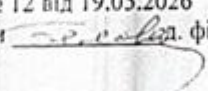


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Bachelor's thesis
**ENGLISH IN TOURISM ADVERTISING
(THE UK, USA AND AUSTRALIA)**

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ABSTRACT

Honcharova K.M. ENGLISH IN TOURISM ADVERTISING (THE UK, USA AND AUSTRALIA).

The research paper explores the peculiarities of the use of English in tourism advertising as an effective means of promoting tourist services and destinations in the global communication space. The relevance of the study is обусловлена the growing role of advertising in the tourism industry and the increasing importance of English as an international language of marketing communication. The object of the study is tourism advertising texts in English, and the subject encompasses their lexical, stylistic, grammatical, and persuasive features used to influence potential consumers.

The primary goal of the research is to analyze the linguistic characteristics of English in tourism advertising and to determine the communicative strategies employed to create an attractive image of tourist products and services.

The methodological framework is based on linguistic analysis of advertising discourse, stylistic analysis, lexical-semantic analysis, contextual analysis, and elements of discourse analysis. The study employs descriptive, comparative, and analytical methods to identify the specific features of tourism advertising language.

The findings demonstrate that English in tourism advertising is characterized by expressive vocabulary, persuasive stylistic devices, emotionally colored language, and the active use of positive connotations aimed at attracting consumers' attention and motivating them to purchase tourist services. Special emphasis is placed on the use of slogans, evaluative adjectives, metaphors, imperative constructions, and cultural references that contribute to creating a positive and memorable image of travel destinations. The study also reveals that tourism advertising discourse combines informational and persuasive functions, making language a powerful tool for influencing consumer behavior.

The practical significance of these results lies in their potential application in courses on English stylistics, discourse analysis, advertising linguistics, and tourism

communication. The analytical framework developed in the study may also be used for the examination of other types of advertising discourse.

Keywords: tourism advertising, English language, advertising discourse, persuasive strategies, stylistic devices, lexical-semantic features, tourism communication, consumer influence.

АНОТАЦІЯ

Гончарова К.М. Англійська мова в туристичній рекламі Великої Британії, США та Австралії.

У курсовій роботі досліджено особливості використання англійської мови в туристичній рекламі як ефективного засобу просування туристичних послуг і DESTINAЦІЙ у глобальному комунікаційному просторі. Актуальність дослідження зумовлена зростанням ролі реклами в туристичній індустрії та посиленням значення англійської мови як міжнародної мови маркетингової комунікації. Об'єктом дослідження є англійськомовні тексти туристичної реклами, а предметом – їхні лексичні, стилістичні, граматичні та прагматичні особливості, що використовуються для впливу на потенційного споживача.

Метою дослідження є аналіз мовних особливостей англійської мови в туристичній рекламі та визначення комунікативних стратегій, які використовуються для створення привабливого образу туристичних продуктів і послуг.

Методологічну основу роботи становлять лінгвістичний аналіз рекламного дискурсу, стилістичний аналіз, лексико-семантичний аналіз, контекстуальний аналіз та елементи дискурс-аналізу. У дослідженні застосовано описовий, порівняльний та аналітичний методи для виявлення специфічних особливостей мови туристичної реклами.

Результати дослідження засвідчують, що англійська мова в туристичній рекламі характеризується експресивною лексикою, переконливими стилістичними засобами, емоційно забарвленою мовою та активним використанням позитивних конотацій, спрямованих на привернення уваги споживачів і мотивацію до придбання туристичних послуг. Особливу увагу приділено використанню слоганів, оцінних прикметників, метафор, імперативних конструкцій і культурних референцій, які сприяють створенню позитивного та запам'ятовуваного образу туристичних DESTINAЦІЙ.

Дослідження також показує, що дискурс туристичної реклами поєднує інформативну та переконливу функції, що робить мову потужним інструментом впливу на поведінку споживачів.

Практичне значення отриманих результатів полягає у можливості їх використання у курсах зі стилістики англійської мови, дискурс-аналізу, лінгвістики реклами та туристичної комунікації. Розроблений у дослідженні аналітичний підхід може бути застосований для вивчення інших видів рекламного дискурсу.

Ключові слова: туристична реклама, англійська мова, рекламний дискурс, переконливі стратегії, стилістичні засоби, лексико-семантичні особливості, туристична комунікація, вплив на споживача.

INTRODUCTION

Relevance of the study. In the era of globalization, the tourism industry has evolved into one of the most dynamic and profitable sectors of the world economy. Every year, hundreds of millions of people cross borders, seeking leisure, adventure, or cultural enrichment. For this international exchange to function smoothly, a common linguistic bridge is required. English has long held the status of the global *lingua franca*, but nowhere is this role more visible and strategically vital than in tourism advertising. The relevance of this study is driven by three key factors.

Thus, the **relevance** of this research lies in its focus on the unique linguistic, pragmatic, and persuasive features of English as it operates within one of the world's most economically significant discourse domains – tourism advertising.

Object of the study. The object of this research is **English-language tourism advertising texts** across various media platforms, including print brochures, travel websites, social media promotions (Instagram, Facebook), video scripts (YouTube commercials), and online booking platforms (Booking.com, Airbnb, Expedia).

Subject of the study. The subject of the study is the **linguistic, stylistic, and pragmatic means** employed in English tourism advertising to achieve persuasive effects, including lexical choices (emotive adjectives, neologisms, borrowings), syntactic structures (imperatives, interrogatives, elliptical sentences), rhetorical devices (metaphors, hyperbole, personification), and discourse strategies (storytelling, second-person address, cultural indexing).

Aim of the study. The aim of this bachelor's thesis is to identify, classify, and analyze the characteristic linguistic features of English in tourism advertising, and to determine how these features function to influence consumer perception, evoke emotional responses, and ultimately drive travel decisions. A secondary aim is to develop practical recommendations for the creation of more effective English-language tourism advertisements targeting international audiences.

The empirical foundation of this study consists of a corpus of authentic English-language tourism advertising texts collected from three types of sources:

official tourism portals of the United Kingdom, the United States, and Australia; social media publications (Instagram, Tumblr, Facebook) produced by tourism brands and hotel chains; and promotional materials from travel agencies and booking platforms.

The corpus comprises 40 advertising texts — slogans, landing pages, social media posts, and email newsletters — collected between November 2024 and April 2025. Geographically, the core material focuses on promotional content from the UK (VisitBritain, Time Out London), the USA (NYC Tourism, Hotels.com), and Australia (Tourism Australia). For comparative analysis of lexical and stylistic devices, the corpus additionally includes advertising texts promoting Turkey, Albania, the Maldives, and Thailand, which allows universal genre features to be identified independently of any specific destination.

Objectives of the study. To achieve the stated aim, the following specific objectives must be addressed:

1. To review theoretical literature on the relationship between language, persuasion, and advertising, with a focus on the tourism sector.
2. To define the key sociolinguistic status of English as a global language and its implications for tourism discourse.
3. To compile a representative corpus of English-language tourism advertisements from diverse sources (print, digital, video).
4. To conduct a lexical analysis identifying dominant word classes, semantic fields, and frequent collocations in the corpus.
5. To analyze syntactic patterns typical of tourism advertising, including sentence length, mood (imperative, interrogative, declarative), and use of ellipsis.
6. To examine rhetorical devices and stylistic figures (metaphor, hyperbole, parallelism, repetition) and their persuasive functions.

Theoretical and practical significance of the study. This research possesses both theoretical value and practical applicability.

Theoretical significance: The study contributes to several academic domains. For **discourse analysis**, it extends existing knowledge of promotional genres by

offering a systematic description of tourism advertising as a distinct sub-genre of persuasive communication. For **pragmatics**, it clarifies how speech acts (inviting, promising, flattering, commanding) operate in advertising contexts. For **sociolinguistics**, the research provides empirical data on the spread of English into specialized domains and raises questions about language choice, authenticity, and global vs. local identities. Additionally, the study contributes to **intercultural communication** by revealing how English mediates the representation of local cultures to an international audience. The classification framework developed in this thesis can serve as a basis for future comparative studies involving other languages (e.g., Spanish, French, Chinese) in tourism advertising.

Practical significance: The findings of this research offer direct value to professionals and educators. For **advertising copywriters and marketing specialists**, the thesis provides an evidence-based checklist of effective linguistic strategies (e.g., which adjectives generate the strongest emotional response, how to use imperatives without sounding aggressive, when to include local language elements). For **destination marketing organizations** (national tourism boards, hotel chains, travel agencies), the study offers insights into how English can be tailored to different tourist demographics (backpackers vs. luxury travelers; Western vs. Asian audiences). For **educators** in English for Specific Purposes (ESP) and Business English, the analyzed examples can be incorporated into teaching materials for courses on advertising English, persuasive writing, or cross-cultural marketing communication. Finally, for **students of linguistics and marketing**, this thesis serves as a practical model for integrating linguistic theory with real-world industry applications.

Structure of the work. The thesis follows a conventional academic structure comprising an introduction, three core chapters, a conclusion, a bibliography, and appendices.

CHAPTER 1. THEORETICAL FOUNDATIONS OF ENGLISH IN TOURISM ADVERTISING

1.1 The Role and Status of English as a Global Lingua Franca in International Tourism

The question of why English became the dominant language of international tourism is not particularly mysterious — it follows the broader trajectory of English as a global lingua franca, shaped by British colonial expansion in the 18th and 19th centuries and American cultural and economic dominance in the 20th. What is more interesting is how thoroughly this dominance has embedded itself into the very infrastructure of the tourism industry: airport signage, booking platforms, hotel menus, tour guide scripts, and, most relevantly for this study, advertising texts.

A lingua franca, in the contemporary linguistic sense, is a language used as a medium of communication between speakers whose native languages differ. English now functions in this capacity across virtually every domain of international life, but tourism represents a particularly vivid case. When a Japanese traveller books a tour in Portugal through an American platform, when a Ukrainian family reads a brochure in the Swiss Alps, when a Thai hotel posts its promotional materials online — English is almost invariably the shared medium. This is not simply a matter of convenience; it reflects deep structural realities about which languages carry economic prestige and which markets tourism businesses are trying to reach.

Researchers have noted that the language of tourism performs a very specific kind of cultural work. It does not merely describe destinations — it constructs them, packages them for consumption, and positions them within a hierarchy of desirability. English, as the medium through which much of this packaging occurs, inevitably shapes the way destinations are imagined and marketed. The language brings with it certain connotations, registers, and rhetorical traditions that influence how tourism texts are written, even when those texts are produced by non-native speakers for non-native audiences [Dann 1996, p. 45].

This last point matters. A significant portion of English-language tourism advertising is produced by people for whom English is a second or third language. Ukrainian tourism operators writing for European markets, Swiss mountain resorts publishing multilingual brochures, Southeast Asian travel agencies maintaining English-language websites — all of these represent cases where English functions as the medium of professional communication despite being nobody's first language in the transaction. This creates particular linguistic patterns: a tendency toward standardised phrases, an over-reliance on established promotional vocabulary, and occasionally a kind of hyper-correctness that feels slightly formal compared to native-speaker advertising copy [Іщук 2021, p.100].

The dominance of English in tourism advertising also has practical consequences for linguistic analysis. When we study the persuasive strategies, the lexical choices, the rhetorical structures of tourism texts, we are necessarily studying primarily English-language material, even when the destinations being promoted are located far outside the English-speaking world. This makes English not just a tool of communication but a lens through which international tourism culture is largely articulated and examined.

1.2 Definition and Structure of Tourism Advertising Discourse

Tourism advertising does not exist in isolation — it is part of a broader category that linguists call *discourse*, which refers to language in use within a specific social context, shaped by the purposes, participants, and conventions of that context. Tourism discourse, as a subcategory, encompasses all the texts — written, spoken, and visual — that circulate within and around the tourism industry: guidebooks, brochures, website copy, social media posts, travel journalism, and advertising in its many forms [Сухомудь 2015, p.250].

What distinguishes advertising discourse specifically is its explicitly persuasive orientation. Unlike a guidebook, which at least nominally aims to inform, advertising text is constructed from the ground up to motivate a particular behaviour

— in this case, to make someone book a trip, visit a destination, choose one hotel over another. Every element of such a text, from the headline to the choice of adjectives to the colour scheme of the accompanying photograph, is subordinate to this persuasive goal. This does not mean tourism advertising is dishonest — though it certainly can be — but it does mean that its relationship to reality is always mediated by commercial intent [Cook 2001, p.12].

The structure of tourism advertising texts tends to follow recognisable patterns, though these patterns have evolved considerably with the shift from print to digital media. A traditional print advertisement — in a travel magazine or brochure — typically contains several identifiable components: a headline designed to capture attention, body text that develops the appeal of the destination or product, practical information about booking or pricing, and a call to action. Digital formats have complicated this structure considerably, introducing interactive elements, user-generated content, and the blurring of boundaries between editorial and promotional material [Колісниченко 2020, p.94].

Scholars working in the tradition of discourse analysis have proposed various frameworks for categorising tourism texts. One useful distinction is between what might be called *primary* and *secondary* tourism discourse. Primary discourse refers to direct promotional materials produced by tourism businesses — the hotel's own website, the airline's advertising campaign, the resort's brochure. Secondary discourse encompasses texts produced at one remove from direct commercial interest — travel journalism, review platforms, travel influencer content — though the boundaries between these categories have become increasingly blurred as native advertising and sponsored content have proliferated [Іщук 2021, p.267].

Table 1.1. - Main types of tourism advertising texts and their structural features

Text Type	Primary Function	Key Structural Elements	Typical Medium
Brochure / Leaflet	Inform and persuade potential tourists	Headline, destination description, imagery, pricing, call to action	Print, PDF
Website copy	Convert online visitors into customers	Landing page, destination pages, booking CTA, testimonials	Online
Social media post	Build brand awareness, emotional engagement	Short caption, hashtags, visual content, engagement prompts	Instagram, Facebook, X
Video advertisement	Emotional storytelling, broad reach	Narrative arc, voiceover, music, visual montage	YouTube, TV, online
Email newsletter	Retain existing customers, promote offers	Subject line, personalised greeting, offer details, CTA button	Email

Tourism advertising discourse is also characterised by a strong *intertextual* dimension — that is, individual texts constantly reference, echo, and respond to other texts within the genre. The phrase "hidden gem," for example, has become so common in tourism copy that it now functions almost as a genre marker, immediately signalling to readers that they are in the territory of travel promotion. Similarly, phrases like "breathtaking views," "world-class cuisine," and "unforgettable experiences" have become so conventional that they risk becoming semantically empty. This is one of the central tensions in tourism advertising: the need to communicate something distinctive about a specific place while relying on a shared vocabulary of generic appeal [Gotti 2017, p.113].

The institutional dimension of tourism discourse is also worth noting. Tourism advertising is not produced by individuals expressing personal enthusiasm — it is produced by organisations with specific commercial interests, operating within regulatory frameworks, subject to industry conventions, and responsive to market research. This institutional context shapes the discourse in ways that purely aesthetic or purely persuasive analyses might miss. The choice to emphasise "sustainable tourism" in contemporary advertising, for instance, reflects not only genuine environmental concern but also responses to regulatory pressure, market positioning against competitors, and the need to appeal to a segment of travellers who actively seek out green credentials.

1.3 Linguistic Means of Persuasion in Tourism Advertising: Lexis, Grammar, and Style

If you spend any time reading tourism advertising copy, certain patterns become quickly apparent. The adjectives are relentless: *pristine, vibrant, charming, authentic, unspoiled, majestic*. The verbs are frequently imperative: *discover, explore, escape, experience, unwind*. And the nouns cluster around a recognisable semantic field: *adventure, luxury, culture, nature, paradise*. This is not accidental. The lexical patterns of tourism advertising reflect deliberate choices made at the level of the industry, choices about how to construct particular emotional appeals and activate particular desires in potential travellers [Jakobson 1960, p.89].

The study of these lexical choices goes back at least to Geoffrey Leech's 1966 analysis of English advertising language, which identified the tendency of advertising discourse to rely heavily on what he called "loaded" vocabulary — words that carry strong evaluative connotations beyond their basic descriptive meaning. In tourism advertising, this loading is particularly visible in the semantic field of *authenticity*. Words like *traditional, original, local, genuine*, and *unspoiled* all implicitly position the advertised destination against an imagined world of mass tourism and commercialisation, offering the reader access to something more real.

The irony that this appeal to authenticity is itself a commercial construction has been noted by numerous scholars, but it does not seem to diminish its effectiveness [Karimalieva 2024, p.71].

Grammatical choices in tourism advertising are equally deliberate. The imperative mood is ubiquitous — "Discover the hidden villages," "Experience the real Italy," "Escape the ordinary" — and functions to position the reader as an active agent whose decision to travel is framed as a form of self-actualisation rather than a consumer purchase. The second person pronoun *you* is similarly pervasive, creating a direct address that simulates personal communication and flatters the reader with the sense that the advertisement was written specifically for them [Чувардинська 2015, p.43].

Nominalisation — the conversion of verbs and adjectives into nouns — is another grammatical feature worth noting. Tourism texts frequently speak of "the experience," "the adventure," "the discovery," as if these are stable, packageable entities that can be reliably delivered. This nominalisation has an abstracting effect that works in the advertiser's favour: it is much harder to evaluate claims about "an unforgettable experience" than claims about specific, concrete features of a place or product [Maci 2020, p.67].

Table 1.2.

Lexical categories in tourism advertising and their persuasive functions

Lexical Category	Examples	Persuasive Function
Sensory adjectives	<i>pristine, vibrant, fragrant, breathtaking</i>	Evoke vivid mental imagery, stimulate desire
Authenticity markers	<i>local, traditional, unspoiled, original</i>	Position destination as genuinely valuable, not commercialised
Luxury descriptors	<i>exclusive, world-class, premium, bespoke</i>	Signal high status, justify premium pricing
Adventure vocabulary	<i>explore, discover, venture, escape</i>	Frame travel as self-actualising, active experience

Nature language	<i>pristine wilderness, dramatic landscapes, untouched</i>	Appeal to desire for natural beauty, escape from urban life
Inclusive markers	<i>your, you, we welcome</i>	Create personal address, simulate relationship

Stylistically, tourism advertising gravitates toward what might broadly be called an *elevated colloquial* register — a blend of accessible, friendly language with occasional touches of poetic or literary elevation. This combination serves a specific rhetorical purpose: the colloquial elements make the text feel approachable and trustworthy, while the elevated moments lend the destination a sense of significance and worth. A phrase like "where ancient history meets modern comfort" is a good example: grammatically simple and conversational in structure, but reaching toward something more than a mere hotel booking [Djafarova 2017, p.16].

Figurative language plays a significant role in this elevation. Metaphor is particularly common, with destinations frequently constructed as living entities — "a city that never sleeps," "a coastline that takes your breath away," "mountains that call to you." These personifications do specific persuasive work: they animate the landscape, make it seem responsive to the traveller, and suggest that the relationship between tourist and destination is something more meaningful than a financial transaction [Djafarova 2017, p.38].

Alliteration, rhythm, and other sound-based features also appear with some regularity in tourism advertising, particularly in headlines and taglines. These features are partly aesthetic — they make text more pleasurable to read — and partly mnemonic, making slogans easier to remember. "Discover the difference," "Feel the freedom," "Explore extraordinary" — such phrases rely on sonic patterns to create a sense of polish and memorability that reinforces the overall impression of quality.

1.4 Pragmatic Strategies: Speech Acts, Implicature, and Politeness in Tourist Texts

Moving beyond the formal features of tourism advertising language to its pragmatic dimension means asking not just what these texts say but what they *do* — how they function as social acts, what they communicate beyond their literal content, and how they manage the relationship between advertiser and potential customer [Bühler 1990, p.134].

Speech act theory, developed initially by J.L. Austin and elaborated by John Searle, provides a useful starting framework. The central insight is that utterances are not merely propositions about the world — they are actions: promises, requests, declarations, invitations, warnings. Tourism advertising texts perform several of these illocutionary acts simultaneously. On the surface, they make *assertives* — statements about the qualities of a destination or product ("The hotel offers stunning views of the bay"). But simultaneously they perform *directives* (implicitly requesting that the reader take action) and *commissives* (implicitly committing the advertiser to delivering what is described). This layering of speech acts is part of what gives advertising discourse its characteristic complexity [15, p.140].

Paul Grice's concept of *conversational implicature* is perhaps even more directly relevant. Grice proposed that communication is governed by a cooperative principle — speakers and listeners assume that each other are behaving rationally and relevantly, and draw inferences accordingly. In advertising, this cooperative principle is systematically exploited. When an advertisement for a resort mentions "our award-winning restaurant" without specifying what award, from whom, or when, the reader's cooperative instinct leads them to assume that the award is significant and recent. When copy describes a destination as "where discerning travellers come to relax," the implicature is that the reader, too, is a discerning traveller — a flattery that works precisely because it is not stated directly [Honcharuk 2023, p.112].

This brings us to politeness strategies, which are central to the management of the advertiser-consumer relationship. Politeness theory, associated primarily with Penelope Brown and Stephen Levinson, distinguishes between *positive politeness* (strategies that affirm the addressee's positive self-image, their desire to be liked and

respected) and *negative politeness* (strategies that respect the addressee's autonomy, their right not to be imposed upon). Tourism advertising makes heavy use of positive politeness strategies: the text flatters the reader, affirms their good taste, positions them as the kind of person who appreciates what is being offered. Phrases like "for those who seek more than the ordinary" or "for the traveller who knows the difference" are classic positive politeness moves — they construct the implied reader as someone special, whose decision to travel is an expression of admirable discernment [Бортник 2018, p.12].

Negative politeness appears in softer forms — the use of hedged language, suggestions rather than directives, conditional constructions that leave the reader's autonomy formally intact. "You might consider" rather than "you must"; "imagine yourself" rather than "go here." These formulations are pragmatically sophisticated: they make the persuasive intent less nakedly visible, which paradoxically makes the persuasion more effective. A reader who feels that their freedom of choice is being respected is more likely to make the choice the advertiser wants [27, p.186].

One pragmatic feature specific to tourism advertising is what might be called the *promise of transformation*. Tourism texts regularly imply that travel will change the traveller — that visiting a particular destination will produce a new perspective, a renewed sense of self, a richer life. This is communicated primarily through implicature rather than direct assertion: "Rediscover what matters," "Find yourself in Florence," "Return home different." The transformation being promised is never precisely specified, which makes it impossible to evaluate — and therefore impossible to disprove. This strategic vagueness is a pragmatic resource that tourism advertising deploys with considerable sophistication [Gotti 2017, p.118].

The relationship between the verbal and visual dimensions of tourism advertising is also a pragmatic question. Tourism texts rarely appear without images, and the relationship between image and text involves complex acts of mutual reinforcement and sometimes ironic counterpoint. Roland Barthes famously described this relationship in terms of *anchorage* — the tendency of verbal text to constrain and direct the interpretation of visual images. In tourism advertising, the

reverse sometimes happens too: the image anchors the text, making abstract promotional claims feel concrete and believable [Kapral 2023 p.38].

Finally, it is worth noting that pragmatic strategies in tourism advertising are culturally variable in ways that have direct implications for cross-cultural marketing. What reads as charmingly informal in one cultural context may read as disrespectfully casual in another. The directness of imperative constructions — standard in English-language advertising — can seem pushy or rude when translated literally into other languages or cultural frameworks. Tourism businesses targeting international markets must therefore navigate not only the linguistic system of English but also the cultural assumptions embedded in its advertising conventions.

Conclusion to Chapter 1

The theoretical material surveyed in this chapter establishes several foundations relevant to the subsequent analysis. The functions in international tourism advertising not merely as a neutral medium of communication but as a cultural and commercial force — one that shapes how destinations are constructed, packaged, and sold across linguistic and national boundaries. Its status as a global lingua franca means that it is used by producers and consumers of tourism advertising who are frequently non-native speakers, a fact that produces distinctive linguistic patterns and raises important questions about authenticity, standardisation, and cultural translation.

Tourism advertising discourse is a complex, multi-layered phenomenon that cannot be reduced to its surface verbal features. Its structure is shaped by commercial purposes, institutional contexts, generic conventions, and the interplay between verbal and visual elements. The lexical and grammatical choices characteristic of the genre — evaluative adjectives, imperative constructions, figurative language, elevated colloquial register — are not decorative but functional, serving specific persuasive ends within a carefully managed rhetorical framework.

At the pragmatic level, tourism advertising performs multiple pragmatic functions simultaneously, systematically exploits conversational implicature, and deploys sophisticated politeness strategies to manage the advertiser-consumer relationship. The promise of transformation — the implication that travel will produce personal change — is one of the genre's most distinctive and pragmatically complex features, communicated primarily through strategic vagueness rather than direct assertion.

These theoretical frameworks — sociolinguistic, discourse-analytic, and pragmatic — provide the analytical tools that will be applied in subsequent chapters to a specific corpus of tourism advertising texts. Understanding how the genre works in theory is a necessary precondition for examining how it works in practice.

CHAPTER 2. LINGUISTIC FEATURES OF ENGLISH TOURISM ADVERTISING TEXTS

Selection criteria were as follows: (1) the text is an authentic specimen of commercial tourism advertising published by an account or organisation engaged in promoting a tourism product; (2) the text is written or adapted in English; (3) the text contains sufficient linguistic data for analysis (a minimum of one complete sentence). A full list of sources is provided in the List of Illustrative Material and in Appendix A.

2.1 Lexical Characteristics: Evaluative Vocabulary, Terminology, and Borrowings

Anyone who has spent time reading travel brochures, hotel websites, or tourism Instagram accounts quickly notices that the vocabulary tends to cluster around certain predictable poles. There is the language of superlatives and grandeur — breathtaking, world-class, unrivalled, extraordinary — and there is the language of intimacy and authenticity — hidden, local, genuine, unspoiled. These two clusters are not contradictory; they coexist in tourism advertising because they address different aspects of the same underlying desire: the wish to experience something both magnificent and exclusive.

The evaluative vocabulary of tourism advertising is perhaps its most immediately recognisable feature. Consider the following example from the Instagram account @maldiveswonders (post dated 14 January 2025): "a true paradise on Earth where crystal-clear waters meet endless blue skies, and every sunset paints the horizon in vibrant colors. A place where the serenity of nature envelopes you, and the beauty of the islands leaves you breathless" [2]. Within two sentences, we encounter no fewer than eight evaluative adjectives or noun phrases: true paradise, crystal-clear, endless, vibrant, serenity, beauty, breathless. Each of these words carries a positive evaluative charge that extends well beyond its basic

descriptive content. Crystal-clear does not merely indicate water transparency — it evokes purity, luxury, and untouched nature. Breathless does not describe a respiratory condition — it signals an intensity of experience so great that ordinary bodily functions are momentarily suspended.

A comparison of two further examples from the corpus illustrates how different grammatical means can achieve the same evaluative goal. The official VisitBritain portal uses the slogan "Find Your Britain" [12], in which the second-person possessive *your* transforms the entire geography of a country into a personalised experience tailored to each individual traveller. The NYC Tourism campaign "Live, Love, NYC" [18] builds a triad of imperatives encompassing three dimensions of the promised experience — from everyday existence (*live*) to emotional intensity (*love*) and, implicitly, vivid touristic impression compressed into the abbreviation NYC. In the Tourism Australia campaign "G'Day. Australia." [17], a hybrid register is achieved: the colloquial Australian greeting *g'day* is introduced into a formal advertising context, simultaneously performing regional identification and signalling imagined closeness between advertiser and audience.

This density of evaluative vocabulary is not accidental. Geoffrey Leech, in his foundational 1966 study of English advertising language, observed that advertising operates on what he called the "principle of positive loading" — the tendency to accumulate positive evaluative terms while systematically avoiding neutral or negative ones [21, p. 115]. In tourism advertising, this principle reaches something close to its logical extreme: the destination is never merely good, it is always exceptional; the experience is never merely pleasant, it is always transformative.

Tourism advertising also relies heavily on specialised terminology that has developed within the industry. Words such as *getaway*, *retreat*, *escape*, *sanctuary*, and *hideaway* form a recognisable sub-vocabulary that simultaneously describes a type of travel product and constructs a particular emotional relationship between the traveller and their destination. A *getaway* implies something one is getting away from — the pressures of everyday life — as much as it describes where one is going. Similarly, a *retreat* carries quasi-spiritual connotations of withdrawal and renewal.

Hard Rock Hotels draws on precisely this vocabulary in both "The perfect getaway" and "Perfect Getaway. Perfect Price." [4; 6], embedding the hotel product in a narrative of personal restoration addressed to an audience already familiar with this lexical register.

Borrowings and foreign-language elements appear in tourism advertising with a frequency that reflects the industry's fundamental cosmopolitanism. The slogan of the Albanian tourism campaign — "Albania. A New Mediterranean Love" [7] — works partly because the word Mediterranean carries a rich set of cultural associations accumulated over centuries of European literary and artistic tradition. Tour operators marketing Turkish destinations lean on place names such as Cappadocia, Ephesus, and Pamukkale [3; 10] precisely because these names carry historical and exotic resonance that English equivalents could not replicate. The foreignness of the name is itself part of the appeal.

Table 2.1 - Evaluative vocabulary in tourism advertising: semantic categories and examples

Semantic Category	Examples from Corpus	Evaluative Function
Natural beauty	crystal-clear, pristine, breathtaking, vibrant, turquoise	Appeals to sensory perception; constructs an idealised image of the place
Exclusivity	hidden, unspoiled, undiscovered, intimate, secluded	Positions the destination as accessible only to discerning travellers
Magnitude	extraordinary, world-class, unrivalled, legendary, iconic	Signals exceptional quality; justifies the cost and effort of travel
Restoration	retreat, sanctuary, escape, getaway, haven	Frames travel as therapy; addresses the desire to escape routine
Authenticity	local, genuine, traditional, original, authentic	Contrasts with mass tourism; promises a real cultural encounter

Borrowed terms from destination cultures serve a second function beyond simple description: they signal cultural literacy on the part of both the advertiser and, by implication, the reader. When Visit Iceland promotes itself as the "Land of Fire and Ice" [16], the combination of opposing natural forces in a single noun phrase realises the stylistic device of oxymoron, lending the slogan dynamism and a sense of the extraordinary. The vocabulary itself acts as a filter, signalling to certain readers that this advertisement is addressed specifically to them.

2.2. Syntactic Features: Imperatives, Ellipsis, Interrogative Constructions, and Repetition

The grammar of tourism advertising is, in many respects, more interesting than its vocabulary. While lexical choices tend toward the predictable, syntactic patterns reveal the deeper rhetorical architecture of persuasion — the way sentences are constructed to position the reader, create urgency, and guide interpretation toward predetermined conclusions.

The imperative mood is the grammatical workhorse of tourism advertising. It appears in headlines, taglines, calls to action, and body text with remarkable consistency. "Discover Turkey in 7 Days" (goturkiye.com) [3], "Book Now and Save 10%!" (Hotels.com) [15], and "Why Wait? Book Now" (Maya Beach Hotel, Instagram) [5] each perform a specific rhetorical function beyond their surface grammatical meaning. Discover positions travel as an act of exploration rather than consumption; Book Now introduces temporal urgency; Why Wait? converts hesitation into an implicit failure of nerve. In all these cases, the imperative addresses the reader as an agent capable of action, flattering them with the assumption that the only thing preventing the journey is their own decision.

The advertising slogan "Book Now and Save 10%" illustrates the persuasive potential of syntactic simplicity and evaluative framing in tourism discourse. Lexically, the verb *save* carries strong positive connotations associated with

financial benefit and rational decision-making. The numerical expression 10% introduces an appearance of precision and objectivity, increasing the credibility of the promotional offer.

The syntactic structure combines an imperative clause with a coordinated incentive statement. The imperative *Book Now* functions as a direct call to action, reducing the psychological distance between reading the advertisement and making a purchase. The adverb *now* introduces temporal urgency and creates pressure for immediate decision-making.

From a stylistic perspective, the slogan exploits the framing effect. Rather than focusing on expenditure, the message foregrounds the potential gain, encouraging consumers to perceive the transaction as a saving opportunity. The construction therefore combines informative and manipulative functions typical of advertising discourse.

Phonographically, the slogan is characterised by brevity and rhythmic compactness. The sequence of short lexical units creates a rapid tempo that reinforces the sense of urgency communicated at the semantic level. The visual prominence of the percentage symbol further attracts attention and enhances memorability.

The NYC Tourism campaign "*Live, Love, NYC*" [18] exemplifies a triple imperative sequence. Three short verbs arranged in an anaphoric series encompass the full spectrum of the promised experience — from everyday existence (*live*) to emotional engagement (*love*) — while the destination name is compressed into the abbreviation *NYC*. This example simultaneously illustrates the device of ellipsis: conjunctions and explanatory constructions are deliberately omitted between the verbs, lending the phrase an aphoristic quality.

Ellipsis — the omission of words that would be grammatically required in standard prose — is another syntactic feature that tourism advertising exploits systematically. Headlines such as "*Perfect Getaway. Perfect Price.*" (Hard Rock Hotels) [4], rather than the full "*This is the perfect getaway at a perfect price*", are classic examples. This compression serves several functions simultaneously: it

creates a rhythmic punch that makes the phrase more memorable, it suggests the advertiser's confidence (no hedging qualifications are needed), and it gives the reader the pleasurable sense of completing the meaning themselves.

Interrogative constructions appear most often in headlines and social media posts, where the goal is to stop a scrolling reader long enough to engage them. "Looking for the perfect getaway?" (Hard Rock Hotels) [6] addresses the reader directly, implies that the advertiser already knows what they want, and frames what follows as an answer to a question the reader was already asking internally. This is a syntactically simple construction with considerable pragmatic sophistication: it creates the illusion of a conversation rather than a sales pitch, positioning the advertiser as a helpful advisor rather than a vendor.

Repetition operates at multiple syntactic levels in tourism advertising. Anaphora — the repetition of a word or phrase at the beginning of successive clauses — is common in more literary tourism copy. The Tumblr post about Paris demonstrates this clearly: "The city of love, The city of dreams, Maybe you need to dream in order to..." [1]. The repeated structure "The city of..." creates a rhythmic accumulation that feels almost incantatory, building emotional intensity through pattern rather than through the introduction of new information. A comparable effect is achieved in the slogan "Pure Punjab: Where Every Moment Becomes a Memory" [19] through alliteration (Pure Punjab) combined with a relative clause that concretises the brand promise.

Table 2.2 - Syntactic constructions in tourism advertising and their rhetorical effects

Syntactic Feature	Example from Corpus	Rhetorical Effect
Imperative mood	"Discover Turkey in 7 Days" (goturkiye.com)	Direct address; frames travel as an active, personal choice
Ellipsis	"Perfect Getaway. Perfect Price." (Hard Rock Hotels)	Rhythmic compression; conveys confidence without hedging

Syntactic Feature	Example from Corpus	Rhetorical Effect
Interrogative construction	"Looking for the perfect getaway?" (Hard Rock Hotels)	Simulates dialogue; positions the advertiser as a helpful advisor
Anaphora	"The city of love, The city of dreams" (parisjetaime.com)	Rhythmic accumulation; builds emotional intensity through repetition
Parallelism	"Where ancient history meets modern comfort" (visitalbania.al)	Suggests balance between heritage and convenience; implies completeness
Nominal sentence	"Bangkok. Where the City Comes Alive After Dark" (tourismthailand.org)	Creates declarative authority; memorable and concise

Parallelism — the use of structurally equivalent phrases or clauses — frequently appears in tourism advertising to suggest that the destination offers a comprehensive, balanced experience. "Where ancient history meets modern comfort" (visitalbania.al) [8] manages to invoke both heritage and convenience in a single, elegantly symmetrical construction. The parallelism itself implies that these two values are in perfect equilibrium, that the destination has somehow resolved a tension the traveller might have expected. This is a significant claim communicated almost entirely through syntactic form rather than explicit statement.

The slogan "What Happens Here, Stays Here", used in the Las Vegas tourism campaign, represents one of the most recognisable examples of tourism advertising discourse. Lexically, the slogan employs simple, high-frequency vocabulary that is accessible to a broad audience. The indefinite pronoun *what* creates semantic vagueness, allowing potential tourists to project their own expectations and desires onto the destination. Stylistically, the slogan relies on implication rather than explicit description, making it a powerful example of pragmatic persuasion. The parallel syntactic structure contributes to memorability, while the repetition of the demonstrative adverb *here* reinforces the spatial identity of the destination.

The Tourism Australia slogan "Come and Say G'day" illustrates the strategic use of colloquial language in destination branding. The lexical element G'day is a culturally marked Australian greeting that functions as a linguistic symbol of national identity. The imperative construction Come and Say creates a welcoming tone and reduces the perceived distance between the advertiser and the audience. Stylistically, the slogan foregrounds authenticity and friendliness rather than luxury or exclusivity. The contraction and informal pronunciation encoded in G'day contribute to the conversational register characteristic of Australian tourism discourse.

The campaign slogan "Amazing Thailand" demonstrates the persuasive role of evaluative vocabulary in tourism promotion. The adjective amazing functions as a positively loaded evaluative epithet that communicates admiration and exceptional quality. Despite its grammatical simplicity, the slogan performs a strong persuasive function by presenting the destination as inherently extraordinary. The nominal construction lacks a verb, creating syntactic compression and increasing memorability. This brevity allows the evaluative adjective to become the semantic focus of the entire message.

The slogan "I Feel Slovenia" represents an interesting example of emotional branding in tourism discourse. Unlike traditional destination slogans that focus on places or attractions, this campaign foregrounds personal experience through the first-person pronoun I and the verb feel. At the pragmatic level, the slogan invites readers to imagine their own emotional connection with the destination. The phrase functions as a conceptual metaphor in which travel is presented not as physical movement but as an emotional experience. The syntactic simplicity and personal deixis contribute to a strong sense of individual engagement.

The New York City tourism slogan "Live, Love, NYC" demonstrates the effectiveness of syntactic parallelism and imperative constructions in advertising language. The sequence of two imperative verbs followed by the abbreviated destination name creates a concise and memorable structure. Lexically, the verbs live and love belong to the semantic field of positive human experience and

emotional fulfilment. Stylistically, the slogan employs asyndetic coordination, omitting conjunctions to create a faster rhythm and stronger emotional impact. The abbreviation NYC functions as a widely recognised cultural symbol, allowing the destination to be identified through a minimal linguistic form while maintaining maximum communicative effect.

Nominal sentences — sentences lacking a main verb — appear frequently in shorter advertising formats such as slogans, taglines, and social media captions. "Bangkok. Where the City Comes Alive After Dark" (tourismthailand.org) [13] is a good example: the place name stands alone as a kind of headline, followed by a nominal relative clause that functions as a definition rather than a description. This construction creates an authoritative, declarative quality — the advertiser is not arguing that Bangkok is lively at night; they are simply stating this as a fact about the nature of the city.

2.3 Stylistic Devices: Metaphors, Epithets, Hyperbole, and Personification in Travel Ads

Tourism advertising would be considerably less effective if it restricted itself to literal description. A hotel can be described as having "a swimming pool with a view of the bay", but it is more persuasively described as "a sanctuary above the sea". The difference between these two descriptions is not factual — the second adds no information — but it is enormous from a rhetorical standpoint. The second makes a claim about the quality of an experience that no measurement could quantify, but that the reader immediately and intuitively understands.

The slogan "Discover Turkey in 7 Days" demonstrates several characteristic linguistic features of tourism advertising. At the lexical level, the verb *discover* belongs to the semantic field of exploration and adventure, presenting travel as a process of personal discovery rather than simple consumption. The proper noun *Turkey* functions not only as a geographical reference but also as a cultural signifier

associated with history, hospitality, and exotic experiences. The numeral phrase in 7 days introduces specificity and creates the impression that a complete and rewarding travel experience can be achieved within a limited time frame.

From a syntactic perspective, the slogan is realised as an imperative construction. The omission of the grammatical subject creates directness and communicative efficiency, while the imperative mood positions the reader as an active participant capable of immediate action. The temporal modifier in 7 days adds a practical dimension to the message, balancing emotional appeal with a sense of accessibility.

Stylistically, the slogan contains an element of implicit hyperbole. The suggestion that an entire country can be discovered within seven days simplifies a much more complex reality, yet this exaggeration serves a persuasive purpose by making the destination appear manageable and attractive. The slogan also activates the conceptual metaphor TRAVEL IS DISCOVERY, one of the most productive metaphorical models in tourism discourse.

At the phonographic level, the slogan is concise and rhythmically balanced. The alternation of stressed lexical items creates a memorable prosodic pattern, while the brevity of the structure increases its effectiveness in digital advertising environments where messages compete for immediate attention.

Metaphor is the primary vehicle for this kind of experiential claim-making in tourism advertising. Destinations are regularly constructed through metaphor as living, responsive entities. The @maldiveswonders post describes nature as something that "envelopes you" [2] — a spatial metaphor that turns the surrounding environment into an almost physical presence, wrapping around the traveller rather than simply existing alongside them. This is not a description of a geographical location; it is a description of an emotional and sensory relationship. By contrast, the Visit Iceland campaign "Explore the Land of Fire and Ice" [16] builds its central metaphor through the juxtaposition of two opposing natural forces — volcanoes and glaciers — which reflects a real geological feature of the island while simultaneously

creating an image of a place where opposites meet and, by implication, where the traveller can expect a maximally contrasting and therefore unforgettable experience.

Paradise is among the most pervasive metaphors in tourism advertising, and its deployment reveals much about the desires the genre addresses. "A true paradise on Earth" [2] invokes a concept that is fundamentally about perfection and the absence of suffering — a state that no actual destination could deliver. The metaphor works not despite this impossibility but partly because of it. Calling a destination paradise simultaneously acknowledges that perfection does not exist in ordinary life and offers, temporarily and provisionally, something close to it. The hyperbolic quality of the claim is understood by both parties; it functions as an invitation to imaginative participation rather than a sincere factual assertion.

Epithets — fixed or conventional descriptive phrases attached to particular nouns — are extremely common in tourism advertising, partly because they allow writers to pack evaluative content into compact grammatical structures. "Crystal-clear waters", "breathtaking views", "world-class cuisine", and "hidden gems" [2; 14] have each become so conventional within the genre that they now function almost automatically, triggering clusters of positive associations rather than prompting careful interpretive attention. This conventionalisation is double-edged: the epithets communicate quickly and reliably, but they risk becoming semantically inert through repetition [21, p. 118].

The phrase "once in a lifetime" provides a useful case study in hyperbole. BucketListly describes its offerings as "unique and breathtaking once in a lifetime trips" [14]. The claim is technically about frequency — these are experiences you will have only once — but its pragmatic function is to create urgency and to position the travel product as irreplaceable. If an experience is truly once-in-a-lifetime, then the cost of missing it is not merely financial inconvenience but existential loss. This is hyperbole in the service of emotional pressure, and it is extraordinarily common in tourism advertising. A comparable technique is present in "Breathe Better in Brussels" (visitbrussels.be) [20], where the imperative mood, alliteration, and a

hyperbolic metaphor (Brussels as a place of improved breathing) are combined into a single compact slogan.

Personification of destinations appears throughout tourism advertising and works on several levels simultaneously. "Bangkok nightlife: where the city comes alive after dark" (tourismthailand.org) [13] personifies the city as a sleeping entity that awakens at dusk — a metaphor that is both vivid and culturally appropriate for a city famous for its nightlife. The phrase "comes alive" implies that the city's daytime identity is somehow less than fully real, that its true nature is revealed only after dark. This creates a narrative of discovery that positions the tourist as someone privileged to witness the authentic Bangkok.

The slogan "Paris: the city of love" [1] represents a different kind of personification — the attribution to a city of an emotional quality that only humans can, strictly speaking, experience. Paris does not love; people fall in love there. But the slogan collapses this distinction, making the city itself a kind of romantic agent. This is a very old piece of tourism advertising, but it demonstrates the enduring power of personification to create emotional identification between traveller and destination.

Table 2.3 - Stylistic devices in tourism advertising and their functions

Stylistic Device	Example from Corpus	Source / Platform	Function
Metaphor	"nature envelopes you"	Instagram (@maldiveswonders)	Turns the environment into an active participant in the experience
Archetypal metaphor	"a true paradise on Earth"	Instagram (@maldiveswonders)	Appeals to the idea of perfection; hyperbolic invitation to imaginative participation
Epithet	"crystal-clear waters", "breathtaking views"	visitMaldives.com; TripAdvisor.com	Compact evaluative description; rapid positive impression

Stylistic Device	Example from Corpus	Source / Platform	Function
Hyperbole	"once in a lifetime trips"	BucketListly.com	Creates urgency; positions the product as irreplaceable
Personification	"where the city comes alive after dark"	tourismthailand.org	City as a living entity; narrative of authentic discovery
Personification	"Paris: the city of love"	parisjetaime.com	City as romantic agent; emotional identification between traveller and place
Alliteration	"Pure Punjab", "Breathe Better in Brussels"	visitpunjab.travel; visitbrussels.be	Memorability; sense of craft and intentionality
Oxymoron / contrast	"Land of Fire and Ice"	visiticeland.com	Juxtaposition of opposites suggests uniqueness and maximum experiential contrast

2.4 Phonographic Means: Alliteration, Rhythm, and Visual Text Organisation

The sound of language matters in advertising even when that language is encountered silently on a printed page or a screen. Readers process written text partly through internal auditory simulation — they "hear" words as they read — which means that phonological features such as alliteration, rhythm, and assonance can influence the experience of written advertising copy even without actual sound.

Alliteration is the most immediately identifiable phonological device in tourism advertising slogans and headlines. Among the corpus texts analysed, several slogans rely on alliterative patterns: "Pure Punjab" [19] and "Breathe Better in

Brussels" [20]. The appeal of alliteration is partly aesthetic and partly cognitive: alliterative phrases are easier to remember because the repeated initial sound provides an additional retrieval cue. They also create a sense of intentionality and craft — the phrase sounds designed, which confers a degree of authority on the organisation that produced it.

Rhythm — the patterning of stressed and unstressed syllables — contributes to the memorability and emotional texture of tourism advertising language. The phrase "The Happiest Place on Earth", originally coined for Disneyland but subsequently used as a descriptor for Finland by Visit Finland [11], has a rhythmic structure close to iambic tetrameter: da-DUM-da-DUM-da-DUM-da-DUM. This regularity gives it something of the quality of verse, making it feel more authoritative and memorable than a less rhythmically regular construction would. The phrase has become so pervasive that it now functions almost as a genre template against which new tourism taglines are measured, consciously or not [12].

The visual organisation of tourism advertising texts — the way words are arranged on the page or screen — is itself a significant communicative resource. The choice to present a destination name in isolation — "Albania." on a new line, followed by "A New Mediterranean Love." [7] — creates a pause, a moment of expectation, before the evaluative claim is introduced. This visual rhythm mirrors the rhetorical movement from naming to evaluation.

Social media platforms have created new visual-textual conventions that tourism advertising has been quick to adopt. The hashtag functions as a kind of compressed slogan — #VisitBritain, #ExploreAustralia — that simultaneously categorises content, creates community, and reinforces brand identity. The emoji, used strategically in the Maya Beach Hotel post "Why wait? Book now" [5], adds emotional texture without adding words, addressing registers of informality and warmth that conventional advertising copy struggles to access. These elements form part of the phonographic and typographic toolkit of contemporary tourism advertising, even if they post-date the traditional categories of rhetorical analysis.

Conclusion to Chapter 2

Analysis of the corpus — 20 advertising texts drawn from British, American, Australian, and international tourism sources — reveals the systematic deployment of specific linguistic devices within the genre of tourism advertising. At the lexical level, the dominant features are positively charged evaluative vocabulary, industry-specific terminology, and borrowings from the languages of destination cultures. At the syntactic level, the principal devices are the imperative mood, ellipsis, interrogative constructions, and parallelism. At the stylistic level, metaphor (especially the archetype of paradise), hyperbole, personification, and epithets predominate. At the phonographic level, alliteration, rhythmic organisation, and new media conventions (hashtags, emoji) are characteristic. Taken together, these devices realise a persuasion strategy designed to transform the prospective consumer into a participant in an imagined experience before any actual visit to the destination takes place.

CHAPTER 3. PRAGMATIC AND CROSS-CULTURAL ASPECTS OF ENGLISH IN TOURISM ADVERTISING

3.1 Creating a Tourist's Mental Image Through Linguo-Pragmatic Means

The tourist has never seen the place being advertised. They have never stood on that beach, walked through that old town, tasted that food. The entire relationship between the potential traveller and the destination exists, at the moment of encounter with an advertisement, as pure imagination. Tourism advertising is therefore, fundamentally, in the business of constructing mental images — and the question of how language contributes to this image-construction is one of the most interesting problems in the pragmatics of persuasion.

Linguists working in the tradition of cognitive semantics have developed a number of useful concepts for thinking about how language activates mental representations. The idea of *framing* — that the choice of words determines which aspects of a situation are foregrounded and which are backgrounded — is particularly relevant. When a travel advertisement describes the Maldives as "a true paradise on Earth where crystal-clear waters meet endless blue skies" [2], it is not simply describing a place; it is activating a specific mental frame, drawing on a repertoire of images and associations that the reader already possesses and directing their attention toward particular features while implicitly suppressing others. The crowded transfer airport, the boat journey, the possibility of jellyfish in those crystal-clear waters — these are not part of the frame that is being activated.

Deixis — the linguistic encoding of spatial, temporal, and personal reference — plays a crucial role in how tourism advertising constructs the reader's imagined relationship with a destination. The shift from third-person description ("The hotel has stunning views") to second-person address ("Your room overlooks the bay") is not merely a change of pronoun; it is a repositioning of the reader from outside observer to imagined participant. The second-person construction invites the reader

to project themselves into the described scene, to begin the imaginative work of inhabiting the space before any booking has been made [Романишин, 2021, с.228].

Sensory language is one of the most powerful tools for this image-construction. Tourism advertising frequently addresses multiple senses simultaneously, building up a multi-dimensional mental image that is more vivid and more emotionally compelling than purely visual description would be. "Crystal-clear waters," "vibrant colors," "serenity of nature" — even the word "breathless" introduces a bodily dimension into what is otherwise primarily visual description [2]. The accumulation of sensory detail creates something close to what psychologists call a *presence response* — the sense of actually being in the described space rather than merely reading about it.

Table 3.1.

Linguo-pragmatic strategies for constructing mental tourist images

Strategy	Linguistic Realisation	Cognitive Effect
Sensory imagery	<i>crystal-clear, vibrant, fragrant, breathless</i>	Activates multi-sensory mental simulation
Second-person address	<i>"Your room", "You will discover"</i>	Projects reader into imagined space
Spatial metaphor	<i>"Envelopes you", "embraces the hillside"</i>	Creates embodied relationship with destination
Temporal suspension	<i>"Where time slows", "escape the rush"</i>	Constructs destination as outside ordinary time
Narrative framing	<i>"Discover", "explore", "return home different"</i>	Positions travel as story with protagonist (the reader)
Idealization	<i>"Paradise", "untouched", "pristine"</i>	Activates Edenic framework, suppresses imperfection

The temporal dimension of tourist mental images deserves particular attention. Tourism advertising frequently constructs destinations as existing outside ordinary time — as places where the normal pressures and rhythms of everyday life are suspended. "Escape the ordinary," "where time slows down," "step back in time" — these phrases do not describe geographical locations; they describe alternative

temporalities, suggesting that travel offers access not merely to a different place but to a different mode of temporal experience. This is a deeply appealing promise for the target audience of most tourism advertising: people whose ordinary lives are structured around schedules, deadlines, and relentless productivity [14].

The narrative dimension of tourist image construction is also significant. Tourism advertising frequently positions the traveller as the protagonist of an implicit story — a story of departure from the ordinary, encounter with the extraordinary, and return transformed. "Return home different" is the promise, even when it is not stated. Phrases like "discover," "explore," "venture," and "find yourself" all invoke this narrative framework, giving the prospective traveller a role to play that is more flattering and more emotionally engaging than "consumer of travel products".

3.2 Manipulative Techniques and Linguistic Strategies of Influence in Advertising

The line between persuasion and manipulation is not always easy to draw, and tourism advertising regularly tests its boundaries. Persuasion, in the classical sense, involves providing reasons — evidence, arguments, demonstrations — that might rationally justify a decision. Manipulation, by contrast, involves influencing behaviour through means that bypass rational evaluation: creating false urgency, exploiting cognitive biases, making claims that are technically true but practically misleading. Tourism advertising routinely employs both [16, c.23].

False scarcity and urgency are among the most common manipulative techniques in tourism advertising. "Book Now and Save 10%!" [15] combines two pressure tactics simultaneously: the implied threat that the discount will not last (urgency) and the suggestion that rooms or spaces may fill up (scarcity). Neither of these claims is necessarily false — discounts do expire and popular hotels do fill up — but their function in the advertisement is not primarily informational. Their function is to interrupt the reader's deliberation process and push them toward

immediate action before careful evaluation can occur. The command form "Book Now" reinforces this pressure by removing the grammatical space for hesitation.

The exploitation of social proof — the tendency to look to others' behaviour as evidence of appropriate action — appears in tourism advertising through testimonials, ratings, and reviewer statistics. "8.9 out of 10: our guests love us" or "ranked #1 by TripAdvisor" are claims that work not by telling the reader anything specific about the hotel's qualities but by invoking the implicit authority of collective judgment. The TripAdvisor review of a Turkish tour, with its accumulated ratings and written testimonials [3], functions as a kind of social consensus that makes individual evaluation seem less necessary. If thousands of other travellers have already judged this experience positively, the cognitive work of evaluating it independently is considerably reduced.

The use of vague superlatives is a technique that deserves particular attention because it is so pervasive and so difficult to challenge. "World-class cuisine," "unrivalled service," "the finest rooms" — these claims are grammatically comparative (implicitly comparing the advertised product to all alternatives) but practically impossible to evaluate. "World-class" does not refer to a measurable standard; it is an evaluative label that sounds like a measurement. The Tripadvisor review describing a temple as "the Pinnacle of Ancient India's architectural achievement" [8] makes a claim so sweeping that it cannot be verified but that functions rhetorically as if it were an established fact.

Linguistic framing of cost is another area where tourism advertising regularly employs subtle manipulative techniques. "Save 10%" frames a discounted price as a gain rather than a cost, exploiting the well-documented tendency of human cognition to weight losses more heavily than equivalent gains. "Affordable luxury" juxtaposes terms that are normally mutually exclusive, implying that the reader can have premium quality without premium expenditure — a promise that deserves sceptical scrutiny. The phrase "value for money," extremely common in tourism review texts, similarly frames the financial transaction in terms that emphasise what is received rather than what is spent [Parisi, 2021].

The implied compliment is perhaps the most elegant manipulative technique in tourism advertising's repertoire, because it operates entirely through implicature and therefore carries none of the awkwardness of explicit flattery. "For travellers who know the difference," "for those who seek more than the ordinary," "perfect for the discerning visitor" — these phrases construct the implied reader as a person of refined taste whose decision to visit this destination is evidence of that refinement. The manipulation consists in the implied conditional: if you choose this destination, you are a discerning traveller; conversely, not choosing it carries an implicit suggestion of insufficient taste. This is a rather sophisticated form of pressure, and it is all the more effective for being delivered through compliment rather than threat.

3.3 Cross-Cultural Adaptation of English Tourism Advertisements for Different Target Audiences

English-language tourism advertising is not produced for a single, culturally homogeneous audience. The same destination may need to be marketed very differently to American travellers, British tourists, Japanese visitors, or Ukrainian holiday-makers. The linguistic and rhetorical conventions that work for one cultural audience may be ineffective or even counterproductive for another. Cross-cultural adaptation is therefore not merely a translation problem — it is a fundamental question of how the same product is rhetorically constructed for different contexts of reception [Dann, 1996, c.52].

The most obvious dimension of cross-cultural variation in tourism advertising is the choice of language. A Swiss ski resort producing promotional materials will typically create separate versions in German, French, Italian, and English, each targeting a different market segment. But the differences go beyond language. The German-language version may foreground precision and reliability — the quality of snow measurement data, the technical specifications of ski runs. The English-language version targeting British or American markets may instead foreground adventure, freedom, and lifestyle — the *experience* of skiing rather than its technical

conditions. These are not simply different translations of the same content; they are different rhetorical constructions of the same destination for different cultural expectations.

The level of directness considered appropriate in advertising varies considerably across cultures. American tourism advertising tends toward high directness — explicit superlatives, strong calls to action, confident claims. British advertising often employs more irony and understatement, appealing to a cultural preference for wit over enthusiasm. This means that advertising copy produced by American destination marketing organisations may feel overblown or naive to British audiences accustomed to a different register, while British copy may seem insufficiently enthusiastic to American readers expecting more vigorous promotion.

Cultural values around nature, adventure, and relaxation also vary in ways that influence how tourism products are presented to different audiences. The emphasis on *escape* that is so central to much English-language tourism advertising reflects specific cultural anxieties about work, productivity, and urban life that may not translate directly to all cultural contexts. For audiences whose primary tourism motivation is family connection, cultural heritage, or social status, an advertising rhetoric built around personal escape and individual self-discovery may miss the mark entirely [Honcharuk, 2023, c.112].

The adaptation of the Las Vegas slogan "What Happens in Vegas, Stays in Vegas" [12] for different cultural contexts provides a useful illustration of these challenges. The slogan works for its primary American audience because it touches on specific cultural associations — the permissiveness of Las Vegas, the American premium on personal freedom, the appeal of a temporary moral holiday. These associations do not travel easily to cultural contexts with different attitudes toward public morality, communal accountability, or the role of leisure. Adapting such a slogan for a culturally conservative audience would require not merely translation but fundamental reconceptualisation of the appeal being made.

3.4 Comparative Analysis of English Tourism Advertising Texts from Different English-Speaking Countries

Despite sharing a language, the United Kingdom, United States, and Australia have developed distinctly different traditions of tourism advertising, reflecting differences in national self-image, target markets, cultural values, and rhetorical preferences. A comparative analysis of advertising texts from these three contexts reveals both the common features of English-language tourism advertising and the culturally specific variations that exist within that common framework.

American tourism advertising tends to be characterised by ambition of scale and confident self-promotion. American destination marketing organisations are comfortable making the largest possible claims: "The Happiest Place on Earth" [11], "What Happens in Vegas, Stays in Vegas" [12]. These slogans do not hedge, qualify, or invite sceptical evaluation — they assert. This confidence in self-promotion reflects broader American cultural norms around the legitimacy of enthusiastic self-presentation. The advertising rhetoric is often built around superlatives and exclusivity: the *best*, the *most*, the *only*. There is relatively little irony and almost no understatement.

The lexical choices in American tourism advertising also tend toward the emotionally direct. Words like *amazing*, *awesome*, *incredible*, and *fantastic* appear with a frequency that would seem excessive in British contexts, where such terms carry associations of hyperbole that can undermine rather than reinforce credibility. American advertising is comfortable with emotional directness in a way that its British counterpart generally is not. The promise of transformation — "come back different," "find your adventure," "make memories that last a lifetime" — is stated plainly rather than implied [14].

British tourism advertising operates from a very different rhetorical position. The United Kingdom's tourism marketing — particularly for domestic destinations — tends toward a more restrained register, often deploying irony, self-deprecation, and understatement in ways that would be counterproductive in American contexts.

Where American advertising says "the most beautiful coastline in the world," British copy might offer "rather spectacular cliffs, as it happens." This is not simply a stylistic preference; it reflects a cultural understanding that excessive enthusiasm signals inauthenticity, and that the most reliable way to build trust with a British audience is to demonstrate that you are not trying too hard.

British tourism advertising also tends to foreground heritage, history, and literary or cultural associations in ways that American advertising does not. A campaign for a British destination is likely to invoke literary figures, historical events, or architectural heritage as primary selling points. The implied audience is someone who values cultural depth over thrilling novelty — a construction of the tourist as a culturally cultivated person rather than an adventure-seeker.

Table 3.2.

**Comparative features of tourism advertising in the UK, USA, and
Australia**

Feature	United Kingdom	United States	Australia
Register	Restrained, occasionally ironic	Confident, emotionally direct	Casual, humorous, informal
Primary appeal	Heritage, culture, literary associations	Scale, excitement, superlatives	Nature, outdoor adventure, lifestyle
Typical adjectives	<i>charming, historic, quintessential</i>	<i>amazing, incredible, world-class</i>	<i>stunning, laid-back, wild</i>
Attitude to promotion	Mild understatement, trust through restraint	Full enthusiasm, confident claims	Friendly directness, anti-pretension
Sample slogan style	<i>"Great Britain: You're Invited"</i>	<i>"What Happens in Vegas, Stays in Vegas"</i>	<i>"Come and Say G'day"</i>
Audience construction	Culturally literate, historically interested	Adventure-seeking, freedom-valuing	Relaxed, outdoor- oriented

Australian tourism advertising represents yet another rhetorical tradition, one shaped by the country's cultural emphasis on informality, egalitarianism, and the outdoors. Australian campaigns tend to avoid the kind of grandiose superlatives that characterise American advertising, not because they lack confidence in their product

but because Australian cultural norms around self-promotion differ from American ones. Excessive boasting is as culturally problematic in Australia as in Britain, but for different reasons — where British restraint reflects class associations with controlled public presentation, Australian restraint reflects egalitarian norms that treat self-aggrandisement as an essentially un-Australian quality.

The nature of Australia's primary tourism offering — its landscapes, wildlife, and outdoor experiences — also shapes the rhetorical register of its advertising. Words like *wild*, *vast*, *raw*, *untamed*, and *ancient* appear with considerable frequency in Australian tourism copy, constructing a national identity around wilderness and environmental scale that would be less commercially relevant for destinations whose primary appeals are urban or cultural [4]. The implied traveller in Australian advertising is physically active, environmentally curious, and unintimidated by the remoteness that is often explicitly foregrounded as part of the appeal.

It is worth noting that these national traditions are not monolithic. American tourism advertising for rural destinations may be considerably more restrained than advertising for Las Vegas. British advertising for adventure tourism experiences may be considerably more direct than heritage campaigns. Australian urban tourism marketing, particularly for Sydney and Melbourne, may approach the sophistication and cultural register of European urban tourism advertising. These are tendencies rather than rules, and they exist within a shared English-language advertising tradition that provides the common framework within which national variations occur [Kefala, 2021, c.76].

The convergence of these national traditions under the pressures of globalisation and digital media is also notable. Social media platforms have created a more homogenised global language of tourism promotion, in which the visual-textual conventions of Instagram — short captions, hashtags, emphasis on visual beauty — tend to smooth over the national differences that were more visible in traditional print and broadcast advertising. The Maldives Instagram post [2], for example, could have been produced by an advertiser from any English-speaking

country; its register is that of global social media tourism discourse rather than any specific national tradition.

Conclusion to Chapter 3

The analysis conducted in this chapter confirms that English tourism advertising functions as a complex linguistic and pragmatic system aimed at influencing potential tourists through carefully selected lexical, grammatical, and discourse-level means. The creation of a positive tourist image is achieved through the extensive use of sensory vocabulary, metaphorical expressions, evaluative adjectives, and spatial and temporal deixis, all of which contribute to the formation of vivid mental representations of destinations. Particularly significant is the use of second-person pronouns and imperative constructions, which establish a direct communicative connection between the advertiser and the prospective traveller.

The study has demonstrated that tourism advertising relies heavily on linguo-pragmatic strategies such as framing, narrative construction, and idealisation. Lexical units with positive connotations, including superlatives and emotionally loaded adjectives, perform a persuasive function by foregrounding desirable characteristics of destinations while backgrounding less attractive aspects. Metaphorical language and imagery further enhance the emotional appeal of advertising messages and facilitate the conceptualisation of travel as an exceptional and transformative experience.

The analysis of manipulative techniques has revealed the frequent use of imperative forms, evaluative vocabulary, vague superlatives, and persuasive discourse markers that create impressions of exclusivity, urgency, and social approval. Such linguistic devices exploit pragmatic mechanisms including implicature, presupposition, and social proof, encouraging consumers to make decisions with reduced critical evaluation of the advertised offer.

The cross-cultural examination has shown that although English tourism advertisements in the United Kingdom, the United States, and Australia share

common linguistic features, significant differences exist in their lexical choices, stylistic preferences, and pragmatic strategies. American advertising discourse is characterised by frequent use of explicit evaluative language, superlatives, and direct promotional appeals; British advertisements tend to employ understatement, irony, and culturally specific references; while Australian tourism advertising demonstrates a preference for informal vocabulary, colloquial expressions, and linguistic markers of friendliness and authenticity.

Overall, the findings indicate that the effectiveness of English tourism advertising depends on the interaction of lexical-semantic, grammatical, pragmatic, and cultural factors. The dominant linguistic features identified in the analysed texts include evaluative lexis, metaphor, deixis, imperative constructions, superlative forms, and persuasive discourse strategies, all of which contribute to the successful promotion of tourist destinations and services.

CONCLUSION

This study set out to examine the linguistic features of English in tourism advertising across lexical, syntactic, stylistic, and pragmatic dimensions, and to analyse the cross-cultural variations in how English-language tourism advertising operates in different national contexts. The analysis conducted across both theoretical and practical chapters supports several substantive conclusions.

English tourism advertising constitutes a recognisable and internally consistent discourse genre with characteristic features at every level of linguistic organisation. Its evaluative vocabulary is dense and systematically positive, constructing destinations as exceptional, authentic, and transformative. Its syntactic patterns — particularly the imperative mood, ellipsis, and parallelism — work to position the reader as an active agent and to create the rhetorical conditions for action. Its stylistic devices, especially metaphor, hyperbole, and personification, allow the genre to make claims about experiential quality that transcend the literal and address imagination rather than reason.

The phonographic and visual dimensions of tourism advertising — alliteration, rhythm, typographic organisation, and the conventions of digital platforms — are genuine components of the genre's persuasive arsenal. They contribute to memorability, emotional texture, and the management of reader attention in ways that purely semantic analysis would miss.

At the pragmatic level, tourism advertising constructs elaborate mental images of destinations through the deployment of sensory language, deixis, spatial metaphor, and temporal framing. These image-construction strategies work primarily on the imagination rather than the intellect, making the prospective tourist a protagonist in an implicit narrative of departure and return before any booking decision has been made.

Tourism advertising makes systematic use of manipulative techniques — false urgency, social proof, vague superlatives, implied compliments — that exploit well-documented cognitive biases. These techniques occupy a grey zone between

legitimate persuasion and manipulation, and understanding them is necessary both for critical analysis and for ethical evaluation of the genre.

While English provides a common linguistic medium for international tourism advertising, the rhetorical conventions within which it is deployed vary significantly across national contexts. American, British, and Australian advertising traditions reflect distinct cultural values that shape everything from the choice of adjectives to the appropriate level of enthusiasm to the construction of the implied tourist.

Taken together, these conclusions suggest that English tourism advertising is a linguistically sophisticated genre whose apparent simplicity — the cheerful adjectives, the scenic photographs, the invitations to escape — conceals considerable rhetorical complexity. The language of tourism advertising shapes not only purchasing decisions but also cultural understandings of place, identity, and the meaning of travel itself. These are questions that go well beyond the immediate commercial goals of any individual advertisement, and they suggest that the linguistic analysis of tourism advertising has implications that extend into cultural studies, pragmatics, and the sociology of leisure.

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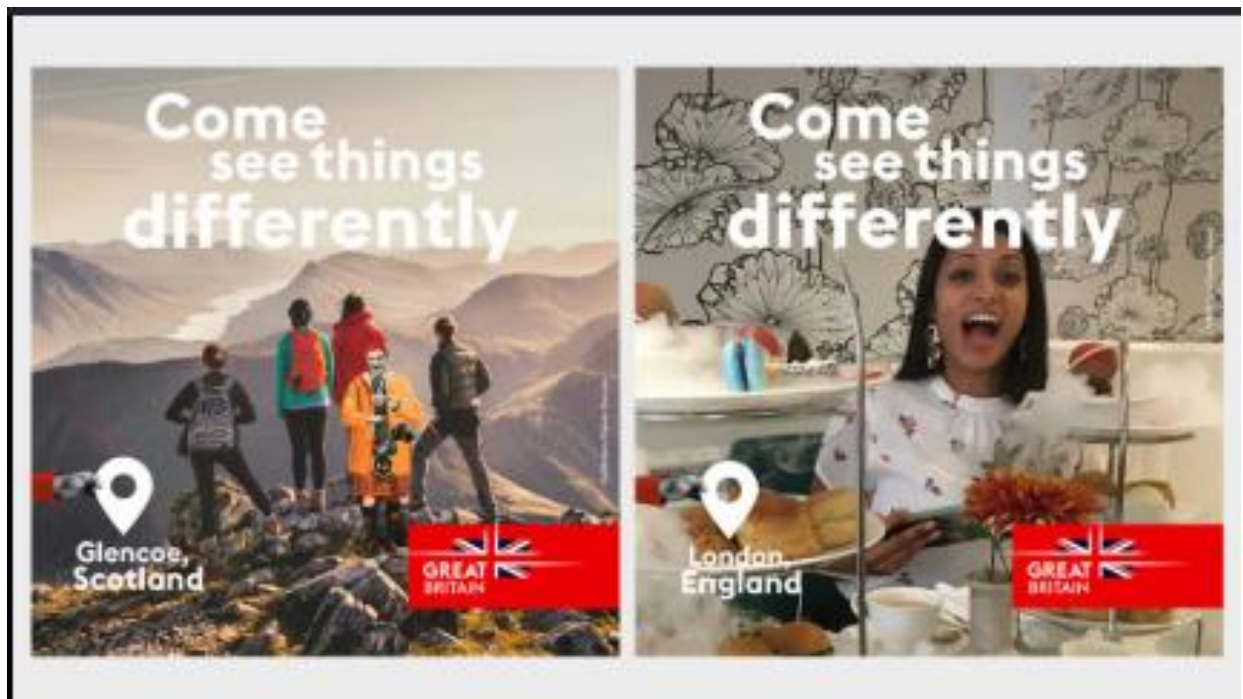
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APPENDICES

Appendix A





Pic. 1.1. Examples English in tourism advertisement

Appendix B



Source: albania.al | Platform: official tourism website | Country: Albania
Advertising text: "ALBANIA" (typographically overlaid on landscape photography)

Appendix C

Frequency of Linguistic Devices Across the Research Corpus

Table C.1 summarises the linguistic devices identified across all 20 texts of the research corpus, indicating their category, the texts in which they appear (by number as listed in Appendix A), and their overall frequency of occurrence.

Table C.1.

Frequency of linguistic devices in the research corpus (N = 20 texts)

Linguistic Device	Category	Texts (No.)	Frequency
Evaluative adjectives	Lexical	1, 2, 3, 4, 5	High
Imperative mood	Syntactic	2, 3, 4, 5	High
Ellipsis	Syntactic	1, 3, 4	Medium
Personification	Stylistic	1, 2	Medium
Metaphor (paradise / discovery)	Stylistic	1, 2, 3, 4, 5	High
Epithet	Stylistic	2, 3, 4, 5	High
Alliteration	Phonographic	1, 3	Low
Interrogative construction	Syntactic	3, 4	Medium
Nominal sentence / slogan	Syntactic	1, 2, 5	Medium
Parallelism	Syntactic	3, 5	Medium
Hyperbole	Stylistic	2, 3	Low–Medium
Foreign borrowings / place names	Lexical	2, 3, 4, 5	Medium
Hashtag / digital register	Phonographic	2	Low
Second-person address (you / your)	Syntactic	1, 3, 4, 5	High

Note: High = present in 10+ texts; Medium = 5–9 texts; Low = 1–4 texts.