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**TOURISM ADVERTISING DISCOURSE BASED ON DESTINATION
BRANDING**

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АНОТАЦІЯ

У дослідженні проаналізовано, як мовні й прагматичні засоби англійської мови в туристичному дискурсі впливають на сприйняття та рішення аудиторії, формуючи привабливий та емоційно насичений образ туристичних продуктів.

Перший розділ складає теоретичну основу, зосереджуючись на ключових аспектах дискурсу, особливостях туристичної реклами та ролі англійської мови в міжкультурній комунікації. Тут розкривається подвійна природа туристичного тексту, який, окрім інформативної функції, несе в собі емоційне й культурне навантаження, формуючи глибший зв'язок із потенційним туристом.

У другому розділі представлено аналіз корпусу автентичних англомовних рекламних матеріалів. Особлива увага приділяється стилістичним та мовним стратегіям, які допомагають адаптувати повідомлення до очікувань, досвіду та цінностей цільової аудиторії. Такий підхід демонструє ефективність персоналізації в рекламному дискурсі.

Яскравим прикладом виступає кампанія «100% Pure New Zealand», яка ілюструє шлях від суперечливого, неоднозначно сприйнятого гасла до цілісного національного бренду, побудованого на ідеях природної унікальності та автентичності. Успіх цієї кампанії демонструє, як мовні засоби можуть трансформувати уявлення про країну та сформувати позитивний емоційний відгук у світової аудиторії.

Розгляд жанрових і стилістичних особливостей показує, що туристична реклама поєднує елементи журналістського викладу, художньої оповіді та рекламного впливу. Така гібридність посилює її здатність переконувати, викликає довіру та стимулює внутрішній діалог із читачем.

Отримані результати підтверджують: лексичні, прагматичні та семантичні характеристики англомовного туристичного дискурсу справді виконують переконливу функцію. Вони не лише формують емоційно привабливе уявлення про дестинації, а й впливають на мотивацію до подорожі. Таким чином, підтверджується основна ідея дослідження: мова в туристичному дискурсі є потужним інструментом впливу, здатним створювати яскраві, переконливі образи, які формують ставлення і наміри споживача.

Ключові слова: туристичний дискурс, переконлива стратегія, туристична реклама, англомовна реклама, міжкультурна комунікація, брендинг дестинації, лінгвістичний аналіз, туристичний текст

ABSTRACT

This research examines the persuasive role of linguistic and pragmatic features in English-language tourist discourse and their impact on the perception and decision-making of the target audience by shaping a compelling representation of tourist products.

The theoretical framework, developed in the first chapter, provides a comprehensive overview of discourse theory, types of tourist advertisements, and the intercultural functions of the English language in tourism. It highlights the dual nature of tourist texts, which combine informational content with emotional and cultural appeals, creating a complex communicative environment.

In the second chapter, a detailed empirical analysis is conducted on a representative corpus of English-language tourism texts. It examines the influence of linguistic and stylistic strategies on the perception of advertising materials, emphasising the importance of personalised approach that consider the cultural background, expectations, and interests of potential consumers.

The case of New Zealand's "100% Pure" branding campaign serves as a key example, demonstrating the shift from localised promotional efforts to a cohesive national brand image that leverages notions of natural purity, authenticity, and uniqueness. This brand evolution demonstrates the dynamic use of linguistic strategies to create and sustain a compelling and adaptable national image that resonates emotionally with global consumers.

The analysis of the genre structure and stylistic features of the tourist advertisements confirms that these texts are characterised by genre hybridity, blending advertising, journalistic, and narrative elements. This fusion enhances their persuasive potential, stimulates internal dialogue and builds rapport by appealing simultaneously to emotions and imagination.

The findings of this research provide substantial evidence that the lexico-pragmatic and semantic features of English tourist discourse perform a crucial persuasive function. By combining cultural mediation with emotional engagement, tourism texts effectively shape attractive and memorable images of tourist products. It enhances their influence on consumer attitudes and intentions, thereby confirming the study's central hypothesis that language in tourist discourse is a strategic instrument for forming compelling and persuasive representations of destinations.

Keywords: tourism discourse, persuasive strategy, tourism advertising, English-language advertisement, intercultural communication, destination branding, linguistic analysis, tourist text

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INTRODUCTION

Tourism has become one of the fastest-growing and most influential industries in the modern era of globalisation, international mobility, and intercultural exchange. Since the advertising discourse uses various techniques and means of verbal and nonverbal influence on the consumer, the English language has become the primary communication medium, helping tourist organisations demonstrate their appeal to an international audience [Barancicova and Zerzová, 2015].

The relevance of this study lies in the fact that, despite the considerable number of studies dedicated to the analysis of advertising language, tourism discourse has not been thoroughly examined in terms of its verbal impact on consumer motivation.

The object of this research consists of English-language advertising texts offering tourism services.

The subject of the research is the linguistic strategies of argumentation used to promote tourism services.

This study aims to analyse the promotion strategies of tourism services in English-language tourism discourse.

The following **objectives** must be addressed to achieve this goal:

- to define the specificity of tourism discourse;
- to examine the development of destination branding strategies;
- to analyse linguistic means of argumentation in English tourism discourse.

The study's methodological basis draws upon the works of scholars in the field of language influence theory like David Goleman, John Field, Raymond Gibbs, Alan Harris, Christopher Hart and Dominik Lukes, as well as prominent researchers such as Alessia

Cogo, Graham Dann, Barbara Seidlhofer and Gibson Ferguson, Ron Beasley and Marcel Danesi, Bill Bernabach, Angela Goddard and others.

To achieve the stated objectives, **a qualitative analytical method was applied**, based on the principles of genre-discursive and content analysis. This approach made it possible to identify the stylistic, and communicative features of English-language tourist texts and reveal the semantic and ideological features of advertising slogans in the context of destination branding. As an illustrative example, the case study of “100% Pure New Zealand” campaign was examined as one of the most successful examples of brand communication.

The research is based on the following hypothesis: the lexico-pragmatic and semantic features of the English language in tourist discourse perform a persuasive function, forming an attractive image of a tourist product and influencing consumer perception.

The scientific novelty of this research lies in the fact that a comprehensive analysis of the strategies of positioning and promotion of tourist services allow to identify the specific features of the linguistic impact on consumers of tourist services.

The study's theoretical significance is determined by its contribution to developing a strategic approach to the study of speech communication and its impact on the audience in the context of advertising interaction.

The study's practical significance lies in the wide range of possibilities of applying its results in developing and conducting courses on language influence and cognitive linguistics, as well as in training and professional development of representatives of tourism business.

As **the material for the study** served advertisements, brochures, articles from electronic editions of newspapers and magazines for 2015-2025, as well as travel

websites: National Geographic, Lonely Planet, Destinations Travel, Travel and Leisure, AFAR, New Zealand Travel; tourist brochures: "Discover Japan, "Discover Antient Ireland; "California: Dream Big"; "Malaysia, Truly Asia"; city-focused travel brochures: "Barcelona: The City of Gaudí", "Vancouver: Where Nature Meets the City"; online publications in "The Times", "The Guardian", "Southern Living"; articles from travel company websites: www.airbnb.com, www.expedia.com, www.booking.com, [www.tripadvisor](http://www.tripadvisor.com), www.newzealand.com.

Since Anglo-American linguistic consciousness was studied as a whole, both British and American variants of English were analysed.

1. THEORETICAL FOUNDATIONS OF ADVERTISING DISCOURSE IN TOURISM

1.1. Advertising discourse in tourism promotion

The rapid growth of tourism and mass travel has recently granted the industry a significant role in international business, generating interest in different aspects of its development in the context of globalisation and technological advancements. Since the tourism industry focuses on attracting potential travellers and convincing the audience to take advantage of the services, the advertising discourse applies to informationally persuasive methods.

The variety of tools used to analyse tourism discourse allows researchers to explore how communication forms in the tourism sphere and to enhance the effectiveness of tourism advertising. Analysing vocabulary, structure, rhetorical strategies, and visual elements helps create more engaging and persuasive messages. Thanks to modern digital technologies, researchers can track changes in tourist preferences, identify new trends, and consider different target groups' cultural and linguistic needs.

Calvi [2010, p.11] and Hannam and Knox [2015, p.25] emphasise that tourism discourse is a multifaceted phenomenon in which different fields of knowledge are intertwined and the text itself becomes a universal tool capable of solving a wide range of tasks. The first is the thematic diversity of the text, as tourism discourse includes elements characteristic of very different fields of knowledge, such as geography, economics, history, culture and sociology [Agorni, 2016, p.14]. This makes tourism language unusually flexible, as it has to serve a variety of communicative tasks, from informing to persuading to entertaining.

The thematic diversity in tourism discourse can be illustrated by the example of tourist guides or brochures. For example, descriptions of tourist routes can contain both

geographical information about the area and cultural features of the region and historical facts that are associated with specific attractions [Munoz, 2011].

Francesconi [2007, p.24] notes that tourist text does not only fulfill the role of informer but also becomes a promotional tool. For example, in promotional materials for tourists, it is possible to find elements from marketing and advertising that aim to create a positive image of a place or service. In such cases, the text becomes a flexible tool that can be adapted for different purposes, from providing useful information to creating an emotional connection with the reader. Thus, tourism discourse is able to cope with a variety of tasks and be an effective tool in a variety of communicative contexts.

According to the classification proposed by Maci [2013, p.178], tourism texts can be categorised according to their pragmatic orientation. First category includes specialised texts for tourism professionals such as researchers, managers of tourism companies, or industry analysts. The second category consists of advertising or promotional texts aimed at a general audience: potential tourists and travellers. These are promotional brochures, tour operator flyers, articles in specialised travel publications, guidebooks and airline magazines offered to passengers during flights.

Holloway [2004, p.23] claims that the flexibility of tourism language is manifested in its ability to adapt to the target audience. A tourism text can be addressed both to the general public and to narrow professional groups such as travellers, tourism professionals or hospitality workers.

According to Danesi [2015, p.5], the advertising discourse is a special type of communication that depends on the closeness between people during communication, how strongly the sender expresses their thoughts, social norms, communication styles, and set phrases. The discourse format is a specific form of communication, and there are quite a few of these forms, though they can be measured and classified. These formats are further divided into genres based on the analysis of specific examples.

Owsianowska et al. [2011] emphasise the following general functions of advertising discourse:

Informing. One of the primary objectives of tourism advertising is to raise awareness among potential travellers about new destinations, cultural events, natural attractions, available services, and seasonal offers. It introduces audiences to unfamiliar places, promotes local highlights, and communicates the advantages of visiting, sparking curiosity and a desire to travel.

Persuading. Tourism advertising plays a crucial role in shaping consumer preferences by gradually building a positive image of a destination or travel provider. It aims to establish trust, align with travellers' emotional expectations, and ultimately persuade them to make a booking. Through compelling imagery, emotionally charged messaging, and narratives that promise memorable experiences, advertising helps bridge the gap between curiosity and action.

Reminding. In a highly competitive industry, advertising ensures that destinations remain visible to the public, even outside peak seasons. Reminder advertising helps maintain interest, reinforces brand familiarity, and keeps destinations at the forefront of travellers' minds by pointing out where and when to book special offers or upcoming travel opportunities.

Positioning/Repositioning. Through strategic campaigns, tourism brands and destinations define or adjust their position in consumers' minds. Effective positioning differentiates a place or brand from competitors and helps establish a distinct identity.

Customer retention. Tourism advertising also aims to retain loyal travellers by keeping them engaged through special promotions, personalised communication, loyalty programs, and return-visit incentives. Maintaining strong relationships with returning customers enhances long-term success and promotes brand advocacy.

Creating a unique brand image. A distinctive and emotionally resonant image is vital in tourism. Advertising helps create this identity through visual language, storytelling, slogans, and tone of voice that distinguish one destination or provider from another. This function, often described as "brand differentiation," is essential for standing out in a saturated market.

As a special type of communication, tourism language is characterised by various themes and communicative strategies that reflect its uniqueness. Agorni [2012, p.3] identifies key features of tourism language related to its communicative functions:

- Today's travel industry increasingly involves strategies where each message is tailored to a specific target audience. This means that content is not universal; it must be adapted to potential customers' expectations, interests, and cultural characteristics. Tourist texts often carry both informative and emotional load, so their design requires exceptional flexibility and a subtle understanding of the psychology of perception. This individualised approach allows the transmission of information and the making of messages as functional and practical as possible.
- It is impossible to imagine the language of tourism without many cultural references, metaphors, values and symbols. Such elements become integral to effective communication in the context of globalisation and increasing intercultural exchange. Cross-cultural references help to create a sense of recognition, emotional closeness and trust among tourists, regardless of their native culture. They act as bridges between different cultural worlds and contribute to the creation of content that is understandable and attractive to international audiences

Halmari and Virtanen [2005] note that the above-mentioned features of tourism as a communication field emphasise its multifunctional nature, where each element plays an important role in shaping practical, purposeful and emotionally charged communication. The language of tourism does not just inform - it inspires, persuades and shapes desires, being an essential part of marketing and cultural mediation strategies.

According to Maci [2013, p.27], in the face of increasing global competition and the rise of new tourist destinations in developing countries, the tourism industry is forced to adapt and innovate its offerings constantly. Every year, more and more countries and regions try to attract travellers' attention by offering unique conditions. In this context, it becomes clear that old approaches no longer work, and new marketing strategies must be developed to meet travellers' interests and expectations.

Letho et al. [2014, p.197] argue that customer trust in tourism advertising discourse is primarily built through a carefully crafted self-presentation by the company. Travel businesses strive to position themselves as reliable and competent partners capable of delivering high-quality services. They emphasise their years of experience, the professionalism of their staff, and their deep understanding of various destinations. This approach helps create a sense of confidence and reassurance in potential clients.

Law et al. [2019, p.413] emphasise that personalised tourist services are now actively offered and are key to maintaining competitiveness. Together with other sectors of the economy, such as culture, agriculture, and transport, they contribute to attracting tourists and the sustainable development of local communities. Providing unique and personalised services helps sustain interest in specific destinations and stimulates the local economy by creating jobs and supporting small and medium-sized businesses.

Moreover, modern tourists are becoming more demanding and conscious of their choices, which requires tour operators and advertisers to develop marketing strategies targeted at specific audience segments. It is important for each type of tourist to offer something unique, whether it is eco-tourism, cultural and gastronomic experiences, or adventure travel. The effectiveness of an advertising campaign depends on how well it tailors its messages to meet the interests and demands of the target audience [Zhang et al., 2020]

It is no longer enough to inform about offerings — it is important to convince the consumer that this particular destination or service matches their preferences and values. Thus, advertising discourse becomes a crucial tool in the competition for customer attention. Its task is to provide information and create an emotional connection with the consumer, contributing to the decision-making process and building long-term loyalty. [Wu et al., 2017, p. 509].

1.2. Media types in tourism promotion

In the tourism business, print and media advertising and digital platforms such as websites and social media play a key role in providing information about travel destinations. They serve not only as a source of reviews and descriptions of travel experiences but also as an important tool for evaluating the quality of services [Litvin et al., 2008, p.461].

External information seeking in tourism is a conscious effort by a potential traveller to obtain additional information about a proposed trip through communication with others, the media or specialised sources such as travel brochures and social media. This process requires the consumer's active participation, as the potential traveller needs to search for the desired information on his/her own.

Researchers Gitelson and Crompton [198, p.4] identify several reasons why external information seeking is significant. First, travel is a high-risk form of consumption because it involves using personal funds and time. Second, the tourism product cannot be pre-experienced: the traveller cannot physically assess the destination until the moment of arrival, so he or she has to rely on indirect sources - visual, textual, or digital. Third, the motivation of many travellers is the desire for novelty and new experiences, which further reinforces the need for reliable and detailed information.

Specific genres, such as guidebooks, brochures, flyers, and other promotional materials, are actively used in the language of tourism. As Francesconi [2011] notes, these genres often carry a pronounced persuasive function that informs, induces action, and stimulates the desire to visit certain places. Such texts often combine informative and advertising elements, influencing potential tourists' perceptions.

According to Etzel and Wahlers [1985, p. 3], specialised tourism literature has several advantages: it allows marketers to identify the target audience better and influence them more deeply than mass communication channels such as television or radio. Such materials contain detailed descriptions, images, and logically structured arguments in favour of choosing a particular destination, which increases their value to potential customers. Tourist brochures, one of the most stable and universal formats of this information, are still widely used as a promotional tool, providing a targeted and persuasive impact on the tourist at the decision-making stage [Mocini R., 2009, p.160].

According to Wicks and Schuett [1991, p.307], print advertising, which flourished in the second half of the 19th century due to the development of printing, colour printing and photography, continues to be important in the competitive environment of the tourism industry. Remaining an important component of marketing strategy in the tourism industry, it effectively complements digital communication channels and contributes to the formation of a positive image of the tourist product due to its visibility, aesthetics and durability [Pillai et al., 2012, p.2; Andereck, 2005, p.11].

It is important to note that the creative concept and visual solution of print advertising in tourism can be successfully adapted for other promotion channels such as radio, television and digital platforms. According to Mocini [2009, p.165], print advertising has become an independent means of communication and the basis for a multimedia marketing strategy that provides a coherent and recognisable positioning of the tourism product in different media environments.

Like any other type of advertising, print advertising has advantages and disadvantages—the advantages of print advertising lie in its informative and unobtrusive nature. Print advertising retains its value as a visual medium, especially in the premium segment of tourism marketing, where aesthetics, style and durability are important. High-quality booklets, glossy guidebooks and magazines placed in travel agencies, hotels and on-board airlines create an atmosphere of exclusivity and trust, influencing the visual perception of the consumer and forming a positive image of the tourist brand [Blue and Harun, 2003, p.84].

In the travel industry, print advertising's shortcomings are particularly tangible. Hendricks [2010, p.15] argues that tourism advertising appeals not only to visual perception but also to emotional imagination, allowing potential customers to immerse themselves in the atmosphere of the experience on offer, whether it is the sound of the surf, music, or the dynamics of street life. The absence of these factors in print advertising makes it less effective than media advertising.

De Mooij [2010, p.48] points out that travel-themed magazines target a narrow range of consumers who mainly represent the segment of experienced travellers, while travel advertising requires reaching the broadest possible audience. The average TV channel or social media platform can achieve the necessary results in a much more limited timeframe.

As a marketing tool, print media, media outlets, and social networks expand the horizons of tourism promotion. They not only significantly expand the reach of the target audience but also increase and strengthen the company's position, attracting potential customers and maintaining their loyalty, which leads to increased sales [Stelzner, 2011].

Bhatia [2015, p.9] argues that a tourist booklet's content and compositional organisation directly depend on its communicative purpose, which is expressed in both verbal means and visual and graphic design. Thus, for example, a booklet which inspires a potential tourist to choose a particular destination will differ in structure, style, and visual

content from a booklet focused on navigation and the accompaniment of a person already on a trip. These differences form certain reader expectations which can be systematically described through genre.

In his study, Bhatia [2015, p.14] clarifies the concept of genre as a form of language use within a stable communicative situation aimed at realising specific goals characteristic of a particular social or professional sphere. According to the author, these goals form typical structural models of the text, as they restrict the choice of lexicogrammatical means and discursive strategies.

The communicative component of tourism language directly depends on the context of the situation: who is the addressee, what purpose it is intended for, and under what conditions it functions. As Agorni [2016, p.16] emphasises, despite the thematic diversity, tourism texts are usually subordinated to a limited number of textual macro-functions—primarily informative and persuasive. Thus, tourism discourse aims to provide the reader with factual information about a place, route, or service, form a positive image, and generate interest and desire to take a trip.

Travel brochures, as well as the websites of tour operators, perfectly illustrate what Agorni writes about. For example, the promotional text from a brochure about a trip to Tuscany: *"immerse yourself in the magical atmosphere of the Tuscan hills..."*, *"...a glass of homemade wine among vineyards blown by the wind of history..."*, *"discover the secrets of medieval towns..."* and *"...to demystify the millennial tradition of transforming olives into liquid gold."*

Here one can see how linguistic devices: metaphors "magical atmosphere", "windswept history"; emotional verbs "immerse", "discover" and even synesthesia "taste of history", "breath of time" work not to inform but to persuade and arouse emotions. It is not the dry report of a geographer or historian but a language that deliberately approximates an artistic style in order to touch the reader's senses.

Agorni [2016, p.18] calls it the "thematic flexibility" of the tourist language: it freely borrows elements from geography, history, gastronomy, and culture, creating rich imagery. At the same time, it remains accessible to the general public because tourist texts are primarily oriented at the general public, not professionals.

Thus, according to Maci [2013, p.33], even a simple text such as a brochure on a travel agency counter becomes an example of hybrid, creative, and strategically adapted discourse. Such texts usually aim to attract attention and persuade. They contain vivid descriptions, emotional images, and carefully selected visual material that tell about a place and build a dream, inviting the reader to realise it.

Decrop [2007, p.516] mentions that while previously tourism organisations could only rely on print and media outlets to promote their services, the development of web technologies has significantly influenced the approach to how potential consumers interact with information. Aral et al. [2013, p.7] note that social media, in turn, has greatly enhanced the communication opportunities between consumers and the industry. Regarding the tourism industry, even when choosing a destination, travellers actively use online resources to search and analyse information, directly impacting decision-making.

Ballantyne et al. [2009, p.785] claim that social media is an effective marketing tool for the tourism product chain, ranging from national tourism organisations, tour operators and transport companies to the hotel, restaurant and destination management sectors. Paniagua and Sapena [2014, p.723] argue that media tools ensure effective interaction with the target audience, create a positive image of services and increase the engagement of potential customers.

Tracing the "evolution of the tourist" Andereck [2005, p.11] notes that modern travellers have become sophisticated in their needs. They are no longer passive consumers of ready-made content; on the contrary, they have become active participants in the digital space, capable of independently searching, filtering, evaluating, and broadcasting information about tourism products and services. This, in turn, does not simplify the task

for marketers of tourism businesses, as consumers of tourist services now play a double role, being both recipients and producers of content that affects the brand's perception.

According to Nielsen [2009], the Internet acts as a mass media channel for social media marketing. For example, Airbnb's platform has significantly impacted the travel industry by revolutionising traditional perceptions of accommodation and travel. Through its online marketplace concept, Airbnb has established itself as one of the most effective ways for travellers to immerse themselves in local culture and life, building on the concept of "travel like a human." In 2014, Airbnb introduced a new slogan, "*Belong anywhere*," which became particularly relevant after the pandemic [Pic.1].

However, Westerman et al. [2014, p.23] note that social media still competes with traditional marketing tools. Thus, consumer behaviour in tourism is historically and continuously shaped by information and communication media, and user-generated content becomes an important link in the tourism value chain, influencing both decision-making and subsequent interaction with the brand.

Xiang and Gretzel [2010, p.182] suggest that this behaviour transforms the industry's communication strategies within the tourism value chain: the focus now shifts to creating an interactive, trusting interaction with the audience, in which user experience and personal feedback become crucial in promoting products. Cheng and Edwards [2015, p.1084] suggest that the above-mentioned factors make social media an integral part of the tourism marketing mix and an important channel for building reputation and brand loyalty.

According to Dixon [2023], modern social media has enabled travellers to share their experiences and become active participants in the marketing process. Through such platforms, travellers become content co-producers, co-marketers and co-consumers, participating not only in shaping individual experiences but also in sharing them. Geurin and Burch [2017, p.270] note that travel consumers create so-called User Generated Content (UGC), which includes various reviews and comments. Such content provides a

fact-rich, honest and emotional picture of the personal experience and is available to a broad audience.

Manap [2013, p.16] emphasises that UGC carries both informational and persuasive weight. UGC influences other users' decision-making, making it a powerful tool for influencing the public perception of tourism products and brands. It transforms consumer behaviour and the very promotion mechanisms in the tourism industry [Ana and Istudor, 2019, p.93].

1.3. English as a lingua franca in the tourism industry

Language and culture play a fundamental role in shaping the tourism experience as they influence perception and understanding of travel and tourism-related materials. As a field, tourism actively uses language to create attractive, comprehensible and informative materials, which requires careful consideration of cultural differences. Fodde and Denti [2005, p.118] argue that language is the primary tool through which culture's values, traditions and characteristics are transmitted.

English today is a universal communication language used when the conversation participants belong to different linguistic and cultural communities. In such cases, English is an intermediary language between people whose native language is not English [House, 2003, p.556]. English has firmly established its status as a lingua franca, especially in the tourism industry, where mandatory communication and cultural diversity are integral to daily practice [Barancicova and Zerzová, 2015, p. 30].

The original reason for the growing importance of English as a universal instrument of communication was the consequences of several historical and economic changes. The researchers of English as a lingua franca have no unified view on its essence. For example, based on the functional approach, Firth [1996, p.238] considers English as a lingua franca as a means of communication between people who do not share a common mother tongue

and do not belong to the same national culture, but have chosen it as a foreign language for interethnic communication. In this context, English becomes an additional internalised language system that serves as a communication tool between representatives of different language communities.

Crystal [2003, p. 15] argues that there is a clear link between English as a global language and economic, technological and political power. However, she emphasises that military power alone is not enough to maintain and expand the influence of a language - economic power is also necessary. In the post-war period, the further spread of English was enhanced by the growing influence of the United States, which established it as a key language in international politics, diplomacy, scientific research, and new technologies.

Today, intercultural communication in the rapidly developing sphere of tourism implies prompt command of information in a foreign language. Kachru [1992, p.5] considers the formation of English as an international means of communication from the concept of "three circles". This concept is an analytical model that explains the extent of the spread of English worldwide. According to this model, countries can be divided into an inner circle (where English is a native language), an outer circle (where it functions as a second language) and an expanding circle (where English is studied as a foreign language) [Pic.2]. In the expanding circle, which covers most countries, English's most active development and transformation is observed today, which is connected with global economic and cultural processes.

The functional duality of language is manifested in its cultural orientation. According to Cappelli [2008, p.13], being predominantly oriented to internal culture, language simultaneously acts as a function of secondary culture, being oriented to external cultures. In this case, the following language units are formed, which are universal in their cultural orientation: units denoting specific elements of internal culture and units denoting specific elements of external culture.

Units denoting elements of external culture are used to convey names for which there are no ready-made names in the host language. Numerous thematic groups represent the lexicon of tourism, the rate of penetration of which into the vocabulary of other languages is different and depends on the degree of their demand in the process of communication [Cappelli, 2008, p.14].

Ferguson and Seidlhofer [2012, p. 463] consider English as a lingua franca through a transformational approach. In this approach, globalisation does not look like a pressure of world standards on local cultures but as a complex and mutually beneficial interaction between global and local levels, where both sides enrich each other. However, this view differs from the hyperglobalist approach of Phillipson [1992, p. 360], who sees the spread of English as a manifestation of linguistic imperialism and cultural dominance.

Intercultural communication in the rapidly developing sphere of tourism implies prompt command of information in a foreign language. In this regard, Dewey [2007, p. 335] believes that English should be considered a tool that connects the global and the local, creating new, flexible forms of communication and allowing the use of various linguistic norms. This flexibility is especially characteristic in the tourism sphere, where English serves as a means of communication and an important tool for establishing a comfortable and friendly interaction between tourists and hospitality employees.

In his more recent study, Phillipson [2008, p.158], considering the negative consequences of the spread of English as a global medium of communication, argues that English is spreading due to the formation of communities of people who learn and use it in different spheres of life. These people perceive themselves as participants in international communication and use English at personal, cultural and professional levels. In doing so, they adhere to certain norms of communication and behaviour officially recognised in various institutions.

According to Field [2011, p.480], all of this contributes to English becoming a prestigious and universal means of communication, and its speakers are also perceived as

representatives of a prestigious group. As a result, people who speak other languages need to learn English, which becomes a convenient communication tool and sometimes even displaces their native language.

Cogo [2008, p.61] emphasises that two important aspects should be taken into account when determining the status of English as a lingua franca: on the one hand, one should rely on the "well-established World English paradigm" because, like this paradigm, the approach to the study of English as a lingua franca focuses on the analysis of new variants of English that function independently of the variants used by native speakers.

On the other hand, Dewey [2007, p.350] and Jenkins [2009, p. 205] point out that English as a lingua franca cannot be considered as "bounded" varieties of non-native English speakers. Jenkins emphasises that English as a global means of communication is closely linked to the processes of globalisation, and therefore, relying solely on traditional paradigm approaches will not be compelling enough.

The use of English as a lingua franca has, in turn, strongly influenced its structure. Despite the existence of linguistic rules, English's strict adherence to linguistic norms has undergone significant changes over the past decades. Ferguson and Seidlhofer [2012, p. 465] believe this is due to the focus on maximising mutual understanding between the offering and receiving parties. According to Cogo [2008, p. 59], within the tourism context, this case can be seen as the fact that English is not so much borrowed in its original form as it is subjected to adaptation according to the tasks at hand, prioritising function over form.

English language proficiency has become particularly important for professionals in the tourism industry, where success in the international market requires the ability to communicate effectively in a multilingual and intercultural environment and adapt to customers' diverse requirements and expectations. In addition, proficiency in English provides employees with access to specialised educational programs and courses in tourism, most of which are conducted in English, contributing to their professional

development [Kotler, 2000, p.17]. With the development of new forms of tourism, changes in the needs of tourists and the emergence of a wide variety of tourist services, new terms and expressions appear in English. In this area, English intercultural language is considered a special language explicitly designed for communication between people from different countries and cultures [Luka, 2012, p .139].

Louhiala-Salminen and Kankaanranta [2011, p.245] believe this is due to the commercial nature of information and its realisation in the target audience's multinationality conditions. In this regard, the addressee often has to resort to accommodation methods, i.e., stylistic adaptation of verbal and written forms of data transmission. According to these researchers, such strategies give the language flexibility, allowing it to adapt based on the strategic competence of the interlocutors.

The specific features of the English language of intercultural communication are not due to the disregard for the linguistic norms of the host language. However, the speed of emergence of new phenomena in tourism, the desire to accurately convey their content and to communicate with maximum economy of language means. Franceschi [2017, p. 63] believes that the meaning conveyed in the text is constructed jointly, i.e. in the process of dialogue, where both sides show mutual understanding and willingness to adapt. Due to the fact that tourism is a significant social and cultural phenomenon today, it is one of the best ways to study foreign culture.

Parise's [2021, p.52] study of tourism industry workers in Italy shows how hotel, travel agency, and restaurant staff perceive English to create a friendly and approachable atmosphere. They actively use different linguistic and communicative techniques to make communication with tourists pleasant and easy. For them, English is not just a language but a way to make guests happy and provide quality service.

The above-mentioned factors make English in the tourism industry a lively and flexible communication tool that helps people from different countries understand each other and enrich themselves with new knowledge and experience. Of course, its spread is

also connected with global economic and social processes, as English helps to open new tourist destinations and makes travelling more accessible to people from all over the world. It is therefore important to continuously develop the language skills of tourism professionals and train them in strategies for effective communication.

Conclusion to chapter I

The analysis of advertising discourse demonstrates its multi-layered and multifunctional nature in the tourism industry. Recently, tourist texts have become a means of conveying information about a destination and the services offered and a powerful tool for shaping, perceiving and promoting the advertised services.

As Calvi [2010] and Agorni [2016] note, tourism discourse is a complex linguistic and cognitive phenomenon that includes geographical, historical, cultural and sociological elements. Due to this versatility, advertising texts carry informative and emotional functions [Leiss et al., 2005; Owsianowska et al., 2011].

According to Francesconi [2007], Holloway [2004] and Danesi [2015], the main function of advertising texts is persuasion. They create an attractive image of the advertised destination for the target audience. Research conducted by Leiss et al. [2005] confirms this theory, highlighting an equally important function of advertising discourse: positioning and brand building.

Section 1.2 examines the development of media channels and their impact on the promotion of tourism services. Brochures, guidebooks, and magazines remain an important tool due to their aesthetic value and durability [Andereck, 2005; Pillai et al., 2012]. However, as noted by Manap [2013] and Ballantyne et al. [2009], modern realities require the integration of digital platforms, social networks and user-generated content (UGC), which has become one of the most influential sources of information.

Xiang and Gretzel [2010] emphasise the importance of consumer trust in a brand, while Paniagua and Sapena [2014] note that social networks have a direct impact on increasing trust by expanding opportunities for communication and interaction with the audience. Westerman [2014] and Dixon [2023] attribute this to the fact that consumers are becoming active participants in content creation, which in turn requires the tourism business to take an individual approach to consumer preferences [Law et al., 2019; Zhang et al., 2020].

Section 1.3 examines the role of English as a means of intercultural communication in the global tourism industry. This phenomenon is particularly characteristic of the tourism sector, where communication is an essential part of everyday practice. House [2003] notes that in the current context of globalisation, English serves as a lingua franca between people for whom it is not their native language, while Crystal [2003] discusses the historical, economic and social reasons for its spread. Kachru's [1992] model of concentric circles and Firth's [1996] functional approach provide a broader view of the status of English as a lingua franca.

Ferguson and Seidlhofer [2012] and Dewey [2007] emphasise the flexibility of the English language, which allows for effective communication between representatives of different cultures. At the same time, Phillipson [1992] draws attention to the possible negative consequences of language domination, while Field [2011] and Cogo [2008] highlight the advantages of English as a tool for effective intercultural communication.

Researchers Jenkins [2009] and Phillipson [2008] note the risks of cultural domination associated with the globalisation of English, but, as Field [2011] and Cogo [2008] argue, the practical benefits of using English as a universal communication tool in tourism far outweigh the potential risks. Louhiala-Salminen and Kankaanranta [2011] note that the flexibility of English, its ability to adapt to cultural contexts and consider the characteristics of the target audience, makes it indispensable in the international tourism sphere. Seidlhofer [2012] and Dewey [2007] agree that the cultural codes, metaphors, and

lexical strategies used in tourism texts can evoke an emotional response in the target audience.

Advertising discourse in tourism is an interdisciplinary phenomenon that combines linguistic, cultural and marketing strategies. In this context, language performs not only an informative function but also a powerful emotional and persuasive one, shaping consumers' images and expectations. A skilful combination of media channels and the strategic use of English as a lingua franca ensures successful communication with a global audience.

2. LINGUISTIC ANALYSIS OF TOURIST TEXTS

2.1. Linguo-cognitive features of destination branding: case study of New Zealand

Building a strong and consistent brand has become increasingly important for tourism organisations. According to Kohli et al. [2007, p.418], the brand consists of three primary parts: name, logo, and slogan. The last plays an important role in shaping a brand's image, as it helps create a striking and straightforward representation of the company or product.

The use of tourism slogans dates back to the early 20th century. In 1920, the slogan "See America First" became a call to domestic tourism and appealed to a patriotic mood. Such a slogan demonstrated how a "compilation" could influence public perception. This practice formed the basis for future marketing strategies and showed how effective the results of using the right slogan as a promotional tool can be [Gali et al., 2017, p.247].

For example, Godfrey [1984, p.148] notes that the "I Love New York" campaign, which was introduced in 1970, illustrates how a powerful and easily memorable slogan can become a symbol for an entire city, region, or even culture. The effectiveness of this slogan lies in its universality and simplicity, allowing it to easily adapt to various advertising campaigns and remain relevant for decades.

Another sample: "What happens in Las Vegas stays in Las Vegas " also became iconic because it evokes a specific emotional response and emphasises the city's unique atmosphere. It associates Las Vegas with leisure, freedom, and the opportunity to temporarily escape societal norms, which is highly attractive to a specific segment of tourists. This slogan was so successful that it became part of pop culture, embodying the lifestyle and atmosphere of the city [Lehto et al., 2014, p.8].

Gali et al. [2017, p. 246] note that through self-presentation, travel agencies demonstrate their competence, the quality of services provided, and their reliability and experience in organising travel. For example:

"Virginia is for Lovers" - this slogan has been used since 1969 and has become one of the most recognisable in the United States. It emphasises the romantic appeal of the state of Virginia.

Singapore's 2017 slogan, *"Passion Made Possible,"* reflects its commitment to empowering tourists to realise their passions and interests.

"Wow Philippines," the slogan used to promote the Philippines from 2002 to 2012, emphasises the country's diversity and appeal to tourists.

Mexico's slogan *"Live it to believe it"* has been inviting tourists to experience everything for themselves to believe in the country's uniqueness since 2013.

"Metronatural" is Seattle's 2006 slogan, reflecting urban lifestyle and the region's natural beauty.

Since 2013, Jamaica's new slogan *"Get All Right,"* has been encouraging tourists to enjoy all aspects of vacationing on the island.

Arvay [2004, p. 238] emphasises that these techniques allow to create a multi-layered speech impact that simultaneously informs, persuades and engages. They increase communication effectiveness significantly, contribute to the formation of a positive image of the tourist brand, establish an emotional connection with the client, and achieve the communicative goals of the sender of the message in the global information space.

However, not all campaigns and slogans are as successful. In the case of Australia, the 2008 campaign with the slogan "So where the bloody hell are you?" sparked many debates due to its language and aggressive tone. Despite the intention to attract attention and distinguish Australia from other tourist destinations, the slogan failed to achieve the

desired effect. It limited its audience by causing adverse reactions and bans in some countries. This case highlights the importance of cultural and linguistic nuances in international advertising campaigns. The example of Australia serves as a reminder of the importance of considering the perception and sensitivity of different audiences, especially in a globalised world where cultural differences play a key role in the success of advertising strategies [Walter and Gioglio, 2015, p. 169].

In the process of tourism development, tourist destinations have applied a variety of slogans. The terms "nation branding", "place branding" and "destination branding" refer to a country as a subject of political, economic and cultural discourse. Upon closer examination of these discourses, the emphasis shifts to the unique meanings conveyed through linguistic symbols, metaphors and cultural codes [Letho et al., 2014, p.201; Aitken and Campelo, 2011, p.2; and Blain et al., 2005, p.331].

In their study, Morgan et al. [2002, p.16] analyse the changes in the New Zealand tourism industry. They note that in the period from 1991 to 1998, New Zealand's strategy was focused on operational joint programs with representatives of the tourism industry, which were predominantly conducted outside the country. However, from the late 1990s, the global tourism market began to change rapidly: tourism became more affordable, international competition intensified, and the importance of national and regional brands increased dramatically. Against this backdrop, Tourism New Zealand (TNZ) had to rethink its communication and marketing approaches to maintain and strengthen New Zealand's position in the global marketplace.

The result of this review in 1999 was developing and implementing a unified brand that reflected the country's unique characteristics and emotional benefits for tourists. The campaign was based on the simple and powerful message of "100% Pure New Zealand", which sought to communicate the message of a pure, authentic and exceptional tourism experience to the target audience. This brand is a prime example of a focused and strategic

approach to building a sustainable image of a tourism destination in the international arena [Ryan, 2002, p.66].

Patil [2019, p.20] in her study concludes that the “100% Pure” campaign initiative was a turning point for the promotion of New Zealand as a unique tourist destination and marked a shift from local campaigns to building a unified, recognisable and emotionally rich brand. Warren and Thompson [2000, p.25] emphasise that the success of the “100% Pure New Zealand” campaign was achieved by overcoming several significant challenges:

- Creating a recognisable and distinguishable image;
- Formation of emotional attachment and involvement of the target audience by broadcasting the purity of nature;
- Ensuring that the brand has "conversational value" by becoming a topic of discussion and consumer recommendations.

TNZ skillfully used these principles, transforming ideas about New Zealand into an image of a pure, authentic, unique space where the modern traveller can find harmony with nature, culture, and self.

“When it’s done well, nation branding can create strong and positive associations for consumers. New Zealand is a prime example: in 1999 it began cultivating an image of quality and freshness with the slogan “100% Pure New Zealand.” The result has been a boost to its exports as well as to its tourism, making New Zealand a frequently cited case study for international marketers.” [Time Magazine, US, Europe, 2005]

Keller [2003] claims that slogans highlight the unique features of the travel destination and connect with potential tourists at the emotional level. Unlike names or logos, which usually remain constant, slogans can transform to reflect the changes in destination or tourist preferences.

In 2000, TNZ revealed that New Zealand not offering standard vacation models reduces the country's attractiveness to potential consumers. Thus, the tourism campaign focused on positioning the country as a place that allows for a "rebirth" through a new and profound tourism experience. Based on this conclusion, a new communication platform was created with four main elements: scenery, people, adventure and culture.

The country was positioned as *"a new land of adventure and bold culture on the edge of the Pacific,"* emphasising the natural features and the spirit of openness, innovation and creativity inherent in New Zealand society. An important challenge was to avoid blurring the key message to avoid confusing the audience whose primary motivation is to seek out new experiences rather than relaxing vacations.

"The 100% Pure New Zealand campaign has had such longevity because it is simple and to the point, in any language." [Lisa Lai, China Travel service, 2010]

Like any successful brand, New Zealand's tourism image was based on a combination of rational and emotional characteristics: the logical advantages and features of the destination, as well as the emotional preferences and associations evoked by the country [Buhalis, 2000; Kotler and Gertner, 2002].

"I believe the reason that 100% Pure New Zealand has been so successful is not just because it's a great catch phrase, but because it is true. And it is the people of New Zealand that give it that truth. Ours is an authentic country, its landscape — its culture and its people live the 100% Pure New Zealand values every day, in their everyday lives." [George Hickton, Chief Executive of Tourism New Zealand, 2010.]

However, according to Thakor [1996, p.31], perceptions of a country can either help or hinder brand development, depending on existing stereotypes. Morgan et al. [2002, p.16] believe that despite its strengths, the campaign *"100% Pure New Zealand"* has obvious weaknesses. The researchers emphasised that most tourism brands choose "cautious" positioning strategies, focusing on universal images of sunny beaches,

historical values, hospitable residents or gastronomic tours. All of this is conveyed through predictable and neutral slogans such as *"Egypt – Where it all begins"*, *"The Maldives – The Sunny Side of Life"*, *"United Arab Emirates – Seven Emirates One Destination"*, *"Moldova – Discover the Touristic Moldova"*, *"Montenegro – Wild Beauty"*, *"The Netherlands – This is: Netherlands"* or *"Serbia – See Serbia"*.

Desmarais [2015, p.8] argues that against the backdrop of the above examples, the New Zealand slogan sounds more ambitious, provocative and even defiant. The reference to 100% virgin nature turns the slogan into a harsh and absolute statement, creating associations that leave no room for alternative interpretations. This approach creates the impression that New Zealand's natural environment is perfect and flawless, which, in essence, becomes an exaggerated expectation that is difficult to meet in reality [Patil, 2019, p.31].

"Ten years ago, if New Zealanders were to have identified themselves with an industry, it was unlikely to have been tourism." [Asociación Almendron, 2010]

Such slogan makes New Zealand vulnerable to external criticism, as any discrepancy between the stated and the actual is perceived particularly acutely. Anholt [2009, p.173] suggested that the *"100% Pure"* campaign violated the basic principle of destination branding. He claims that destination branding should evoke realistic and relevant associations about the territory, avoiding distortions of reality. A year earlier, Bell [2008, p.352] noted in her study that many eco-sector workers in New Zealand were quite biased towards the new slogan, perceiving it as overly exaggerated.

Taking the above factors into account, since 2010, TNZ has taken several steps aimed at cognitively reconceptualising and softening the semantic load of the slogan *"100% Pure New Zealand"*.

"Overall, 100% Pure is a marketing campaign. It's like ... McDonalds' 'I'm Lovin It!' - I'm not sure every time someone's eating McDonalds they're lovin' it. Maybe they

are, but they're probably not every single occasion. It's the same thing with 100% Pure, it's got to be taken with a pinch of salt." [Davison, 2012]

According to Desmarais [2015, p.11], in its effort to transform the original, rigidly fixed meaning associated primarily with New Zealand's environmental purity, TNZ attempted to reduce the conflict potential of the key concept "100% pure". In this regard, in early 2011, the slogan underwent its first noticeable transformation, becoming "*100% Pure You*" [The New Zealand Herald, 2011]. TNZ stated that this change was intended to shift the focus from environmental perception to the concept of personal uniqueness, forming new associations related to the purity of individual experiences and discoveries.

In 2012, TNZ unveiled a new version of the slogan, "*100% Middle Earth*", appealing to potential travellers' desire to visit the country where the most beautiful scenes from the "Hobbit" film series by J.R.R. Tolkien was shot. According to an article by Anderson [New York Times, 2012], this slogan aims to reorient the cognitive scenario, allowing the interests of the film industry to be integrated into the national brand, which in turn has created a new image of the country as a fantasy space. This approach further enriched the cognitive representation of the brand, extending the meaning of "pure" beyond the traditional environmental framework.

In both cases of slogan transformation, a cognitive transformation of semantic elements, in which the stable concept of "100% Pure" remains unchanged is observed. From a linguistic and cognitive point of view, this process can be characterised as a reinterpretation of the original concept through the repositioning of key cognitive models, which, in turn, allows the brand to adapt to the changing socio-cultural context and meet the expectations of the target audience [Anholt, 2009, p.178].

2.2. Genre-specific features of language use in the tourism sector

Due to the rapid development of tourism in recent years, the phenomenon of tourist text keeps attracting the attention of researchers. Many studies have been devoted to examining English-language tourist texts from the perspective of their genre-compositional uniqueness and stylistic features. In his work, Mauranen [1993, p. 4] notes that culture significantly influences writing habits, as the concept of writing is a cultural phenomenon that exists exclusively in the social world of humans, resulting from social practices.

In a professional environment, texts follow certain norms that allow them to belong to a particular genre. According to Halliday and Hasan [1976, p. 15], these norms provide a standard structure within which texts contain similar lexical and stylistic elements that fulfil the same communicative functions. This tendency can be observed in almost all tourist texts.

In his study, Bhatia [2015, p.10] proposes understanding genre as a special form of language use, which in particular is formed in established communication situations. Such situations are characteristic, for example, of a particular professional environment or social group. Under these conditions, language expresses a specific set of communicative goals important for this particular group of users. As such situations repeat, stable and recognisable structures of texts are formed over time, which become templates. These patterns limit and guide the use of vocabulary and text construction, helping participants in communication to better understand and correctly interpret the content.

Terauchi [2017, p.116] mentions that in terms of communication with the audience, English tourist texts are written in a relatively informal and friendly style, which resembles conversational speech. This style is chosen on purpose to bring the author and the potential customer closer and make the advertisement more personal and understandable. It helps to create a feeling in the reader that he or she is the addressee, not everyone at once.

According to Dann's theory [1996, p.35], in terms of thematic focus, tourist texts can be grouped the following way:

- texts about travel and vacations;

For example, an article in National Geographic magazine, "*Here are five lesser-known California wine regions worth exploring*" by Loweth [2025].

Such texts provide general information about places of gastronomic, leisure or entertainment interest and target a general audience.

- texts aimed at a strictly defined addressee;

These promotional articles or web posts most often target a specific audience category. For example, this guide can serve for purposeful leisure time activities:

"Lonely Plan-it: How to float down the Amazon and enjoy memorable meals around Manaus, Brazil" [Raub, 2023].

- texts that carry information about a unique journey.

For example, the article aimed at a specific audience – outdoor enthusiasts:

"Where to win your own Winter Olympics in 2022" by Baxter [2022].

From the point of view of genre theory, the concept of genre mixing is particularly important. As mentioned earlier, tourist texts often combine informational, advertising and narrative discourse features. A brochure, for example, can simultaneously perform the function of product presentation and engage the reader emotionally, while a tour text can combine elements of monologue, dialogue and cultural commentary. However, according to Terauchi et al. [2017, p.116], in tourism training materials, this hybridity is either flattened or reduced to formal schemes, which does not reflect the genre nature of authentic tourism communication.

It is also worth paying attention to the genres' receptive features. Tourist texts are designed for perception in special conditions—on the road, on vacation, in the decision-making process. This affects the choice of vocabulary, i.e., it should be simplified but bright; visual design: a lot of images, lists of leisure activities; and structure—quick access to key information [Aboe, 2020].

According to Urry [2002], the interdisciplinarity in tourism texts allows for richer and more persuasive messages that simultaneously inform, persuade and create emotional engagement in the reader. The flexibility of language in such texts makes it possible to connect with different types of readers, from inquisitive travellers to sophisticated tourists.

In English-language travel texts, the ways of influencing potential customers are expressed through dialogisation and intensification. These techniques make the advertisement lively and engaging.

Dialogisation is evident in questions and imperative phrases such as "*Ready for your next adventure?*" or "*Book now and explore!*" They create the feeling that the reader is addressed personally, engaging him in conversation, making him think or act [Francesconi, 2007; Bhatia, 2015]. The imperatives in such phrases are often used to motivate:

"See Australia's wild beauty—and dark history—on its newest Great Walk" [Reid, 2025].

This phrase is a vivid example of promotional travel discourse, directly addressing the reader. Operating on multiple levels of perception, it captivates, intrigues, and adds depth. It creates a contrast: on the one hand, “wild beauty” evokes admiration for the natural landscape; on the other, “dark history” introduces cultural and historical dimensions. This combination makes the route more layered, offering the traveller both a visual enjoyment and a reflection on the past. The phrase ends with “on its newest Great

Walk,” emphasising the novelty and formal recognition of the trail as if inviting the reader to something official and significant.

According to Arvay [2004, p.236], intensifying and highlighting important aspects of advertising materials in the sphere of tourism with emotional and evaluative vocabulary are aimed at creating a vivid and memorable image of advertised products. Such texts often use adjectives in the comparative and superlative degrees, for example, *"the best place for relaxation"*; evaluative adjectives *"breathtaking sunset"* and verbs *"discover ancient traditions"* to enhance the impact on the feelings and emotions of the potential customer.

"Long a means of transportation, exploration, and hunting, skiing is still a way of life in the mountainous republic of Georgia. Now, visitors can enjoy some of the nation's best backcountry skiing in the Caucasus with the help of outfitters such as Svaneti Ski and Georgia Ski Touring. In Svaneti, excursions may lead skiers through panoramic Gvibari Pass or to medieval Ushguli villages, among the highest continuously inhabited in Europe. The best times to experience this are December to April" [National Geographic, 2024].

This excerpt vividly illustrates Arvay’s observations. The text aims to spark the reader’s imagination and emotional response through carefully selected linguistic tools. It employs vivid and appealing language that creates a memorable image of Georgia as a skiing destination. Evaluative adjectives such as *"panoramic"* and *"medieval"* establish the atmosphere and emphasise the cultural richness of the location. The phrase *"some of the nation's best backcountry skiing"* includes the superlative form of the adjective, reinforcing the promotional tone and highlighting the quality of the offered experience. The verbs *"enjoy"* and *"experience"* engage the readers, inviting them to personally partake in the adventure.

Words indicating quantity, such as *"an endless number of attractions"*, *"thousands of satisfied customers"*, and *"every moment"*, create a sense of scale and significance,

which makes the offer even more attractive. They strengthen the perception of the tourism product's uniqueness and attractiveness, increasing trust in the brand and its offerings:

“Visible on a clear day from Galway, the three islands of Aran Islands welcome thousands of travelers every year” [Tenon Tours, 2025].

Another genre-specific feature of the tourism language is the technique of aesthetic representation of time. It gives the reader the feeling of going beyond the limits of ordinary and everyday life, emphasising the connection of the described destination with antiquity. For example, the description of Machu Picchu expresses its uniqueness and historical significance:

"This awe-inspiring ancient city was never revealed to the Spanish colonisers and was virtually forgotten until the early part of the 20th century". [Martinez, 2014].

The same technique can be found in descriptions of Greece:

"Don't forget the ancient temples dedicated to those towering figures of Greek mythology - the gods of Mount Olympus. And what better way to structure a trip to this storied land than by following in their footsteps?" [Averbuck, 2022]

The effective appeal to the reader in the tourist text creates the effect of immersion in a special reality where wish fulfillment and escape from everyday life are possible. All these strategies serve as a powerful tool of persuasion, forming an image of a unique and unforgettable experience available only through travel.

2.3. Linguistic and semantic aspects of tourism promotion texts

Many studies have been written within the travel and tourism industry thematic sections. This is due to the growing relevance of intercultural communication, population mobility, and interest in global experiences. Nevertheless, as the study by Terauchi et al.

[2017, p.118] shows, tourism vocabulary is represented superficially and stereotypically in them, and genre diversity is reduced to a few repetitive patterns.

As an important part of a tourist text, persuasion conveys information, creates trust, and forms an attractive image of the promoted service. According to Arvay [2004, p. 235], a persuasive message targets readers and helps to shape or change their attitude towards the proposed trip. This is done in such a way that the readers feel the benefits on a personal level, as if they have already been to that place or experienced those emotions.

In this context, a characteristic feature of tourist texts is the use of the second person "you" in the address function.

For example, the phrase *"You can fully enjoy the charm of the sea through exhibits that replicate the bountiful waters of Sanriku, showcasing Japan's marine world and displays of creatures from around the world"* seems to gently nudge the person into action, making him realise that he deserves it [Travel Brochures – Japan, 2025].

Labrador et al. [2014, p.42] emphasise that such an appeal brings the addresser and addressee closer together, making communication more personalised and enhancing the effect of involvement. It is essential in tourism discourse, where loyalty and trust are formed through a personalised approach.

The study analysed the contextual use of the pronoun "you" in some articles from the online version of Lonely Planet magazine. The Lonely Planet website is ideal for such a study, as it represents a vast and diverse corpus of texts dedicated to tourism and travel. With its reputation as one of the most respected and reliable sources of information for travellers worldwide, Lonely Planet attracts a broad audience of travellers with different backgrounds and interests.

For example, in the article *"The 10 best places to visit in Japan in 2025"* by Milner [2025], "you" is used 19 times.

"There's the culture of tea here, which you can appreciate at one of the city's many elegant teahouses; the art of the geisha, those iconic performers of traditional music and dance; and also a rich food culture, including kaiseki (Japanese haute cuisine)."

The phrase *"which you can appreciate..."* actively includes the reader in the text, personalising the information. Addressing the reader allows the author to appeal to personal experience, making the reader a potential participant in the events described. It creates an effect of presence and involvement and encourages the reader to be in the place described.

Another example from this article:

"Try to plan your visit during one of the three exhibitions of the Setouchi Triennale festival, which happens during the spring, summer and fall every three years - including in 2025. Naoshima hosts various art, drama, music and dance events making this festival one to put on your bucket list."

Here, the author builds a dialogue with the reader, gently advising him, as if he does not doubt that the reader is already planning a route around Tokyo.

In another article, *"8 of the best places to visit in Singapore,"* Awyong [2024] addresses the reader as "you" more than 30 times.

"As you make your way towards Sultan Mosque, you'll notice Arab Street specialises in classic Middle-Eastern trade items like fabrics and rugs - much like in Singapore's early years. As you reach Bussorah Street, admire the golden domes of the mosque down a line of shophouses before popping by Jamal Kazura Aromatics for some heady traditional perfumes."

The phrase *"as you make your way..."* allows the reader to imagine that he or she is walking alongside the story's author and exploring the surroundings at a comfortable pace. The reader feels as if he or she can already see the fabrics and carpets of the streets of

Singapore in front of him or her "...you'll notice Arab Street..." The author's manner of narration of "As you reach Bussorah Street..." gives the description a touch of individualisation, making the journey personal and cosy.

In the article "*The 13 most spectacular places to visit in India*" written by Lobo [2024], the pronoun "you" occurs 20 times.

"Billed as a city of romance, Udaipur is a popular site for weddings, and if you're lucky, you may catch a baraat (bridegroom procession) or two while you're in town."

The phrase "...and if you're lucky, you may catch..." seems to challenge the reader to decide whether they are lucky enough to stumble upon an Indian wedding procession, which is famous for its scale and colourfulness. The chance to see this event is given to the reader in the case of "... while you're in town ."

"Well, if you walk almost anywhere in Old Delhi or New Delhi, you are likely to come across a historic building, ancient monument or timeworn tomb, mosque or fort."

The phrase conveys the variety and flexibility of opportunities available in Delhi, "... if you walk..." and unobtrusively encourages the reader to consider India an attractive travel destination. The reader is given a unique opportunity: "you are likely to come across..." the historical monuments for which the city is famous. Including the pronoun "you" in the description of the proposed activities makes them more tangible and appealing, allowing the reader to imagine themselves enjoying these moments easily.

Francesconi [2011, p. 155] notes another way of influencing the potential consumer of tourist services in the advertising text, which is realised through the use of modal verbs and corresponding constructions:

- Must: "*Endless hiking trails and scenic overlooks abound outside of town – you **must** experience the Mile High Swinging Bridge with its views of the Carolina Piedmont*" [Firpo-Cappiello, 2020].

- Can:

*“In the evenings, you **can** enjoy a group meal with the other members in the fleet, but if that’s not your thing, you’re free to explore the islands” [Wressel, 2022].*

- Have to:

“You’ll have to go far to get to the best place on Earth to see stars, as a study has found that it is located at a remote site in Antarctica” [Smith, 2020].

- Should: *“For centuries, locals have been taking the waters of Bad Gastein—here’s why you **should** too” [Siler, 2025].*

Such constructions are actively used to emphasise the uniqueness and obligation to visit certain attractions and demonstrate the wide range of opportunities a tourist destination offers.

Zalil et al. [2022, p.29], in turn, add that the speech impact in English-language texts of tourist topics is also achieved through the active use of rhetorical and interrogative constructions, which are aimed at involving the addressee in communication and encouraging them to engage in internal dialogue. Such questions are often used as an effective technique in the headings and subheadings of advertising texts. At the beginning of descriptions of tourist offers, they are used to immediately attract a potential client's attention and emphasise their needs, desires, and dreams.

"Looking for the best places to visit this summer? Sure, you could travel halfway across the globe, but why not embrace a true all-American summer with a trip to one of these incredible domestic spots. From the car-free streets of Mackinac Island to the miles of pristine beaches along Alabama's Gulf Coast, we've rounded up 10 top U.S. destinations that are definitely worth your time. Check out the full list to start planning your next summer getaway!" [AFAR, 2025]

Often, such questions assume an obvious positive answer or are immediately accompanied by an explanation revealing the advantages of a particular tourist destination, service, or offer. This allows not just to inform but to form an emotional

response in the reader, creating the effect of a personal appeal, as if the agency or website conducts a trusting dialogue with each client [Nerea et al., 2013, p.116].

Francesconi [2007, p.30] emphasises another method used to persuade the reader, based on first-person narration. More often, such texts are found in reviews and reviews of visitors, articles of critics or as quotations from authors of articles in different journals. This technique allows the author to form a trusting communication with the reader, involving the reader in the story and offering to look at the described direction through the eyes of the narrator. Personal experience guarantees the authenticity and attractiveness of the proposed tourist routes, and the narrative style creates the effect of live communication [Cappelli, 2008, p.11].

"...I will swoon over the memory of a rabbit and black pudding pie encased in an ornate glazed-pastry case so shiny, so golden, you could wave at your own reflection in it. I will rave about a ludicrously cheap tasting menu of uncommon thrills, a playing field-sized kebab platter and a noble globe artichoke." [Rayner, 2023]

The use of personal pronouns "I", "my", and "me" creates a feeling of "one's person" in the potential consumer, who has already visited these places and is ready to share sincere impressions. Thus, the author becomes not just a source of information but a kind of guide and inspirer whose experience can be trusted [Nerea et al., 2013, p. 118].

Zalil et al. [2022, p.28], in the framework of English-language tourist texts, note that exclamatory sentences are no less important in creating a vivid speech impact. They fulfil the function of emotional amplification and are a powerful tool of persuasive influence on the potential client.

For example: *"See the story of Jonah and the whale like never before"* [Williams, 2024].

Such constructions help to attract the addressee's attention and give the text liveliness, dynamics, the atmosphere of immediacy and ease, which are associated with travel, vacation.

Conclusion to chapter II

The research on the influence of linguistic and stylistic strategies on the perception of tourist advertising texts has provided a better understanding of how language becomes a means of conveying information and an essential tool for cultural mediation and the formation of a unique tourist experience. A special role is played by an individualised approach to the creation of advertising materials, which takes into account the expectations, interests and cultural characteristics of the target audience [Agorni, 2012]. The key role of slogans in shaping an attractive image of a destination is reflected in the works of Kohli et al. [2007] and Gali et al. [2017], which show how short, vivid phrases can inform and evoke an emotional response, forming a lasting association with a brand or place.

The analysis of New Zealand destination branding shows how important linguistic and stylistic strategies are in shaping a country's sustainable image on the international stage. The transition from local advertising initiatives to creation of a holistic brand, "100% Pure New Zealand," was a turning point that allowed the country to build an emotional connection with its target audience and reinforce associations with natural purity, authenticity and uniqueness.

According to Ryan [2002], in the case of New Zealand, the emphasis on natural and cultural features has allowed the country to successfully differentiate itself in the face of global competition. Despite the "100% Pure" slogan becoming a successful example of strong positioning capable of evoking an emotional response from an international audience, its absolute nature has simultaneously become a source of vulnerability, creating

exaggerated expectations and challenging criticism for overly idealising the country's image.

The response to this situation was a process of semantic transformation of the brand: from an emphasis on environmental purity to more flexible interpretations of individual impressions, "*100% Pure You*", and cultural associations "*100% Middle Earth*". In turn, it has allowed the brand to maintain its recognisability while adapting to new contexts and audience interests.

In section 2.2., English-language tourism texts in terms of their genre structure and style were analysed. The results of the analysis showed that advertising in tourism is not just about informing but about the art of persuasion as well.

Dann [1996] proposed a thematic classification demonstrating the diversity of types of tourism texts. At the same time, the mixing of genres becomes their natural feature, combining elements of advertising, journalism and narrative [Beasley and Danesi, 2002].

Aboe [2020] emphasises the importance of visual and verbal means in creating a holistic impression, as well as the importance of simplicity and clarity in presenting information. Tourism advertising remains primarily a form of social communication aimed at encouraging action as the ultimate goal of tourist texts is to make the reader want to see, feel and experience what is being offered.

An analysis of the linguistic and semantic features of English-language tourist texts in section 2.3 showed that their impact on the reader is based not so much on facts as on the ability to evoke emotions, engagement and a sense of personal experience. The use of personalised address, pronoun "you", direct advice and invitations creates the emotional closeness described by Kiss [2018] and Labrador et al. [2014].

Francesconi [2011] and Cappelli [2008] describe an equally interesting technique using modal constructions and rhetorical questions that activate internal dialogue and enhance the effect of trust. This approach is complemented by first-person narration,

which creates a sense of sincere advice and personal contact. Zalil et al. [2022] emphasise the importance of emotional exclamations and vivid images that enhance the impact of the text. Together, all these techniques form a special style of tourist discourse, where each message becomes an invitation to travel both in space and the reader's imagination.

The analysis allows to identify speech mechanisms characteristic of tourist texts and stable models of language application aimed at strengthening the individualisation of the address to the target audience and forming a trusting, friendly atmosphere. The obtained results expand the idea of linguistic strategies in modern tourist discourse, where the main emphasis is shifted to a personal approach to the reader, which, in turn, enhances the effectiveness of communication.

CONCLUSION

The conducted research on the role of the English language in tourism advertising discourse has established English as a unique and powerful instrument in the global tourism industry while revealing its exceptional complexity and multifaceted nature. Tourism advertising goes beyond just information delivery - it is an intricate system of linguistic, cognitive and cultural methods designed to influence the destination perception of the potential consumers. According to Francesconi [2007], it evokes emotional responses and encourages the desire to explore.

The essential point to the effectiveness of tourism advertising is the implementation of English as an effective means to transmit the necessary "images", which, in turn, facilitates intercultural communication in a globally interconnected market. As House [2003] and Crystal [2003] note, the adaptability of English is manifested through its ability to serve diverse audiences with varying linguistic backgrounds. It allows the language to transcend strict native speaker norms, making the mutual intelligibility and emotional resonance between different cultural representatives possible. Ferguson and Seidlhofer [2012] claim that this flexibility enhances the persuasive power of advertising texts and broadens their reach to international consumers.

Leiss et al. [2005] revealed that tourism advertising discourse operates at the intersection of informative and persuasive communication. It combines thematic diversity, which includes geographical, cultural, historical, and sociological elements, with targeted linguistic strategies to construct vivid and attractive images of destinations. Manca [2016] mentioned that these images are not passive descriptions but carefully crafted narratives that stimulate desire, create aspirations, and project idealised travel experiences.

The research observes the development of branding in tourism sphere on case of New Zealand's "*100% Pure*" campaign. The idea to position nature as the first and foremost reason for choosing New Zealand, encouraging potential travellers to begin their

journey by exploring its “pristine wilderness” demonstrated itself as successful destination branding campaign [Gali et al., 2017; Burns and Novelli, 2007]. Although, some researchers claim that the slogan was perceived as “too bold” and even provocative [Morgan, Pritchard & Pride, 2002; Gali et al., 2017].

Despite this challenge, New Zealand managed to navigate the situation gracefully by demonstrating strategic flexibility. By carefully adjusting to the expectations of its audience, Tourism New Zealand successfully reinterpreted and transformed the slogan several times, while preserving its core concept of “100% Pure” [Burns & Novelli, 2007; Gali et al., 2017]. The case of New Zealand illustrates the importance of continuous brand adaptation, where it is essential to balance authenticity with the evolving expectations and values of consumers.

Bhatia [2015] pays attention to linguistic techniques such as dialogisation, intensification, and emotive vocabulary. Francesconi [2007], Arvay [2004] and Kiss [2018] claim that they foster a sense of direct interaction with the audience, heighten emotional involvement, and encourage action, making the advertisements more engaging and memorable. Moreover, the skilful use of culturally specific references, metaphors, and aesthetic representations of time and place contributes to creating a unique atmosphere that distinguishes each tourist product [Cappelli, 2008; Agorni, 2016].

In their researches, Xiang and Gretzel [2010] and Manap [2013] talk about the integration of digital media and user-generated content, claiming that it has revolutionised tourism communication. Social media platforms enable consumers to participate actively in content creation, transforming them from passive recipients into co-creators of brand narratives. This phenomenon demands new communicative strategies from marketers who must engage with audiences in more personalised, interactive, and culturally sensitive ways [Paniagua & Sapena, 2014; Law et al., 2019].

From a theoretical standpoint, this research contributes to a deeper understanding of tourism discourse as a distinctive subgenre of advertising. According to Gotti [2006,

p.39], its hybrid nature and blending elements from various communication forms demand an interdisciplinary approach that considers linguistic, cultural, and marketing perspectives. Practically, the findings offer valuable insights for the development of effective advertising campaigns and intercultural communication within the tourism industry.

Ultimately, the success of tourism advertising hinges on the strategic combination of linguistic and pragmatic methods with cultural awareness and audience sensitivity. By crafting emotionally resonant and culturally adaptive messages, tourism brands can build trust, inspire loyalty, and foster lasting emotional connections with consumers worldwide [Goddard, 2002; Field, 2011].

In the era of intense global competition and evolving consumer preferences, such an approach is indispensable for maintaining a competitive edge. As tourism continues to grow as a social and economic phenomenon, the role of the English language in shaping perceptions and experiences will only increase in significance. This study underlines the necessity for ongoing research and innovation in tourism discourse to keep pace with these dynamic developments.

SUMMARY

Дана кваліфікаційна робота присвячена дослідженню англомовного туристичного рекламного дискурсу як засобу формування іміджу туристичних дестинацій та впливу на поведінку споживачів. Актуальність дослідження зумовлена зростаючою роллю туризму на світовому ринку та необхідністю ефективних комунікативних стратегій у міжнародному маркетингу. Об'єктом дослідження є англомовний туристичний рекламний дискурс. Предметом виступають лінгвістичні, когнітивні та прагматичні стратегії, що застосовуються для створення привабливих та емоційно насичених образів туристичних дестинацій.

Метою дослідження є аналіз англомовних рекламних текстів, які впливають на сприйняття потенційних туристів за допомогою мовних засобів, емоційного впливу та культурних асоціацій.

Робота складається з двох розділів.

Перший розділ розглядає теоретичні засади туристичного дискурсу, його медіа типи та роль англійської мови як мови міжнародного спілкування у сфері туризму.

Другий розділ присвячений аналізу лінгвокогнітивного формування сприйняття бренду туристичних дестинацій, а також жанрових та семантичних особливостей туристичних рекламних текстів.

Результати дослідження засвідчили, що туристичний рекламний дискурс функціонує на перетині інформативної та переконуючої комунікації, використовуючи емоційно забарвлену лексику, культурні референції та адаптивні брендингові стратегії для створення позитивного іміджу дестинацій. Практичне значення дослідження полягає у можливості застосування його результатів для розробки ефективних маркетингових стратегій у сфері туризму та покращення професійної комунікації в галузі.

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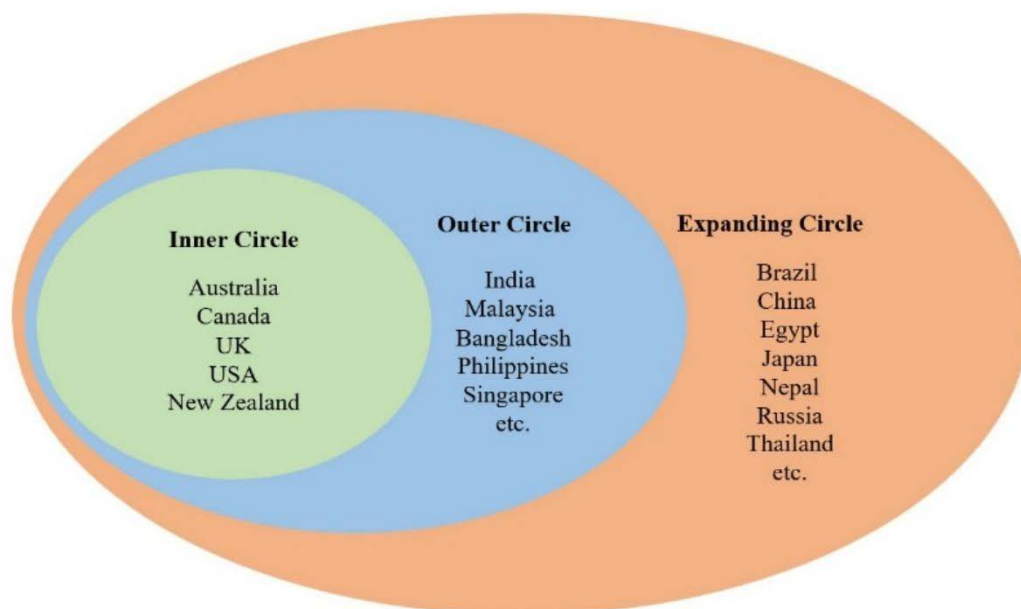
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APPENDIX



Pic 1. "Belong anywhere" slogan. Retrieved from: <https://filestage.io/blog/best-slogans/>



Pic 2. Kachru's concentric circles