

# **The Promotion of Tourism through Key Concepts and Specific Discourse**

Patricia Edwards and Alejandro Curado  
University of Extremadura  
Caceres, Spain

## **1. Introduction**

The discourse employed to communicate messages by the tourist industry worldwide is based on a series of domains, or ideological categories, which attempt to persuade potential customers into becoming actual clients by addressing their cultural needs and personal motivations for travel. The empirical research presented in this article is part of a much larger project on the topic of the language of tourism currently being developed in the English Language Department at the Faculty of Business and Tourism Studies of the University of Extremadura in Spain.

We have collected samplings of promotional material, and classified the examples into specific discourse domains used in the promotion of tourism as postulated by G. Dann, PhD, at the University of West Indies, Barbados. We then analyzed the messages which contain distinctive discourse features used in order to attract tourists towards the destinations marketed and examined the language used for transmission. The procedure for data collection was undertaken within the framework of contemporary tourism promotion models from various sources all over the world in order to establish a large international corpus (over 1200 samples). Not only is travel advertising included in the database, but so is the general and specialized press in this area, literature which encompasses both fiction and non-fiction on the topic, information technology (IT) resources like websites and CD-Rom, audio – visual productions such as TV, radio and video, and additional types of realia (complimentary materials like maps, clothing and other give aways), all of which may be considered promotional for tourism purposes in the broadest sense of the word.

The methodology followed is based on the identification of specific discourse domains used for promotional purposes in tourism and have been classified into

four trios of thematic categories known as the three Rs, the three Hs, the three Fs, and the three Ss (Dann, 1996: 101-134). Their direct purpose is to create the impression of unrestricted freedom, which at the same time fulfills the needs and motivations of tourists to partake in what is being offered. However, whereas Dann's research perspective is socio-linguistic and proposes that these conceptual categories demonstrate the tourists' psychological needs and motivations for travel, our objectives are quite different. We pursue a discourse analysis which allows us to classify the language found in these thematic categories for practical applications in teaching / learning for specific purposes. Our aim is firstly, to use Dann's domains in order to confirm or challenge the existence of the theoretical categorization from the classification and analysis of our corpus of promotional sources. Secondly, we presume that if indeed the classification proves valid, it seems to reason that we should encounter certain recurring words (key words) within the thematic domains, used to communicate those concepts. Thirdly, and as a result, patterns of specific language for the purpose of tourist promotion should emerge according to the pre-established thematic categories. Finally, the findings should be applicable in the language for specific purposes classroom, which prepares future professionals for occupational aims in the field under study.

## **2. Analysis**

We will analyze the specific discourse domain concepts individually (see table 1) in articles, ads, brochures, cookbooks, films, guidebooks, magazines, newspapers, promotional samples, travel accounts, TV shows, and videos, just to mention a sampling of the wide variety of materials and sources under examination. However, it should be pointed out that a combination of themes is almost always present in any one example of promotional activity, thus forming a complex set of enticing offers in the attraction process. We hypothesize that it is essential to understand the specific discourse domain concepts so that format, content and delivery can make effective use of the powerful tool of language for the specific purposes of promoting tourism. Therefore, our objectives lie in recognizing recurring themes and their various combinations in specific tourism models, in order to understand how the language domains are employed, and to determine what kind of discourse is present in order to attract tourists and persuade them to act with communicative discourse.

**Specific discourse domains for language purposes in tourism**

<u>Rs = escape</u>	<u>Hs = pleasure</u>	<u>Fs = play</u>	<u>Ss = interaction</u>
Romanticism	Happiness	Fun	Sea
Regression	Hedonism	Fantasy	Sex
Rebirth	Helio-centrism	Fairy tales	Socialization

**Table 1** (adapted from Dann 1996:101)

## 2.1. The Three Rs Discourse Domain

The three Rs include the concepts of romanticism, regression, and rebirth, all of which envelop the idea of escape from the present or the status quo. The first of the three Rs, romanticism, is built around the tourist's desire to experience the romantic and explore the exotic (Boorstin 1987:4-5). Therefore a brochure for example on the natural beauty of the Amazon, a coffee table book on the breathtaking landscapes of the Alps, and a historical film on the interesting ancient Greek or Roman cultures are all romantically depicted in contrast to dirty, noisy, high-paced metropolitan life. There is a distinct longing for myth, such as might be represented in a Brazilian "gaucho" sipping "yerbamate", while his white stallion rests under the shade of a nearby tree on the pampa. The image of a faraway pacific paradise island is yet another typical example of romanticism where one can find brilliantly costumed natives, coconuts and palm trees, all portraying peace, relaxation and warmth.

Closely related to romanticism is the theme of regression, or the quest for retreat to a simpler, uncomplicated life in comparison to one's own. The language employed appeals to overworked people suffering from stress, with the need to slow down, and to forget about their taxing troubles (Urbain 1993:160-64). The message transmits getting back to life's basics in the good old days with vocablos like change lanes, take a break, relax, or unwind. Of popular interest in today's tourist market is eco-tourism and agro-tourism, as destinations exemplifying the regression theme.

### Life in New Zealand's Fast Lane

Need to slow down and take a break?  
Change lanes. Come to New Zealand.

Our three warm islands have what you need to relax. A casual lifestyle. Comfortable accommodations. People who take themselves a little less seriously and treat you more like one of their own.

You can scale the heights in a Wellington cable car and explore the depths of a glow worm grotto, and still unwind on a sandy beach. All at a pace that's easy to take and prices that aren't hard to swallow.

In fact, just about the only thing we are in a hurry to do is send you a free New Zealand book.

The climate is right for New Zealand. (New Zealand Tourist Office)

The third escape concept of the three Rs is referred to as rebirth. It takes the message of its fellow escape concepts, romanticism and regression, one step further by promising relief through redemption. The thought of becoming a whole new person, and/or finding one's true self is accentuated (Williamson 1983:66) (Urbain

1993:187-88). Typical tourists of the rebirth theme are backpackers and caravan travelers, as might be a travel account of an adventurous spirit crossing the Australian outback by camel. The idea of rebirth might even culminate in a symbolic baptismal bath in the Indian Ocean at the end of the journey, as was the case in this particular story in National Geographic magazine. Included here as well would be religious pilgrimages, health retreat centers, or an open-air feast of homemade foods with natural ingredients in a multiple number of venues.

Verbal communication of the escape concept is expressed with key words, which transmit the idea the three Rs convey to the receiver. The top ten most commonly encountered in our corpus can be observed in table 2. It should be pointed out that the entries have been made in their noun forms; however, grammatical variations of them will also be found. In particular, the overt use of imperatives, which exercises a request-command technique for promotional purposes, compelling the potential customer to take action. Adjective and adverbial forms, on the same token, embellish the language to make an attractive description of the accompanying visual material.

Key words found in the three Rs escape concept

Break	freedom	getaway	redemption	retreat
Lost	nostalgia	regeneration	withdrawal	return

**Table 2**

## **2.2. The Three Hs Discourse Domain**

Whereas the three Rs common denominator resides in escape, the next thematic group, the three Hs (happiness, hedonism, and heliocentrism) shares a common focus on the delights of pleasure (see table 3 for key words). Although happiness is undoubtedly an extremely broad concept, varying from person to person, it encompasses the general aspect of having fun at whatever and feeling good as it happens. The pursuit of happiness places emphasis on instant gratification (Teas 1988:36-9). For a young boy this could mean participating in a real cattle drive, and living on a ranch like an authentic cowboy, freed from everyday obligations like looking clean and neat. For the overworked businessperson it could represent liberation from wearing a dark suit and a conservative tie and the constant availability of the cell phone. From these examples we illustrate the pleasure of behaving atypically of one's habitual self in the socially correct role (Rivers 1973:250). In essence, it's as simple as the popular song, "Don't Worry. Be Happy." (Bobby McFerrin, EMI Manhattan Records 1988<sup>1</sup>).

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<sup>1</sup> It is interesting to note that in keeping with the pleasure concept of the three Hs, the author of the 1988 song "Don't Worry. Be Happy", Bobby McFerrin entitles his album "Simple Pleasures".

Key words found in the three Hs pleasure concept

enjoyment	comfort	satisfaction	sunshine	choice
indulgence	warmth	gratification	paradise	luxury

**Table 3**

The second H theme, hedonism, is synonymous with egotistical pleasure and freedom from the word “No”. The center of the universe is “I”. Hedonism means the chance to engage and overindulge in activity that may be possibly sanctioned at home in terms of expected behavior (Selwyn 1993: 127-37) (Britton 1980:45) An example of the native Polynesian literally carrying the recently arrived tourist in his arms, from the embarkation dock to the accommodations, manifests the ego-enhancing adventure of being treated like royalty. Utmost servility is the norm, and company policy beholds the motto, “your wish is my command”.

The final member of the pleasure seeking H group is heliocentrism, in other words, the sun. The sun is probably the single most important and universal tourism symbol and for this reason the concept will be more fully developed. The idea of everlasting sunshine is equated with happiness and the good life. So important is the sun that even advertisements regarding snow-capped mountains or tropical rainforests in the jungle are portrayed with sunshine (Laurent 1967). It is highly common for either the word “sun”, or a graphic representation of the same, to appear in the promotional material we reviewed.

The airline company, Swissair, ran a spot which was interesting from the point of view that the ad, containing several suns, was done in black and white rather than in warm colors like red, orange and yellow. However, the accompanying text was effective as it journeyed across the Swissair destinations around the globe beginning with the glorious sunset in several cities, followed by the sunrise further east, to the full morning sun, the blaze of high noon, the mild light of the declining spring sun, and finally the sunset, as the reader imagines catching all of them in the Swissair jet (Swiss Airways).

The sun is also used by many countries as one of their main attractions. Portugal combines the sun and gastronomy with its slogan, “A Taste of Sun” (Portuguese National Tourist Office) where we might find a typical Portuguese winegrower tasting the wine from his sun-ripened grapes.

Spain has long exploited the sun concept in its logotype designed by the artist Miró in the warm red and yellow colors of the Spanish flag. In addition, the slogan, “Everything under the Sun” was extremely successful for many years. In fact, the Spanish Tourist Board, in its attempt to lure tourists to other alternatives than the beaches came out with a slogan, “Not everything is under the Sun”<sup>2</sup>. Unfortunately,

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<sup>2</sup> See Chias, J. and Buhigas, T. (1991) for a detailed analysis of the communication strategy used by the Spanish Tourism Sector.

the promotional slogan fell flat, as tourists did not take to the idea that Spain was not a synonym for the sun. Moreover, it was linguistically a mistake to word the slogan in the negative.

And all you expected was sunny beaches.

Spain also has flaming nights.

There are, in fact, more than 3,000 festivals a year in Spain. And they're not just spectator sports. Even tourists get swept up in the mood and take part in the parties.

This picture gives you only a hint of the Valencian feast of *Las Fallas*. The name means bonfires. Throughout Valencia, in every square, great carnival structures are built, ingenious figures of wood and papier mache on stands or floats. The scenes are satirical, witty, even grotesque, but all are topical and created in a spirit of mockery that is typical of the people.

At midnight on March 19<sup>th</sup>, these comic masterpieces are set on fire, and all the city glows.

You can't be here in March? Then come in May to Cordoba to see the festival called Cordovan patios. Or, in July, see the famous "Apostle's Fire", a monumental fireworks display on the eve of the feast of St. James at Santiago de Compostela. Or run with the bulls at the fiesta de San Fermin in Pamplona.

Whenever you come, and wherever you go in Spain, you'll find a land rich in folklore and people eager to explain and share it with you.

When you've had enough beach for one day – just ask:

Where's the fiesta tonight?

Spain. Everything under the sun. (Spanish Tourist Board)

Tourists expect the sun in Spain, Greece, the Caribbean, Scandinavia etc., so it is a major selling point too essential to be ignored. Spain's ingenious solution to expanding its tourist attractions was a new campaign which read, "Everything New under the Sun" (Spanish Tourist Board), depicting other destinations like inland Spain, but maintaining the solar logotype and adding the word "new" in an affirmative locution.

Spain's newest slogans, "A Passion for Life" and "Spain Marks" have yet to be tested. The Miró logotype remains, and they are linguistically attractive. Nonetheless, the absence of Spain's world famous sun in print may prove to be a costly renovation.

### **2.3. The Three Fs Discourse Domain**

The three Fs, fun, fantasy, and fairy tales, create the facet of play in the industry (see table 4 for key words). Fun revolves around recreational tourism, which

contrives events and attractions where people can have a good time. The amusement park is a typical example of a place where everyone, including adults, can engage in child-like activity. The thrill of feeling young is to experience the sensations of acting like a child on rides, consuming “junk food”, and laughing, screaming, running and jumping around. Other examples include dressing up for Carnival, taking rides on elephants, donkeys and camels, participating in games, enjoying cartoons, watching a Disney movie, visiting the zoo or the circus, and the like (Dann 1989:13, 19-20).

**MORE THAN YOU COULD EVER IMAGINE!**

- Fantasy!
- Adventure!
- Turn of the Century!
- Wild West!
- Outer Space!

Around every corner. Behind every door. You’ll find more delights here than you could ever imagine. Get ready for the time of your life! This is the real land of make believe! (Disney World brochure)

Key words found in the three Fs play concept

legend	thrills	imagination	recreation	enchantment
dreams	fun	uniqueness	amusement	entertainment

**Table 4**

The second F, fantasy, entails the demand for illusion, or the desire to take part in a pseudo-event (Boorstin 1987:5-6). The pseudo-event is contrived to make pretend, or simulate what could be, or could have been. An original pseudo-experience would be spending the night on the former prison island of Alcatraz, one of San Francisco’s main attractions. The glowing city lights of civilization are abandoned in order to experience life in a jail, which at one time housed some of the most dangerous criminals in the history of the United States. Participants suffer isolation in a cellblock, perform work detail, eat in the mess hall, and receive no comfort during their stay.

A different kind of fantasy event might be attending the Russian ballet, the Vienna opera, a Broadway play etc. Here, the sensations experienced are projected through the performers on stage, the props, costumes, dialogue and song. In essence, fantasy is as colorful as the potential participant, and may vary from sexual fantasy to religious, from political and economic, to sporting and educational. The idea is to break away from the constraints of the ordinary role of what is expected in order to immerse oneself in the desires of illusion.

The third component of the play concept is found in fairy tales. Fairy tales differ from fantasy in that the magic of fiction becomes the predominant feature of the event. Make-believe surrounds the tourist in storybook adventures, which are unreal (Jafari and Gardner 1991:23). For example, a trip to outer space is a former a fairy tale, at present a reality for which astronaut-tourists have already signed up and paid for<sup>3</sup>. A trip to the moon (simulated in many amusement parks), like the lure of the forbidden gardens of Eden, the secret of Inverness and the Lochness monster, the enchanted woods of the Norwegian trolls, or perhaps the Beatles "Norwegian Wood" (John Lennon and Paul McCartney, Rubber Soul Album, Northern Lights Music, 1965), and a Jules Verne voyage under the sea form attractive packages for the fairy tale-bound tourist.

#### **2.4. The Three Ss Discourse Domain**

The final trio of themes is constituted by the three Ss: sea, sex, and socialization. They concentrate on the tourists' needs to interact with other human beings and with nature.

The sea, ocean, river, or any body of active water symbolize a generating force of energy that heals and refreshes (Trotta 1992:106). A business incentive tour might capture the transformational powers of the sea through linguistic messages like "the call of the sea" in order to turn the cruise-goers into hard-working, money-making pirates once back on the job. Words like ruthless, harness and power may be used to communicate the aggressive behavior the sea will provoke after the voyage. The hydrodynamics of waterfalls, waves, rapids and geysers channel an influx of great natural strength into the tourist irrigated by them.

The next S constituent is sex. Exciting new amorous experiences are often portrayed in tourism either in the form of overt, or subtle sex adventure (Selwyn 1993).

One of the most interesting groups of ads we studied is that of the Singapore Airlines Girl (Singapore Airlines). The communicative overtones are chauvinistic, aimed at the traveling businessman who is intrigued by the oriental beauty of the flight attendant. In all the texts examined, the male customer sees her everywhere he goes (a romantic or exotic setting). On board, she always attends to his every need. His constant question, "What were you thinking?" is present in each text after she brings him a blanket, serves him his favorite drink, and sinuately smiles. Finally, each text ends with the interrogative, "When will I see you again?" leaving the next rendezvous to the reader's imagination. Delicate good taste is employed, however, this is not always the case as some sex domain promotional literature is purposefully explicit, both graphically and verbally, in order to attract the clientele seeking a more aggressive type of interaction.

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<sup>3</sup> The WTO (World Tourism Organization), whose headquarters are located in Madrid, Spain, estimates that by the year 2005 the tourist of the 21<sup>st</sup> Century will be taking part in active space travel.

### SINGAPORE AIRLINES (1)

Beneath an acacia tree you watched the Singapore dawn burst from a tropical sea.

Who are you? What do you dream of?

Was it you I saw in Rome? You sat by the Trevi Fountain in your Sarong Kebaya and cast a coin. What were you wishing?

Aboard this giant Boeing I see you again. You bring me a blanket and a pillow. And serve brandy with a smile to a tired father.

The brochure in my seat pocket tells me that you fly to half the world and more.

But it doesn't tell me what you are thinking.

Who are you Singapore girl?

When will I see you again?

### SINGAPORE AIRLINES (2)

I saw you as warm as the colours on that Sidney beach in summer.

Who are you?

In Manila you bought flowers from an old woman smiling gently. What were you thinking?

And now aboard this Superjet you serve me another drink before I have asked for it. With olive crisp and lemon fresh.

I know you are the calm heart of the biggest Boeings, flying to North America, the UK, Europe and the Middle East. To the Orient and Australasia.

But still you're an unsolved mystery in your Sarong Kebaya.

Who are you Singapore girl?

When will I see you again?

### SINGAPORE AIRLINES (3)

In Bahrain, I saw you pass amongst the shadows of the old bazaar.

Who are you? What do you dream of?

In Los Angeles you laughed softly at the story in a Chinese newspaper. What were you thinking?

Now, as I relax in a slumberette aboard this exclusive Boeing, you bring me a cold towel and serve a glass of champagne, with a smile that is so natural it's impossible not to smile back. I know you fly to 36 cities in 28 countries.

But still you're an unsolved mystery in your Sarong Kebaya.

Who are you Singapore girl?

When will I see you again? (Singapore Airlines)

Our final consideration on the subject of themes regards socialization. The message appeals to the human beings desire for interpersonal relationships (Dann 1996:129-34). The spice of life might be portrayed in socializing in a British pub where the tourist can eat, drink, play games, and in essence, make new friends with other human beings like him/herself. The enrichment of discovering the other's culture might also be an attracting factor, which satisfies man's curiosity (e.g. new culinary

dishes), the need for companionship (e.g. singles cruises), and learning experiences (e.g. academic conferences).

Key words found in the three Ss interaction concept

fantasy	sharing	friendliness	hospitality	intimacy
appeal	activity	refreshment	openness	welcome

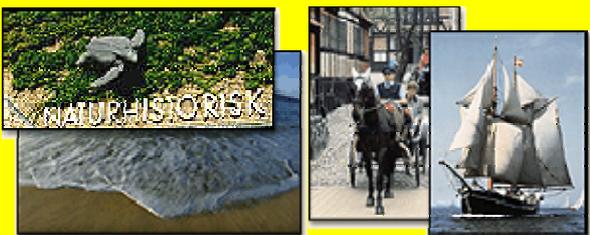
Table 5

### 3. Combinations of Discourse Domain Concepts

The tourist industry usually offers a combination of themes in their marketing process in order to create an attractive invitation for the receiver to savor. The mixing and matching of domains allows the sender to transmit multiple messages, which reach a wider audience, ergo making them more profitable than if the classification of concepts were excessively selective. The web pages of tourist destinations world-over, which cater to a large market segment of customers with varying interests, is an example of visual and verbal communication that tries to capture the interest of as many potential guests as possible by applying an intricate mesh of specific discourse domains such as can be illustrated at [www.visitaarhus.com/](http://www.visitaarhus.com/) and [www.visitdenmark.com/](http://www.visitdenmark.com/). Although some concepts may stand out above others, destination websites generally employ a discourse, which aims to satisfy all types of interests.

Right in the middle of Århus is the only Women's Museum in the world. The attractive open air urban museum DEN GAMLE BY, with its cobbled streets redolent of a bygone age, is worth visiting any time of the year. Tivoli Friheden amusement park attracts the young at heart from 3 to 93. Among the many museums is Århus Bymuseum (Århus Urban Museum) displaying changing aspects of everyday life in the town.

Everything is HERE, waiting for you, in the world's smallest big city.



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#### **Day 1 - Famous attractions**

Morning:

Take an early walk through the Botanic Garden (Botanisk Have), which features 25 acres of landscaped grounds and a 19th-century Palm House.

Right beside the Botanic Garden is, quite literally, one of Copenhagen's treasures - [Rosenborg Palace](#). In this 17th-century royal residence, you'll find the Danish Crown Jewels and other treasures of the Danish Royal Family dating back to the year 1500.

Head east through the King's Garden to Amalienborg Palace, the current residence of Denmark's Royal Family. Arrive by noon to watch the Changing of the Guard. The ceremony takes place every day, but it's most exciting when Queen Margrethe II is in residence and a military marching band accompanies the guardsmen.

Afternoon:

Nyhavn, Copenhagen's revitalized canal district, once was home to Hans Christian Andersen (when he first arrived in "Wonderful Copenhagen"). Today it's lined with casual cafés where you can enjoy lunch and outstanding Danish beer.

After lunch, follow the Langelinie pedestrian zone along the canal until you reach Denmark's most beloved landmark, the statue of The Little Mermaid.

[www.visitdenmark.com/](http://www.visitdenmark.com/)

### **3.1. Escape**

Romanticism may be exemplified in an evening ride through the cobbled streets of Den Gamle By in Aarhus in a horse-drawn carriage on a starry night, regression - in reminiscent exploration of the bygone age of this open-air urban museum, rebirth – after a refreshing dip in the cool blue waters of the luminous dune beaches of Denmark’s most northern tip, Skagen.

### **3.2. Pleasure**

Happiness is portrayed by leading the reader to believe that anything and everything can be found “HERE in the world’s smallest big city”, hedonism - is filtered through the exquisite treatment guaranteed as “everything is HERE, waiting for you”, the obvious epicenter of attention, and heliocentrism – some 18 hours of guaranteed sunlight from May to August.

### **3.3. Play**

Furthermore, fun is nearby, as the hotels all claim their locations are optimum for attractive sightseeing, unlimited shopping and fun-filled amusement parks, fantasy – is easily fulfilled on an exciting excursion to Legoland, and participation in events like the nine-day Aarhus Festival of non-stop music, drama, or the Viking Festival in autumn.

As far as fairy tales are concerned, “The Ugly Duckling”, “The Emperor’s New Clothes”, “The Little Mermaid”, “The Princess and the Pea”, “Thumbelina”, “The Staunch Tin Soldier”, or “The Shepherdess and the Chimney Sweep”, take on a whole new significance as costumed children bring the H.C. Andersen characters to life at a Shrovetide party, or the Danish Royal Guard march steadfast towards the Amalienborg Palace in Copenhagen (the three Fs play concept).

### **3.4. Interaction**

Finally, Denmark’s 7,300 kilometers of coastline invite the potential visitor to swim, surf, fish, or go yachting the open sea, the inland fjords and coastal inlets (the sea), the exclusive night clubs cater to adult only patrons, while respecting preferences with a most liberal nature (sex), and endless socialization can be encountered over a genuine Arnbitter, the local specialty from the Ceres Brewery, a smorrebrod (open-faced sandwich) at the sidewalk cafés, gravid laks (seasoned salmon) at the many restaurants, or a rich wienerbrod (Danish pastry) at any corner bakery (the three Ss interaction concept).

These web pages neatly gift wrap the three Rs - escape, the three Hs - pleasure, the three Fs - play and the three Ss - interaction concepts together in their communicative message. All these enticing products and services invite the prospective client, with articulate precision in their discourse, to look forward to Denmark as a desirable destination.

#### **4. Pedagogical Implications**

Marketing research spends a considerable amount of effort and money first, in order to identify the emotional and cultural needs, wants, and desires of potential customers. After that has been accomplished, field research provides insight into creating products and services, which fulfill the aforementioned needs. Successful promotion however, can only be obtained through the effective use of discourse, which communicates the options for the specific purposes involved. Since the vast majority of the pushing and pulling rhetoric takes place prior to tourist travel, legitimately it can be argued that the phenomenon of tourism is based on the effectiveness of communicative discourse. In addition, once tourism has occurred, the influential power of persuasion continues, as satisfied tourists relate their experiences to others (e.g. friends and family), thus becoming a posteriori, participants in the promotional chain of events, once again with discourse.

Therefore, expertise in the specific discourse domains of tourist language becomes paramount at each and every point in the tourism cycle, effective discourse being, the fuel, which generates the energetic flow of events. It is essential then for professionals in the field to be aware of the format, content and delivery required to make use of the powerful tool of language for specific purposes. In fact, without a creative command of communicative promotional discourse for tourism, the tourist professional would be at a distinct disadvantage in a highly competitive international market.

For this well-warranted reason, the pedagogical application of specific discourse domains research should necessarily carry over into the classroom. Within the university degree in Tourism Studies, the English Language Department offers a 45-hour optional course in the second semester of the final year of study in the three-year program. Students have previously completed a prerequisite of two full years of specific purpose language successfully, so that a good foundation in the English language is presumed. Past and current materials are selected from various authentic sources in the corpus to be used as models for linguistic study.

The overall objective of the course is to provide an interdisciplinary analysis of applied linguistics for the sector, in addition to drawing from related fields such as sociology, anthropology, business science and marketing. The specific objectives pursued are based on the study and understanding of Dann's classification of specific discourse domains. Our research findings regarding the specific discourse we encountered, provides an account of specialized language used in the communication of the concepts in the promotional material. Further application of the specific discourse according to the concepts, or combination of concepts is required in practical tasks.

Students are expected to be able to recognize and apply those properties characteristic of advertising and promotion in general, as well as those referred to as divergent properties, as they are typically found in tourist promotion, but not so readily in other types of advertising. Moreover, learners should be capable of

detecting and utilizing language with the express purpose of organizing activities which maintain order and control, such as might be found in rules and regulations, scheduling, guidelines, required attire, etc. From the examples provided, pupils should acquire recognizance skills in decoding, or deciphering the four thematic trios, which should consequently lead to transcoding, or transferring appropriate communication according to the situations being dealt with, to finally gaining competence in encoding, or inventing new and creative ways of promoting the ideological categories and their multiple combinations.

The series of stages, designated as before travel takes place, during the trip, and post-trip, as regards tourism activity, makes it essential to undertake an analysis of the media (mass media, minor media) to be used for promotion, since verbal and non-verbal communication will vary according to the channel selected. Identification and exploitation of verbal, visual, or combined visual and verbal language techniques must be mastered in order to effectively transmit messages. If the comparison with a competing destination will be dealt with, verbal techniques like simile and metaphor, in addition to the comparative the superlative grammar forms are required. Choice of colors and a horizontal or vertical format will accompany the language and produce an effect on the receiver. Special attention must be paid to specific registers for appropriate market segmentation. In the case of a health spa, where launching requires proper targeting, remedial benefits will be expressed in terms of therapeutic language which is often highly technical. Once the above has been accomplished, students will be ready to evaluate the language applied in existing international models in all of the aspects examined. Finally, the learners will develop and present a model of their own creation in the form of a national or regional tourism project, which in turn will be the basis for their final evaluation.

Undoubtedly, the analysis of special discourse domains for specific purposes will increase as tourism and technology expand around the globe. Specialization and niche marketing will continue to offer novel experiences to answer to the wide range of tourists' needs. As a result, the operation of the industry directly depends on the discourse effectively used to communicate its messages.

In the university education of future professionals in the field these specific concepts lay the foundation for understanding the processes of tourist motivation, contemporary examples demonstrate their various applications in *modus operandi*, and the practical transference of their acquired knowledge in specific language provide students with the communication skills required to become effective transmitters of discourse for tourism.

## **5. Conclusions**

From the corpus of material collected, from which due to limitations of time and space only a few examples have been described here, we confirm that the tourist industry makes use of a series of specific discourse domains in order to promote destinations. Furthermore, the concepts are communicated through recurring

selective discourse, which dominates the promotional messages. Most of the material combines several of the specific discourse domains, thus making the target audience larger. The key words that have emerged in our study provide us with a valuable source of specialized language for students and professionals in tourist related fields.

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## ABSTRACT

### **The Promotion of Tourism through Key Concepts and Specific Discourse**

Patricia Edwards and Alejandro Curado  
University of Extremadura  
Caceres, Spain

***Key Words:***

*concepts, discourse, promotion, tourism*

Professional communication in the tourist industry is a prime consideration for all business organizations large or small, private or public, national or international, as their common denominator resides in operating to attract potential customers to their products and services. The objective of this paper is to examine the underlying theory behind the strategies and promotional practices carried out to achieve the aforementioned aims from the perspective of a special use of language within conceptual domains. Representative examples from many countries, which apply modern advertising and promotional techniques, will be analyzed in the light of their communication power. The concepts exploited by differing destinations include specific linguistic messages with recurring word use which is directed towards the particular market segment targeted in order to address the needs and motivations of prospective clients. Multiple combinations of these ideological categories are meshed together in order to make up an interesting and enticing offer as will be demonstrated in the final section of this study.

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