Aquarium*. Apart from having fun with the family, children will learn a lot about the sea life and their amazing underwater world.

Sydney Aquarium

Sydney Aquarium is a major Sydney attraction with sharks, all types of fish, as well as seals and penguins. Do not miss the Open Ocean Floating Oceanarium where you can walk beneath the ocean. The natural seal sanctuary provides close up views of seals as you walk through underwater tunnels. The Great Barrier Reef exhibit has live coral and many tropical fish. Darling Harbour (02 8251 7800).

This fascinating world of sharks, all types of fishes and penguins invites the whole family to enter into the ocean. According to dates found in their official website²¹, the aquarium contains a large variety of Australian aquatic life, displaying more than 650 species, comprising more than 6.000 individual fishes and other sea and water creatures from most of Australia's water habitants

²¹ www.sydneyaquarium.com.au

countering an amount of over 13.000 animals. The Aquarium receives every year more than 1, 3 million of visitors and has become one of the most visited attractions in Sydney.

4.3.3.1 *Properties*

The function of this text is informational, thus it indicates interesting dates and information about this major attraction. "Sydney Aquarium is a major Sydney attraction with sharks, all types of fish, as well as seals and penguins", "The Great Barrier Reef exhibit has live coral and many tropical fish". After reading these lines, the reader will know more about this *Sydney Aquarium*. Tourists who have this guidebook in their hands, are because they are already in this city and may be looking for an attraction or something different.

According to the tense used in this fraction, the author employs the present tense to reinforce timelessness and to involve the reader giving them the impression that the Sydney Aquarium is waiting for them at any time.

Referring to *magic*, in this text we can find sentences like "Do not miss the Open Ocean Floating where you can walk beneath the ocean" Every kid has imagined walking through the underwater world and see all kinds of fishes and water habitants. It is magical for families to experience these kinds of attractions and at the same time learn about these animals. Another sentence which invites to dream and discover a new world is the following one: "The natural seal sanctuary provides close up views of seals as you walk through underwater tunnels". With only a few sentences, the author of this text creates a perfect environment with the use of this sentences and words like "sanctuary". Tourists looked for magical and different experiences and although we are talking about an informational guidebook, the sense of *magic* does not lose his power over the receiver.

4.3.3.2 *Techniques*

While reading this text of *EGUIDE* about the *Sydney Aquarium* we have not found specific verbal techniques in these sentences, but the author here uses *ego-targeting* by addressing directly the client with the words: "Do not miss the Open Ocean Floating Oceanarium where you can walk beneath the ocean". The author here tries to put the reader in situation, so that he can imagine and

visualize this experience. By using the words “Do not miss...” the author takes for granted that the decision to visit the Sydney Aquarium has already been taken. While reading other descriptions of attractions in Sydney and in their surroundings, we found out that it is not very common to find *ego-targeting* in guidebooks, being that they are mostly informational and “neutral” and do not address directly to the potential visitor. The author with only a few sentences becomes that readers want to visit this magical place.

4.4 BROCHURES

Brochures are an important tool in tourism promotion and can vary in format, style and purpose. Most brochures are meant to inform, others to attract and often they combine both purposes, this would be the ideal brochure.

According to Capelli (1996: 81), advertisements are often the first contact between a location or an attraction with future tourists, brochures generally come not much later in what we could call the “tourist cycle”. For example, a tourist who is staying in a hotel, will may be charmed by many brochures that are exposed in the hall, with many things to do. Not only hotels, but also tourism office centres or museums, everywhere tourists attend regularly they will get in contact with brochures. They are easy to read and mostly in an accessible format. Brochures can be very varied; they can be printed in book or booklet format or for download from the online version. The most common way are the printed leaflets which may be full of colours or in black and white. They may contain many pictures or a lot of text; it always depends on what is written about and the aim of the author of the promotional text.

It was not easy to find brochures in the web and considering that the destination analyzed is too far away, it was very difficult to obtain brochures in a good quality. Nevertheless we have found interesting brochures for the three perspectives, but each one from a different source.

4.4.1 *The Authenticity Perspective*

This perspective determines that tourists looked for authentic experiences in other places, far away from the conventional mass tourism. Tourists want to escape from their home and for this reason; an authenticity tourist is one who wants to live experiences and looks for a deeper involvement with the local society and the culture. With this in mind, we have chosen for this perspective the *Kurrajong Radio Museum* (onwards KURRAJONG) for analysing the properties and techniques used in this brochure. On the following pictures we can appreciate the brochure of this museum, located next to Sydney.



**— KURRAJONG —
RADIO
MUSEUM**

THINGS TO SEE...

THINGS TO DO...

THINGS TO LISTEN TO...

How to find us...

TO KURRAJONG HEIGHTS,
BELLS & LITHOW
BAILEY'S LANE
WEENA ROAD
OLD BELLS LINE OF ROAD
KURRAJONG VILLAGE
OLD BELLS LINE OF ROAD
FROM KURRAJONG,
NORTH RICHMOND
& RICHMOND

We are here
842

LITTLE
WHEAT
CREEK
COLEBURY ROAD

When...

WE ARE OPEN MOST SATURDAYS AND SUNDAYS
10 AM - 5 PM
GROUP VISITS ALSO AVAILABLE WEEKDAYS AND
WEEKNIGHTS BY APPOINTMENT.

ADMISSION: ADULTS \$10 CHILDREN \$5

**KURRAJONG
RADIO MUSEUM**

ABN 39 962 294 348
842 BELLS LINE OF ROAD
KURRAJONG HILLS 2758
PHONE: 02 4573 0601
EMAIL: vk2zjo@yahoo.com.au
WEB PAGE: GOOGLE SEARCH ON
"KURRAJONG RADIO MUSEUM"

MINI BUSES CAN DRIVE UP TO THE ENTRANCE RAMP.
WE HAVE EXCELLENT DISABLED ACCESS. CAR PARKING
IN FRONT OF THE MUSEUM ENTRANCE. - ENTER THE
PROPERTY AND KEEP LEFT - PARK AT THE TOP AND
ENTER THE MUSEUM VIA THE RAMP.

**LISTEN TO
AUSTRELIAS AT
WORK AND PLAY
ON SHORT
WAVE...**

**STROLL THROUGH
ONE OF THE
FINEST ARMED
SERVICES RADIO
COLLECTIONS ON
PUBLIC DISPLAY
ANYWHERE...**

**OR JUST RELAX
AND TAKE IN THE
ATMOSPHERE OF
ALL THE SOUNDS
AND SMELLS OF
THE WORLD OF
RADIO!**



K KURRAJONG RADIO MUSEUM OFFERS VISITORS
A NOSTALGIC TRIP THROUGH THE GOLDEN YEARS
OF RADIO.

WE CATER FOR INDIVIDUALS AND GROUPS OF ALL
AGES AND INTEREST. YOU DO NOT NEED TO HAVE
ANY TECHNICAL KNOWLEDGE TO ENJOY THIS
EXTREMELY COMPREHENSIVE COLLECTION. ALL OF
THE SEVERAL HUNDRED ITEMS ARE INDIVIDUALLY
LABELLED FOR EASY RECOGNITION. WITH WELL
OVER 60 YEARS OF TEACHING EXPERIENCE
BETWEEN US, WE WILL MAKE YOUR VISIT VERY
REWARDING. PRESENTATIONS CAN BE TAILORED
TO MEET YOUR GROUP REQUIREMENTS.

THE MUSEUM IS LIGHT AND ALIVE. THE HUNDREDS
OF EXHIBITS INCLUDE DOMESTIC, ARMED SERVICE,
PROFESSIONAL AND COMMERCIAL RADIOS ALONG
WITH STUDIO AND TRANSMISSION EQUIPMENT.

MULTIPLE DISPLAY BOARDS TRACE THE HISTORY
OF RADIO THROUGH THE DECADES WITH PARTICU-
LAR RELEVANCE TO THE AUSTRALIAN SCENE.

T TEST FOUR HUNDRED
AT READING
MORSE CODE,
EVEN TO
ANOTHER
PERSON OVER
OUR TELEGRAPH
LINE...

C CHECK OUT THE
RADIO STATION
CONTROL ROOM
AND LISTEN TO A
TAPE RECORDER
THAT COST MORE
THAN A CAR...

R BROWSE IN
THE AWA
ROOM TO VIEW
THE PAST
ACHIEVEMENTS
OF A ONCE
GREAT
AUSTRALASIAN
COMPANY...

V VISIT SOMEONE'S
RADIOS FROM
YESTERYEAR...

W WHY NOT DRIVE
A TELEPRINTER
OR TWO?

S SEE THE
BOOKS SHIP'S
RADIO STATION
WITH A VERY
DARK PAST...

Kurrajong Museum offers visitors a nostalgic trip through the Golden Years of Radio. We cater for individuals and groups of all ages and interest. You do not need any technical knowledge to enjoy this extremely comprehensive collection. All of the several hundred items are individually labeled for easy recognition. With well over sixty years of teaching experience between us, we will make your visit very rewarding. Presentations can be tailored to meet your group requirements.

The museum is light and alive. The hundreds of exhibits include domestic, armed service, professional and commercial radios with studio and transmission equipment. Multiple display boards trace the history of radio through the decades with particular relevance to the Australia's scene

4.4.1.1 Properties

To begin with the properties of this promotional text taken from the inner side of their promotional brochure, we first have to identify the function which would be in this case predominantly the referential or informational function. “All of the several hundred items are individually labeled for easy recognition” or “The hundreds of exhibits include domestic, armed service, professional and commercial radios with studio and transmission equipment”. These two sentences would be examples for the referential or informational function, but we also have recognized the conative function which we can perceive through the following examples: “You do not need any technical knowledge to enjoy this extremely comprehensive collection” and “With well over sixty years of teaching experience between us, we will make your visit very rewarding”. This promotional text about *KURRAJONG* is a “hybrid”, employing different functions, not only to inform but also to persuade potential visitors with words like “enjoy this extremely comprehensive collection”. This brochure is not only meant to inform, but the author also tries to attract tourists and this would be the ideal brochure, a mix of both functions complementing each other.

According to the tense used in this text about *KURRAJONG*, the author uses the present tense to describe this particular museum. We can perceive it with the following examples: “The museum is light and alive” or “Multiple display boards trace the history of radio”. The aim of using the present tense in tourist promotional material is to involve the reader and to avoid time management problems. We have also recognized the strategy of *pointing to the future*, with the following sentence “we will make your visit very rewarding”. This strategy tries to give the impression of “not yet experienced” and this leads the readers of this text to imagine about what can happen and if they like this constructive image in their mind they may take action in visiting this museum.

Magic is also represented in this brochure of *KURRAJONG* with words like “Golden Years” or “this museum is light and alive”. The radio museum is not a conventional museum; it is a different one and we think that the simple fact of being different makes it magical and while reading the whole text, a potential visitor who is minimally interested will feel and sense that this museum is especial and “alive”.

4.4.1.2 Techniques

Considering that we are analysing a tourist brochure of a radio museum, not only the verbal techniques, but also the visual ones are pretty interesting, nevertheless we will underline the linguistic techniques of the promotional text of *KURRAJONG*. We want to highlight the verbal techniques of *keyword*, *keying* and *ego-targeting* and after make some allusions to *colour* and *connotations procedure*.

Talking about *keywords* we have found words like “experience”, “exhibits” and “history”. As Capelli (2006:83) affirmed that such keywords are crucial to “wrap up” traveller emotions. Thus we are talking about a museum, the mentioned words are essential to catch the attention of the reader. Furthermore, we also recognized words which would fall under the technique of *keying*, which would be “nostalgic”, “extremely”, “easy”, “light” and “alive”. These words give the text the essence it needs, to be a promotional text of brochure for a museum. Words like “alive” will awake in potential visitors the sensation of “I want to see and to use these old-fashioned radios”.

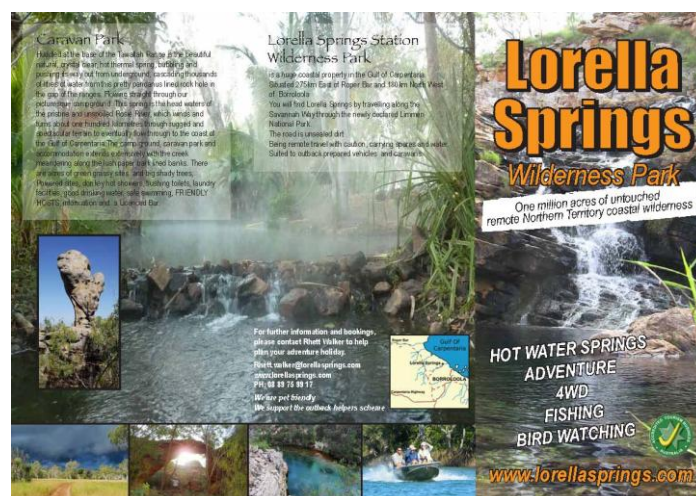
As to *ego-targeting* we want to emphasise the sentence “You do not need any technical knowledge to enjoy this extremely comprehensive collection”. Through the use of the word “you”, the reader of this text is singled out from the crowd and he will have the impression that the text is written for him and that he is the only addressee of the message. This is what the tourism industry tries to achieve by using *ego-targeting*, to address potential tourists directly and to give them the feeling of being something special for them.

Visual techniques like *colour* and *connotations procedures* are represented in this brochure. The language of tourism uses and works through pictures which “help” to transmit the message, in other words, these pictures and colours are completed by the verbal elements which fulfil the language of tourism. What is important to keep in mind is not only the right combination of pictures and texts, but also the right combination and selection of the colours which make the promotional text. When we take a look on the brochure, the colours chosen for it are red and white. Simple and easy but at the same time it shows a complete brochure with all the relevant details. The creator of this brochure gives more relevance to the pictures chosen for this brochure than to the colours. And last but not least, referring to the connotation procedures, we can appreciate many pictures, some with children enjoying the radios, others exposing some of their “best” radios and also pictures with the owners of the radio museum. All these pictures together transmit a nostalgic trip to another

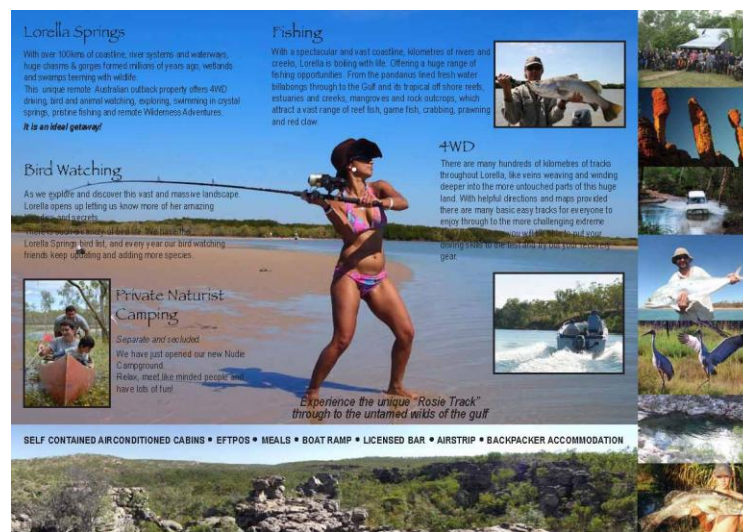
age, where old and young can enjoy, learn and have a great time while exploring the radios.

4.4.2 The Strangerhood Perspective

Novelty and strangeness are the main elements in this perspective. Here tourists want to distance themselves from their centre which is the synonym for their everyday boring lives. Capelli (2006: 50) stated about the strangerhood perspective that it focuses on the desire of modern persons who want to see things that are different from his or her own reality, and who wants to do so in a more or less independent way. For this purpose we have chosen the following brochure of a wilderness park named *Lorella Spring Park* (onwards *LORELLA*). This brochure is a perfect demonstration for a strangerhood experience, where tourists can do many things in “one million acres of untouched remote Northern Territory coastal wilderness”. Thus the organized tourist is converted into an explorer who wants to experience different things and emotions, far away from home and their problems.



This is the front page of the brochure chosen for this analysis but the main text is situated on the second page of this brochure for tourists which we can appreciate on the following image illustrating the inner side of the leaflet. This wildlife park offers many activities for tourists who search for such “strange” and “new” experiences.



We will highlight two of the promotional texts of *LORELLA* to analyze the properties and the techniques employed in this kind of tourism the strangerhood perspective.

With a spectacular and vast coastline, kilometers of rivers and creeks. Lorella is boiling with life. Offering a huge range of fishing opportunities from the pandarus lined fresh water billabongs through to the Gulf and its tropical off shore reefs, estuaries and creeks, mangroves and rock outcrops, which attract a vast range of reef fish, garn fish, crabbing, prawning and red claw.

There are many hundreds of kilometers of tracks throughout Lorella, like veins weaving and winding deeper into the more untouched parts of this huge land. With helpful directions and maps provided there are many basic easy tracks for everyone to enjoy through to the more challenging extreme 4WD fiable where you will be able to put your driving skills to the test and try out your recovery gear.

4.4.2.1 Properties

The main function of these texts of *LORELLA* is informational, giving useful information for adventurous tourists of about what they can do and what they will find in this wilderness park with sentences like the following one: "There are

many hundreds of kilometers of tracks throughout Lorella, like veins weaving and winding deeper into the more untouched parts of this huge land". Apart from informing their readers, the author of this text know very well how to persuade the potential tourists with sentences like: "enjoy through to the more challenging extreme 4WD fiable where you will be able to put your driving skills to the test and try out your recovery gear" or "Offering a huge range of fishing opportunities from the pandarus lined fresh water billabongs". These examples would fall under the conative function, where the focus is on the receiver of this message. Here language is used to influence the attitudes, behaviours, emotions and even beliefs of the addressee. A potential tourist who has this brochure in his hands is because he or she is adventurous and like this wilderness world, so by reading these texts he will fall in love with the many things he can do there and automatically he begins to imagine building their own personal images directly derived from the tourism industry.

According to the tense, the author of this text uses the present tense and also the strategy of *pointing to the future*. As we have seen in almost every analysis of tourism-related texts, most of them are written in present tense to reinforce timelessness and at the same time to involve and address the reader in a direct and uncomplicated way. The strategy of *pointing to the future* is also very useful to catch potential visitors. "Extreme 4WD where you will be able to put your driving skills to the test and try out your recovery gear" In this case the language used, addresses the clients imaginative construction of reality, what can happen and how do they imagine it, and if they like this image, they will choose this wilderness park instead of another one.

We have also recognized euphoria-related features in this text of *LORELLA*, the author tries to sell this wilderness park at all cost employing glowing terms and talking only in positive way about *LORELLA*. The tourism industry wants to give the potential tourists the feeling of a problem-free holiday and at the same time they intend to give the solution for the everyday life problems at home. "With helpful directions and maps provided there are many basic easy tracks for everyone to enjoy through to the more challenging extreme 4WD fiable where you will be able to put your driving skills to the test and try out your recovery gear". For a strangerhood tourist, this may be the solution for their boring lives, to drive such a 4WD and forget everything related with home.

4.4.2.2 Techniques

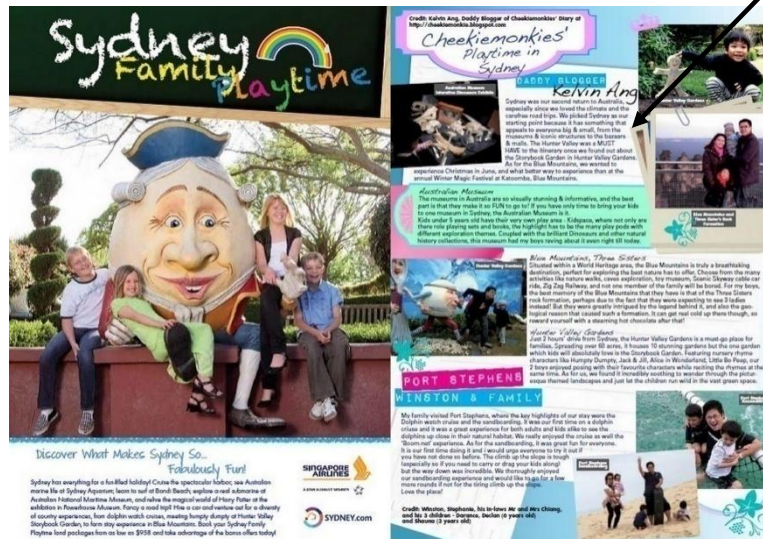
In this brochure, the author of the text uses *keywords* and *keying* as well and we also found examples of *linguaging*.

Examples for *keywords* in this text of *LORELLA* would be “fishing opportunities”, “reefs”, “estuaries”, “creeks”, “mangroves”. Considering that we are talking about a wilderness park, these words are places which a strangerhood tourist look for and this brochure gives them all these opportunities to see, feel and experience these natural environments.

For *keying* we found words like “spectacular”, “vast”, “huge”, “tropical”, “untouched” and “helpful”. These examples are very useful for the tourism industry which gives an impression of something very special, something which wants to be seen and experienced by a potential tourist. After analysing many promotional texts, we come to the conclusion that almost every text that we have read for this research contained the technique of *keying*.

In general this text about *LORELLA* uses many specific words, especially natural concepts about fishing and the environment, for example “mangroves”, “estuaries”, “creeks”, “game fish”, “crabbling” etc. For many people these words may be not usual in their everyday vocabulary, and that is the reason why we think that words like the mentioned ones could fall under the technique of *linguaging*. Nevertheless we also think that a tourist who is interested in a wilderness park of this magnitude, knows very well what he can expect from a wilderness park with many activities like *LORELLA* and for this kind of tourists, the terms we mentioned before are well-known for them.

4.4.3 The Play Perspective



The text we chose for this perspective is taken from the Sydney Family and Playtime (onwards *PLAYTIME*) brochures launched from the tourism organization SYDNEY.COM in cooperation with SINGAPOOR AIRLINES. The brochure is composed of many different texts, most of them describing things to do and places to visit for families. We have chosen a special text type, the testimony which is situated on the right side of the brochures indicated by the arrow on the top of the picture above.

Sydney was our second return to Australia, especially since we loved the climate and the carefree road trips. We picked Sydney as our starting point because it has something that appeals to everyone big & small, from the museums & iconic structures to the bazaars & malls. The Hunter Valley was a MUST HAVE to the itinerary once we found out about the Storybook Garden in Hunter Valley Gardens. As for the Blue Mountains we wanted to experience Christmas in June, and what better way to experience than at the annual Winter Magic Festival at Katoomba, Blue Mountains. Love this place.

4.4.3.1 *Properties*

To begin with the properties of this text chosen from *PLAYTIME*, we first have to identify the function of it. The focus here is on the sender of the message; that is why we think that this text would fall under the expressive function or also named the emotive function. We can see how the sender of this speech communicates their emotions and sentiments experienced during their holidays in Australia which can be perceived with the following terms: “Sydney was our second return to Australia, especially since we loved the climate and the carefree road trips” or “The Hunter Valley was a MUST HAVE to the itinerary once we found out about the Storybook Garden in Hunter Valley Gardens”. The text is a testimony of a family who visited this country and via this text which appears in the brochure of *PLAYTIME*, they intend to transmit their emotions and experiences in a few lines.

The tense in the whole text is written in past tense. Considering that it is an account of a family, sharing their experiences of their trip to Australia which has already taken place, it is obvious that the tense used in this testimony is the past tense as we can see it with the following example: “We picked Sydney as our starting point because it has something that appeals to everyone big & small, from the museums & iconic structures to the bazaars & malls”.

Resorting to *magic*, we have recognized words like “*the annual Winter Magic Festival at Katoomba*”, which contain the word *magic*. As we already analysed in other promotional materials, *magic* is indispensable for the *Play Perspective*. Analysing the brochure in general, the picture of the family laughing and having fun, transmits the tourist that they can be that “family” on the picture, having fun and laughing with the clowns and taking nice photographs. This technique is very common in tourism promotional material, which as we have proved in texts of advertisements, guidebooks and in this case of brochures. These provide a “magical framework” to create the adequate environment, which is built by the use of special words that we consider ourselves as producers of sensational effects as mentioned before with the word *Magical Festival*. Especially families search for such magical experiences to enjoy and have fun with their children and at the same time the author of this text assures that Sydney offers everything for old and young. “It has something that appeals to everyone big & small, from the museums & iconic structures to the bazaars & malls.” Potential parents, who have this brochure in their hands, will know what other parents experienced and as consequence they avoid the sensation of “I don’t know what will happen”.

Another property which is very characteristic for the play perspective is that of *euphoria*. Phrases like “since we loved the climate and the carefree road trips” or “love this place”, are shown in a positive and glowing way, which will attract much more a tourist who has never been there. In this way, tourists become promoters and have their importance in the promotion of the language of tourism. And last but not least, we want to highlight the property of tautology, which would be here the tourist completing the redundant circle of the language of tourism. The parents who have written this testimony, before visiting this country they surely read much things about Sydney, the Hunter Valley and much more. Now they are back at home and repeat what they read before departure giving their statements and talking about their experiences, and that would be tautology, the useless repetition of a specific idea.

4.4.3.2 Techniques

According to the verbal techniques identified in this promotional text of *playtime*, we have found *testimony* and *keying*.

As mentioned in the properties, it handles about a *testimony* of a father who visited this country with his family and the creators of this brochure included his and more testimonies in that leaflet creating a very “complete” brochure, considering that it is composed by several different texts, including descriptions, testimonies and recommendations. All this combined with visual effects, referring to the photos of the happy family on the front page and several others which are out dispersed on the whole brochure. The text begins talking about their experience with this country, “Sydney was our second return to Australia, especially since we loved the climate and the carefree road trips” and ends with only two words, “Love this place”. A potential visitor who reads this testimony, will be totally attracted, knowing that they repeat this experience and after all they love this place. Even more and more potential tourists are interested in real testimonies and real experiences lived by tourists who may have the same idea or have done the same. That is the reason why the tourism industry includes nowadays more and more testimonies in brochures like that of *playtime*. Considering that we are talking about a testimony written by a father of a family narrating his experience, we can say that the whole text is the technique of testimony and that is one of the techniques which the tourism industry employs to catch more visitors especially when it comes to parents with their children. In addition, words like “iconic”, “carefree”, and “must have”, are

words which would fall under the technique of *keying*, giving the impression of something very special.

CHAPTER 5 CONCLUSIONS

This project was undertaken to evaluate the importance of the language of tourism in the contemporary society. For this reason we selected different promotional materials of Australia to examine the properties and techniques employed in the tourism discourse to promote this country to the world. The expansion of tourism around the world has created new and major challenges for destination marketing; it has become a highly competitive market in which destinations compete for the attention of potential tourists. For the marketing sector, the language of tourism is a crucial element in order to define the success or the failure of a specific promotional campaign. This depends in great magnitude on the tourism discourse and the techniques selected to promote the destination.

With our methodology scheme we analyzed and examined several promotional texts to see how the tourism industry tries to attract as many tourists as possible and this leads us to interesting conclusions for this Final Project.

Concerning to the properties of our selected texts from the different sources and perspectives, we determine that the most used function is that of informative or also named referential one, which deals with the meaning and the context of the text thus, the tourism discourse is mainly used to inform the readers about an attraction, city or a place. First and foremost we found this function in all texts selected for the analysis of the web's, guidebooks and also in the brochures. On the contrary, in the case of advertisements the text is used to influence attitudes, behaviours, emotions and even beliefs of the addressee.

As to the tense, most of the authors of our texts use the strategy of *denial of time*, which involves the use of the present tense. We could find this in every source of our analysis. The main reason for the use of the present tense is to ensure that the promotional material does not show any time management defects and the reader of the text will feel involved. Furthermore, what we found very interesting was that the strategy of *pointing* to the future, which was represented in two of our sources, the web's and the brochures and in each of

them in two of our texts, the *Bridge climb*, the *Luna Park* for the web's and KURRAJONG and LORELLA for brochures. These texts address the clients' imaginative construction of reality, what could happen and how, and if they like it they may take action and choose it. We came to the conclusion that texts of webs and brochure are very similar, both appeal to the sentiments of the reader, to their imaginative construction of reality and both are aimed to inform but at the same time they want to give the impression of "this is the best choice". In the "tourist circle" the webs may be looked up at home to inform and see what can be done, but brochures are mostly seen when these visitors are already in town and are also looking up for things to do, and that is the reason why these texts are similar and share linguistic features.

Another interesting finding was that of how the function of magic complements the technique of euphoria and vice versa. This can be seen above all in the examples of the Play Perspective excepting that of the guidebook. But also in the authenticity and the strangerhood perspective, where the function of *magic* was represented, we could find the use of euphoric words to give this impression and sensation of "wow". The language of tourism is a form of extreme language and has a tendency to exaggerate things, but that is the power of the discourse of tourism, to change the boring reality and give magic to the dark lives with euphoric words and magical phrases and these was demonstrated with many of the chosen texts for this Final Project.

Besides, the *Lack of sender identification* is a property which is used in almost every text of promotional material, where the reader has no idea who the writer of the text is and for this reason the tourism industry changes this reality using the technique of *testimony*, which we analyzed in the case of PLAYTIME of the brochures of our research. This technique often provides the reader the security that they are not fooled by the tourism industry which needs to control its clients, while giving them the impression of unrestricted freedom. Therefore even more and more tourists are interested and looked up real testimonies and if the promotional material, like the brochure of PLAYTIME, includes it, they may be less doubtful.

Undoubtedly, the most used techniques are that of *keywords* and *keying*. After examining all the selected texts of each perspective we figure out that almost everyone contains *keywords* and *keying* as well, but every promotional text encompasses these two techniques. We could say that these are the most important techniques thus, the tourism industry tries to convince and persuade potential tourists by using these words which appeal to the feelings and emotions of potential visitors and motivate them to travel.

Considering that advertisements are the first step in “the tourism circle”, we found in our examples numerous instances corresponding to these techniques. This is the step where the tourism industry wants to capture as many clients as possible and that is the reason of the big amount of *keywords* and *keying*. What we also want to mention is that the texts of guidebooks are not so plenty of with these techniques but considering that most guidebooks are for sale or you have to download from a specific site, their aim is not to persuade, they usually inform, guide and recommend and that is the reason why in this kind of promotional material we found less *keywords* and words for *keying* than in others.

To highlight another very used technique in the tourism discourse is that of *ego-targeting*. The technique of *ego-targeting* is a very common source in tourism promotional texts and more evident in the medium of advertising, considering that especially for advertising specific attractions, the text must include a “push effect” to press potential clients to decide about what they want and to get in action. Through the use of specific words the potential tourist is singled out from the crowd and s/he will have the impression that the text is written for him or her and that s/he is the only addressee of the message. This is what the tourism industry tries to achieve by using *ego-targeting*, to address potential tourists directly giving them the feeling of being something special for them. In our Final Project we recognized the technique of *ego-targeting* in several promotional texts, beginning with the global advertisements, also in the text of the *Bridge climb* in the source of the web’s, furthermore in EGUIDE and also in KURRAJONG.

Considering the different perspectives, it was interesting to see how the language, above all the *keywords* and words for *keying* changed depending on the target group it wants to appeal.

These findings enhance our understanding about the language of tourism and how the tourism and the marketing industry employ different strategies and techniques to attract tourists. For our degree of Tourism in the University of Malaga it may be interesting to include this topic in the syllabi of some courses, given that we think there is lack considering that it is very important and crucial for students to know and to handle the properties and the techniques of the language of tourism.

References

- Capelli, Gloria. 2002 *Sun, Sea, Sex and the Unspoilt Countryside. How the English language makes tourists out of readers*. Pari Publishing.
- Cesiri, Daniela 2001 *English AND tourism, English FOR tourism* Università Ca' Foscari di Venezia.
- Cohen, E. 1972 "Toward a sociology of international tourism". *Social Research* 39, 164-182.
- Cohen, Erik. 1974. "Who is a tourist? A conceptual clasification ". *Sociological Review*. 22 (4), 527-555.
- Dann, Graham 1996. *The Language of Tourism. A Sociolinguistic Perspective*. CAB International.
- Edwards, Patricia and Alejandro Curado 2003 "The Promotion of Tourism through Key Concepts and Specific Discourse". *LSP & Professional Communication* 3.1, 26-42.
- Mac Cannel, D. 1989 *Introduction to Special Issue on the Semiotics of Tourism, Annals of Tourism Research* Schoken Books.
- Satini, Marina 2007. "Web pages, text types and linguistic features" *Icome Journal N°30* Research 67-86, University of Brighton.
- Urry, John. 2001 "Globalising the tourist gaze" *Cityscape Conference in Graz*, November 2001, Department of Sociology at Lancaster University.
- "Australia" Available at <www.australia.com>, 20th September 2013.
- "Guidebooks" Available at <www.australiaeguide.com.au>, 22th October, 2013.
- "Sydney Family Playtime" Available at <www.cheekiemonkie.net>, 6th November 2013.
- "Lorella Spring Park" Available at <www.lorellaspringpark.com.au>, 5th November 2013.
- "Luna Park" Available at <www.lunapark.au>, 13th October 2013.
- Ramirez-Arlandi, Juan (2013). "Design, offer and evaluation of the tourist product".. Unpublished presentation. Available at <www.mop.cv.uma.es>.
- "Economic importance of Tourism in Australia" Available at <www.ret.gov.au/tourism/documents>, 29th September 2013.
- "Oxford Dictionary" Available at <www.oxforddictionaries.com>.

“Bridgeclimb Sydney” Available at <www.sydney.com>, 8th October 2013.

“Global advertisements” Available at <www.tourism.australia.com>, 6th October 2013.

“Australia’s Wildlife Park” Available at <www.visitnsw.com>, 24th October 2013.

“Kurrajong Radio Museum” Available at <www.vk2bv.org/museum>, 2nd November 2013.

Frenzel, Michael 2012. “Progress and Priority” Available at <www.wttc.org>, 30th October 2013.

“Translation of words” Available at <www.wordreference.com>.

“Statistics of tourism in Australia” Available at <www.tourism.australia.com/statistics.aspx>, 25th October 2013.