The Language of Tourism

- How the Tourism Industry Promotes Magic

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Abstract
To lure potential customers to buy a holiday away from home, most marketers incorporate certain semantic and pragmatic features into their promotional material: words and images are chosen with utmost care. The present study is conducted in order to reveal these semantic and pragmatic features and equally, to show how they highlight the concept of “magic”.

This research is based on responses from six different interviews in which the interviewees had to describe twelve key words and key phrases taken from twelve tourism advertisements, in and out of context. Secondary material further consists of publications dealing with the areas of linguistics, advertising and tourism.

The conclusion of this research will reveal that the impact of tourism advertisements depends on agreement between various semantic and pragmatic elements rather than implementation of individual semantic and pragmatic features per se. In other words, all the semantic and pragmatic elements (linguistic and non-linguistic content) have to reinforce one another, acknowledging common ground and meeting the reader's pre-existing assumptions. Hence, for an advertisement to avoid ambiguity it has to be relevance-governed, delivering just what is necessary to ensure that the reader is able to decode the message: that one should leave the ordinary and travel to a temporary, yet seemingly magical holiday destination.

Keywords: tourism discourse, advertising, linguistics, semantics and pragmatics.
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Introduction

Background
I have always found the tourism industry quite compelling, and thus, I have both studied and worked within this industry for many years. Through this experience I have had the opportunity to live and work in a couple of English speaking countries, which later inspired me to embark on further studies of the English language. To now be able to join the two areas of linguistics and tourism excites me. Hence, this research took place, where I have set out to identify and analyse the semantic and pragmatic features used in tourism promotional material to highlight the concept of “magic”.

To resort to the concept of “magic” is a common technique adopted when promoting tourism destinations (Cappelli 63). For marketers to be able to create and reinforce this concept they rely on certain elements: lexical keywords, euphoria, contrast and context. This will allow them to emphasise the gap between people's ordinary lives versus the temporary magical illusion which a holiday destination provides. It could be done by juxtaposing images with words and phrases such as “paradise awaits you”, “far away from home” or “experience another world”. The interesting question though is: what semantic and pragmatic features are used, and are they successful?

Aim
This research will identify common semantic and pragmatic features and recurring words that are used in tourism advertising in order to endorse the concept of “magic” - the ordinary versus a temporary illusion. Thus, this essay will look at how tourism advertising, from a linguistic and non-linguistic perspective, depends on certain semantic and pragmatic elements: lexical keywords, euphoria, contrast and context in order to promote a break away from everyday life. This essay will also briefly discuss the impact of these elements.

Structure
This essay starts with a literature review in which I discuss and analyse the publications and main theories which this essay mainly builds on: main focus on Cappelli's publication *Sun, Sea, Sex and the Unspoilt Countryside* and her notions of “magic”. Chapter two will further outline the working process of this essay: how the primary data was collected as well as explain the choice of qualitative research methodology. The next and third chapter comprises an analysis of the linguistic and non-linguistic scope incorporating all the terms and theories Chapter four displays the actual field study:
all the responses of the twelve advertisements are discussed in relation to each advertisement. These responses are then analysed in chapter five: an analysis which links these responses to the linguistic and non-linguistic features that are highlighted by the respondents in their process of interpretation. Finally, the last chapter incorporates the conclusion.
1. Literature Review – Theoretical Background Linguistics

Advertising has long been a topic of interest to linguistic researchers. Cook is perhaps one of the most quoted authors in this area. In his book *The Discourse of Advertising*, he attempts to examine advertising language as discourse but, most importantly, advertising discourse within its context. Cook defines this as “who is communicating with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other” (3). Thus, Cook views “language and context” holistically, rather than treating language as “neatly isolated” like some authors have previously done (4).

In this essay, I have primarily used Cook's research to cover the broader area of advertising discourse. However, when it comes to tourism discourse as a subject of its own, this has been less researched. In Cappelli's publication, *Sun, Sea, Sex and the Unspoilt Countryside*, one can read the following passage which she has taken from Dann's publication *The Language of Tourism*:

“[. . .] amazingly, no one has comprehensively analysed this language as a phenomenon in its own right. Certainly there have been some studies which have alluded to the linguistic features of tourism promotion, but none so far brought them together and systematically examined tourism as a language per se. [. . .] (33).

Dann is argued to be one of the best known authors in the field of tourism language (Djafarova 3). Djafarova, an earlier scholar who has undertaken a study of language in tourism advertising, claims that, according to Dann, tourism language is characterised by social control and thus aims “to persuade people to become tourists and subsequently to control their attitudes and behaviour, through pictures, brochures and other media” (3). Albeit overlapping with pragmatics, I have not used Dann's theory as a basis of my research since I am not concerned with the areas of sociolinguistics. Instead, I have largely based my essay on the work of Cappelli, who has explored the semantic and pragmatic features in tourism discourse, which highlight the concept of “magic”.

1.1 Semantic Analytical Tools

As mentioned, this essay is mainly concerned with pragmatics, rather than semantics. Nevertheless, a small range of semantic features are discussed. The features relevant in the analysis of this research comprise synonyms, antonyms, lexical choices (denotation) and presupposition. The works used to discuss these features are Yule's *The Study of Language*, Griffiths' *An Introduction to English Semantics and Pragmatics*, Blake's *All About Language* and Jackson Etienne Zê Amvela's
Words, Meaning And Vocabulary: An Introduction to Modern English Lexicology. In addition, the online dictionary and thesaurus are used at Dictionary.com to provide current literal definitions and synonyms of the words and phrases highlighted in this essay.

1.2 Pragmatic Theories and Tools
To create an overall backdrop to pragmatics and the contextual elements, I have used the work of Yule. Other authors, however, provide in-depth explanations to the most central pragmatic research that has previously been done in this area. The theories considered to be the most central comprise Sperber and Wilson's relevance theory and Grice's conversational implicature discussed in the works of Cook, Greuts, Griffiths, Marmaridou, Mey, Stilwell and Tanaka. In addition, this essay also covers Austin's speech acts, based on the explanation provided by Verschueren and Östman, Marcondes De Souza Filho and Récenati and the implementation of metaphor, drawing on the works of Lakoff and Kovecses.

1.3 Cappelli’s Notions of Magic
In Cappelli's work, she highlights the presence of “magic” as one important part of tourism discourse. It is built through “various linguistic means”, especially by adopting certain lexical choices (Cappelli 62). One can also implement shifts in tense to highlight the difference between the past and the present, or imperatives to create “a 'spell effect', [where] promotion is carried out in a sort of incantatory manner (e.g. escape, forget, change, discover)” (Cappelli 63). Many marketers resort to this technique in which “instant transformations can take place without any other explanation than the miraculous power of “magic” itself” (Cappelli 62). Furthermore, it is the technique adopted to appeal to travellers who strive to enjoy a range of experiences and sensory stimuli that are unlike those they encounter in their daily lives: the so-called “strangerhood perspective”. There are three additional perspectives according to Cappelli, however, in this essay, I am only concerned with the strangerhood perspective, which is used to highlight the difference between the reader's own culture and that of the promoted destination (Cappelli 50).
2. Methodology

2.1 Primary and Secondary Material
Initially, over a period of two months (from the start of January until the end of February 2012), approximately 40 advertisements were collected from the internet and from several copies of Lonely Planet (a travel magazine). However, due to the limited period of time allowed for this essay to be written, a total of twelve advertisements were selected and analysed. They were all chosen with the concept of “magic” in mind and were further investigated by means of qualitative research methodology, researching common linguistic and non-linguistic features which highlight “magic”; by which I mean the mundane on the one hand, and the temporary, yet seemingly magical, experience which travel can offer. To avoid any translational difficulties, only advertisements originally printed in English were selected and quite naturally they are mostly promoting English speaking destinations such as Australia, New Zealand, Canada, South Africa, Ireland, the Shetland Islands and the USA. In addition to the primary data collected, secondary material consisted of books and texts which all relate to the areas of linguistics, market research, tourism and advertising. However, to limit this scope, this essay is primarily building on Cappelli’s publication “Sun, Sea, Sex and the Unspoilt Countryside”, in which she highlights certain linguistic features common in tourism advertising, pointing to the concept of “magic”.

2.2 Qualitative Research
In my research, I have adopted the qualitative research methodology. This is defined as an informal method where a small group of people is interviewed, either as a group, or individually. Each interview is then “influenced by the interests of the respondents” where the researcher normally introduces each question as a “topic” for the respondent to talk about (Boyce 167). Thus, the researcher starts “with only a broad indication of the information objectives” and the analysis of the findings then heavily relies on the individual perceptions and interpretation of the researcher. (Boyce 34).

The objective with in-depth interviews is intended to “encourage a free flow of words, thoughts, ideas and feelings in response to stimuli” (Boyce 162), such as the advertisements used in this research. This “free flow” would have been difficult to achieve in a focus group where the interviewees would have influenced each other. Equally, the characteristically “loosely structured” interviews, incorporating “a good deal of probing” on behalf of the interviewer (162) would have been harder to pursue in a group.
Consequently, twelve advertisements were used in individual interviews with six respondents. These people were chosen due to their physical location (interviews had to be face-to-face) and their level of English. The population were thus all residing in the home town of the author (Hjo) and comprise the following people:

A female professional artist, who has resided in the UK (age 47).

A male professional media designer with high level of English (age 35).
A female American professional artist and arts teacher (age 47).
A female hotel worker, who has resided in the UK (age 30).
A female administrator who has resided in the USA (age 37).
A male rhetorician and likewise English teacher (age 65).

The questionnaire (Appendix 1) contained two open-ended questions (topics) which allowed the respondents to freely elaborate on each question. The aim was to pull out in-depth information about how the respondents interpreted key words and key phrases in and out of context. They were initially required to define the key words and key phrases without having seen the twelve advertisements. After having done this, they were then asked to re-define the same words and sentences pointing to all the semantic and pragmatic features found in the advertisements which helped them in their process of interpretation: metaphors, images, typeface, usage of adjectives, pronouns and so on. They were also asked whether they thought the message was ambiguous or not and why.

Their responses are discussed and analysed in chapters four and five: what semantic and pragmatic features did the respondents identify in their process of interpretation and did these elements provide a positive or negative impact. Equally, the keywords and phrases found in the twelve advertisements will be discussed in terms of how well they highlight the concept of “magic”: the gap between the ordinary and that of a temporary holiday.
3. Textual Analysis - Scope of Linguistics

For the purpose of this essay, I would like to start by explaining some linguistic and non-linguistic theories and terms used in this research. This involves the central semantic and pragmatic approaches, which are later implemented in the field study analysis.

3.1 Semantic Analysis

Griffiths defines semantics as “the study of word meaning and sentence meaning, abstracted away from contexts of use” (15). In this essay, there are very few semantic features discussed and thus I will only initially define the terms “synonymy”, “antonymy” and “semantic presupposition”.

3.1.1 Synonymy and Antonymy

Words that have the same meaning are called synonyms (Blake Part 1). Blake demonstrates this by providing the following examples: couch/sofa, fast/quick, hard/difficult and help/assist/aid. However, it is important to point out that one word does not necessarily replace another. To shout “help” is not the same as to shout “assist” (Blake Part 1). Thus, the semantic meaning varies depending on the context. In this example, “help” is used as an interjection, whereas “assist” is a verb referring to the action of helping (Dictionary). Synonyms can further differ in formality. The noun “kid” may be considered less formal in comparison to “child”. Additionally, these synonyms may connote various images. “Kid” may arouse an image of a child much younger than a “youngster”, or even a “minor”.

In turn, the term “antonymy” refers to binary oppositions, such as “boring” versus “fun” (Jackson Etienne Zé Amvela 98). Antonyms are usually divided into three groups: gradable, complementary and converse antonyms, which all three describe oppositeness in quite different ways (Jackson Etienne Zé Amvela 99). Starting with gradables, these are pairs, such as “sweet” versus “sour”, which describe a “more/less relation” (Jackson Etienne Zé Amvela 99). Further, we have complementary antonyms, describing “either/or relation” (Jackson Etienne Zé Amvela 100). These are pairs such as “shut” versus “open” [ibid]. Thus, it has to be one or the other: “an animate being can be described as either dead or alive, but not as some grade of these or as being more one than the other [ibid]. In other words, by asserting one of the pair, you deny the other: “if you lose a contest then you have not won it” [ibid]. Finally, we have converse antonyms describing oppositeness such as “parent” versus “child”. These binary oppositions are related to one another and cannot exist without the other [ibid]. Tourism marketers can use antonyms to create contrast.
For example, the phrase “some things weren't meant to be tamed” (see Figure 4.9) incorporates a without the other (Jackson Etienne Zé Amvela 100). Tourism marketers can use antonyms to create contrast. For example, the phrase “some things weren't meant to be tamed” (see Figure 4.9) incorporates a gradable antonym: less tame/more wild is achieved if the reader travels to whatever destination is promoted.

3.1.2 Semantic Presupposition
Presupposition refers to the assumptions that are frequently made by senders when they design linguistic messages (Yule 133): in other words, facts that are taken for granted. Sometimes these assumptions are wrong; nevertheless, they are made [ibid]. Yule provides the following sentence as an example: “When did you stop smoking?”, which actually contains two presuppositions: the speaker firstly presupposes that you have stopped smoking, and secondly, that you actually did smoke to begin with [ibid]. One way of testing the presence of presupposition is to add a negation and check whether the presupposition remains true [ibid]. Consider, for example, the following two sentences: “My horse is grey” and “My horse is not grey”. In both of these, the presupposition that I have a horse remains true despite the meanings being opposite.

In the above example, the meaning is found within the sentence, thus, it exemplifies semantic presupposition. However, some authors claim presupposition is pragmatic. In Mey's publication, pragmatic presupposition is defined as a “‘ménage à trois’ between a speaker, the framework of his/her utterance, and an addressee” (760). In other words, a sender utters a sentence, which is then decoded by the recipient who uses contextual elements in the process of doing so. However, for the purpose of this essay, we will deal with presupposition as a semantic feature, whereas “pragmatic presupposition” will fall under the category “implicature”.

3.2 Pragmatic Analysis and Context
It could be suggested that alone the literal meaning (the denotation) is not important. According to Cook, pragmatics is becoming more and more important, especially in advertising (79). This involves the associative meaning: how the reader interprets a message due to its contextual elements (Jaszczolt 1). Understandably, one cannot look at one or the other in its isolation; the pragmatic meaning derives from the semantic meaning, in context (Cook 79). Linguistic and non-linguistic context comprises paralanguage (tone, voice, body language, typeface, letter size etc), images, pre-existing knowledge, metaphorical elements, speech acts and so on. These all facilitate disambiguation and help establish what words and phrases refer to (Griffiths 7). In other words, these features enable readers to understand a message without it being explicitly said and in this
fashion, an image of a beautiful landscape juxtaposed to a phrase such as “there's nothing here” (see Figure 4.7) could influence a reader to interpret this headline rather differently to what the literal definition otherwise would provide: an empty place.

3.2.1 Paralanguage and Images

According to Cook, language, either written or spoken, gives rise to two kinds of meaning at the same time. On the one side we find that language is “perceived as . . . sounds or letters (phonology and graphology) . . . which in turn form words [and sentences] (morphology and grammar) which are in turn perceived as meaningful (semantics)” (64). On the other hand, Cook points out that “the substance”, such as voice, tone, body language, letter size, fonts and so on, carries additional meaning alongside the linguistic meaning: paralinguistics (64). Hence, Cook claims that human language is “characterised as using a 'double channel' ” in that all utterances carry both linguistic and paralinguistic meaning” (72).

Paralanguage is the non-linguistic context which surrounds a literal message, and which partly influences whether a message is successfully delivered or not; it can either “reinforce or contradict the linguistic meaning” (Cook 71). For example, in a face-to-face meeting between two people it is not only the words that are uttered (the linguistic content) that will be taken into account, but also body position, voice and tone, body movement or even clothing (the non-linguistic content). To demonstrate this, Cook gives an example of a person who is crying, uttering the words: “I am not upset”. In this case the paralanguage (the crying itself) may even outweigh the linguistic content - “I am not upset” (71). In written texts, such as advertisements, paralanguage constitutes page and letter sizes, fonts and handwriting styles (Cook 71), where the latter, for instance, may help create an intimate relationship between the sender and the receiver, as in a postcard or a personal note. Advertising, in particular, “carries a heavy proportion of its meaning paralinguistically” (Cook 74). Thus, Cook argues that language can never be analysed without taking paralanguage into account (73).

Bordering the area of paralanguage, we further have the occurrence of pictures and images. In all advertisements the impact of images has to be taken into account as well since, on occasion, these constitute the essence of communication: sometimes in such as strong way that language becomes secondary (Cook 42). Cook further stresses the fact that, even in those advertisements where language is the dominant feature of communication, it is still misleading to look at it in its isolation, because it works against the image either by enforcing or contrasting the image (42).
Even metaphors can be illustrated by using images: by the usage of certain images certain words can be evoked (Cook 61). Hence, we can view an advertisement with an image of a hill with people juxtaposed with the phrase “there is nothing like peak hour”, creating an association to the peak on which they are standing (see Figure 4.5). It must be noted that both paralanguage and images may violate people's expectations. Thus, advertisements comprising paralanguage and images that are not congruent with the reader's expectations, albeit working as an attention grabber, may cause confusion (McQuarrie 137). These expectations are related to a person's pre-existing knowledge (e.g. being aware of a destination's certain image) or by linguistic content. In other words, the new piece of information, such as that of an advertisement, resonates with the information already stored in the reader's memory: pre-existing knowledge. Arguably, “information from memory is used to interpret the new incoming sentence” (Mey 197), likewise, the words an image evoke. Consider for example an advertisement displaying an image of a gnome promoting the destination of Hawaii along with the phrase “the Hula is a dance best done far away from anyone you know” (see Figure 4.8). It could be argued that this new information (the picture of the gnome) does not resonate with most people's pre-existing knowledge (Hawaii as a destination filled with palm trees and beaches) and thus could cause confusion.

3.2.2 Deixis

Deixis is considered to be “the most obvious and direct linguistic reflection of the relationship between language and context” (Marmaridou 65). It is used to create contrast in advertisements by using deictic words such as demonstratives “here” versus “there” and adverbs “now” versus “then”, “today” versus “tomorrow”. Also pronouns fall under this category - “you”, “me”, “we” etc (Yule 130).

Deixis derives from Greek and means “pointing” (Marmaridou 65). Thus we can talk about spatial “pointing” (deixis) as in “this city”, or temporal “pointing” which includes adverbs such as “right now” and verb tenses as in “is waiting ” or “take us” referring to the present. Added to these traditional categories of deixis we can also include discourse deixis, which incorporate words such as “furthermore” and “however”, linking paragraphs and sentences together, and social deixis which point to the social relationship between the speaker and the addressee (Marmaridou 70). It is important to remember the fact that deixis is egocentric, in that it puts the speaker at the centre of the utterance (Marmaridou 70). For example, an advertisement incorporating the temporal deixis “three hours”, displayed in the phrase “only three hours and you're in another world” (see Figure 4.3), is totally dependent on the reader knowing the location of the promoted product: in what
direction should one travel for three hours to reach this other world. Consequently, it puts the sender in focus (Tourism New Zealand in association with Air New Zealand), telling the reader to fly for three hours in the direction of New Zealand.

Personal pronouns can be used to create relevance and intimacy. Thus, due to pronouns such as “you”, “we”, “us”, and “they” the sender is able to either include or exclude the reader, making him or her feel socially close or distant. Consider for example the following sentence: “sometimes 400 yards will take us a world away” (see Figure 4.4). By using the personal pronoun “us”, the sender intends to include the reader as being part of a specific group of people. Who that group is becomes evident when one looks at the text in its proper context. An image of a golf course along with the text “America's Summer Golf Capital – Pure Michigan” (see Figure 4.4) clarifies the fact that the reader should consider him- or herself as part of a golfing community.

It is claimed that first and third person pronouns mark exclusive forms, whereas second person pronouns quite often mark inclusive forms (Scheibmann 379). It must be noted, however, that “first person plural pronouns can function both inclusively and exclusively” (Scheibmann 378), such as in the above example: if you are a golfer you are included in the group of “us” whereas if you are not, you are likely to feel excluded. Furthermore, inclusive pronouns quite often occur with modal verbs, as in “can get lost” and “will take” (see Figure 4.2), according to Scheibmann. Thus, pronouns acting as inclusive subjects “more frequently contain modal elements” [ibid]. She further argues that, not only do inclusive pronouns enforce group membership, but also “participant alignment (380). This alignment can be multiple, as in the following example, where Scheibmann demonstrates how the personal plural pronoun “we” can be used to create participant alignment with multiple groups. Hence, when a district attorney meets with her client, uttering: “if we get a conviction just on one case here”, the personal plural pronoun “we” enables the attorney to incorporate multiple alliances: a) we – singular, as in the lawyer prosecuting the case, b) we – inclusive plural, as in the lawyer and her witness, c) we – exclusive plural, as in the lawyer grouped together with other members of the district attorney's office (382).

3.2.3 Speech Act Theory

Speech Act Theory has been debated by several authors and is a wide topic. However, this essay is mostly concerned with the locutionary act incorporating direct and indirect speech acts, and thus this essay will provide only a brief explanation to the whole theory of speech acts, drawing on the works of Verschueren and Östman, Marcondes De Souza Filho and the work of Récenati.
Speech act theory was first introduced by the English philosopher Austin in 1962 and later developed by Searle in 1969 (Verschueren and Östman 4). Austin divided speech acts into three different parts: the locutionary, the illocutionary and the perlocutionary act. If we start with the locutionary act, Récanati defines this act as the act of saying (or writing), involving three things. Firstly, the phonetic act, as in the sounds we produce when we speak. It further requires the implementation of the phatic act: grammatical rules, structure of words, lexical choices and intonation. Finally, it also involves the rhetic act: conveying a certain meaning. In other words, the sender needs to have something “definite in mind that he intends to get across” (Récanati 239). Thus, “failure in performing a phatic act is constituted by grammatical and vocabulary mistakes” whereas the rhetic act fails when a person is not able to communicate with a definite contextually based meaning in mind (Marcondes De Souza Filho 51). Consider, for example, the sentence “Could you meet me at the bank?”. Only context will reveal whether “bank” is referring to a “river bank” or a “financial institution” (Marcondes De Souza Filho 51). Equally, an advertisement stating “a place that will take our breath away” (see Figure 4.2) could be interpreted according to its phatic act: a place that makes us stop breathing. The rhetic act, however, would refer to a place that is beautiful and extraordinary. The contextual elements that will facilitate the reader's interpretation, by and large constitute paralanguage, relevance and other linguistic context. However, if these elements are somehow lacking, or if these cause ambiguity, the reader would consequently fall back to the phatic act and interpret this utterance literally: to cease the physical inhalation and exhalation of air.

Secondly, we have to look at the illocutionary act: the intention the sender has in mind when delivering his or her message (Verschueren and Östman 232). To demonstrate, contemplate the following locutionary act: a sender who utters the words “go ahead”. On this piece of paper, these words do not say much. In fact, we could interpret these in multiple ways: as “a permission, a piece of advice or an order” (Récanati 250). However, if these were written on a red billboard, in big capital letters, one would perhaps interpret these as an order. Consequently, the illocutionary act is totally dependent on context, as also shown in the following two sentences: “there's nothing here” (see Figure 4.7) and “have you seen the minister again?” (Récanati 250). In the first sentence, the reader must be able to understand what the sender's spatial deictic reference “here” refers to, which only context will tell. Equally, only context will reveal what minister the sender has in mind (Récanati 250).

Faced with the above examples, one may wonder what separates a rhetic act from an illocutionary
act. It is widely debated by several authors, however, Récanati offers the following explanation to the matter: the illocutionary act must incorporate a certain force, and thus a locutionary act becomes an illocutionary act only once a certain force is added to the locutionary meaning (Récanati 241). Thus, if we return to the previously mentioned example, in which person A asks person B to meet him at the bank, this sentence could be labelled as purely a question of ability: is person B able to catch up with person A at the bank? However, albeit expressed as a polite question, this sentence incorporates a certain force: person A is, in fact, *requiring* person B to meet him at the bank, and for person B to be able to decode person A’s requirement, he or she depends on contextual elements. In conclusion, what distinguishes the locutionary act from the illocutionary act is the “contextual specification of force (i.e., what takes us from “are you able to” to “you are required to”)", and, in turn, it is the contextual elements that “distinguishes the locutionary act from the phatic act” (Récanati 251). Finally, an utterance has a certain impact on its receiver: the perlocutionary act. Verschueren and Östman explains this as “the consequences on the feelings, thoughts or actions of the participants” (233). Thus, by bringing about a certain set of feelings, thoughts or even actions, the sender has then performed the act of perlocution.

3.2.4 Conversational Implicature
Implicature is a yet another term used to analyse the relationship between the literal and the intended meaning: “the referred meaning that is not actually said, but rather is meant . . . in addition to what is literally said” (Haugh 131). In other words, “what is hinted at by an utterance in its particular context” (Griffiths 7). Thus, implicature is always present in language.

There are different types of implicature; however, the term is mainly associated with Grice, who, in 1975, developed his theory of conversational implicature (Marmaridou 223). It later inspired Sperber and Wilson to publish their relevance theory (Marmaridou 286). We will come back to this theory later but, for now, we shall focus on Grice's conversational implicature. Marmaridou defines implicature as “inferences that arise during conversation . . . [and] their sources are located outside of the organization of language” (223). Hence, implicature is purely based on context. She demonstrates this by providing the following example: person A: Shall we have dinner now? Person B: Helen hasn't come yet. As we can tell, person A is inquiring about dinner time and not about Helen. Equally, person B is not interested in talking about Helen, nevertheless, person B is trying to postpone dinner due to Helen's late arrival, possibly even cancelling the whole event. According to Marmaridou, “these facts cannot be accounted for in terms of the senses of the words A and B use” (224). Only context in conjunction with paralanguage (body language, tone, voice) will provide us
In a similar fashion sentences incorporating imperatives (lack of subject) give rise to implicature. For example, how do we know who the words “wind down” (see Figure 4.11) are aimed at if there is no person of reference? The inference is located outside of this sentence: to conclude that these words are aimed at “you” is facilitated by the contextual elements, such as the image of a female and a male which will enable the recipient to imagine him or herself sitting by the river “winding down”. As we can tell, implicature is a pragmatic feature which Marmaridou stresses by using a quote by Levinson: “implicatures . . . bridge the gap between what is said and what is communicated” (Marmaridou 224).

Conversational implicature further require the participants (sender and receiver) to be as cooperative as possible for the intended meaning to come across and to arrive at a shared meaning (Stillwell 24). The following example (below), provided by Geurts (9) is used to demonstrate this fact. In this conversation, the intended meaning implies that the garage may have petrol and that the garage is also open. Thus, based on the cooperative principle, person A would assume that person B is trying to convey that the garage provides petrol, and that the garage is also open: person A: I am out of petrol. Person B: There is a garage round the corner.

In order to facilitate this cooperative process, Grice established the following four maxims, which will enable the sender to convey more than the literal meaning (Griffiths 134):

- **Quality** – the sender should be as truthful as possible.
- **Quantity** – adapt the message, not too much information, nor too little.
- **Manner** – the sender should deliver his or her message in a clear, brief and orderly fashion.
- **Relevance** – the sender should be relevant in his or her message.

Thus, If we return to the previous example about the garage, we could argue that B's utterance is driven by the maxim of quality and relevance: person B would not utter that there was a garage round the corner unless it was true (quality), and, unless he or she would assume that it was open (relevance).
In advertising, the focus on these four maxims vary (Cook 155). When marketers produce advertisements, they juggle the art of being “catchy” as well as informative. However, since advertising space costs money, it becomes natural for marketers to keep advertising texts as brief as possible. This, of course, sometimes leads to clarity being sacrificed which causes implicature to fail: the receiver is not able to decode the implied meaning because the information is too limited, unclear and/or is not considered relevant.

3.2.5 Relevance, Memory and Common Ground
Grice's cooperative principles later motivated Sperber and Wilson (1986/1995) to develop the relevance theory (Marmaridou 224), which is based on the fact that “we are geared toward processing the most relevant inputs available” (Mey 855). This theory is two-sided, involving two parts: a) The stimulus is relevant enough for the addressee to find it worth processing; and b) The stimulus is the “most relevant one compatible with the communicator's abilities and preferences” (Mey 855). The latter implies that the communicator cannot go against what he or she believes in, in order to produce an utterance (Mey 855).

Communicators can manipulate messages knowing that the recipient will select the most relevant interpretation. Thus, out of a range of plausible interpretations, a communicator can narrow down the search space by producing a message so that it is likely to be interpreted in one particular way. This is done knowing that all interpretations are based on personal assumptions which, in turn, are retrieved from memory or by common ground (Mey 116). This common ground can be summarised as the sum of information people assume they share (Mey 116), subsequently stored in memory. If people know one another they “assume shared knowledge of earlier conversations and other joint experiences and, if they are talking face to face, they assume shared knowledge of the scene around them” (Mey 116). Consider, for example, the following scenario: person A catches up with an old friend: person B. Person A then utters: “Sorry I'm late. Ralph ran off with my shoes again”. Having uttered these words, person A assumes two things: firstly, that person B knows who and what Ralph is: a dog. Secondly, that person B is familiar with the fact that Ralph normally runs of with person A's shoes. Thus, the common ground, stored in their memory, proposes that both person A and person B are aware of Ralph's existence and Ralph's behaviour. Equally, we could argue that the catch phrase “there's nothing like Australia”(see Figure 4.5) may be a common supposition among all Australians, however, it is most likely not the common ground among the recipients in this research. Eventually, as the reader or hearer processes numerous assumptions, such as the ones above, these will add to the common knowledge resources and form a “backdrop against which new
information is processed” (Sperber and Wilson, 118). Thus, the process of interpretation involves more than just interpreting the message expressed at the time of interpretation, such as the message in a tourism advertisement, but also the process of adding this new assumption to previous assumptions already processed. Sperber and Wilson explain this as the “contextual effects” of a certain assumption in a context, which is “determined by earlier acts of comprehension” (118). Therefore, we could say that when a person looks at an advertisement for the first time, he or she will perceive and process this new piece of information based on previous assumptions and common ground stored in his or her memory.

3.2.6 Idioms and Metaphors

Idioms are phrases that have become conventionalised (Knowles and Moon 19) and quite often they are “fixed or frozen” (Knowles and Moon 20). Examples would be expressions such as “spill the beans” and “jump the gun” where “the meaning of the whole phrase is different from the meaning, which might be produced by interpreting the individual words in the phrase” (19). However, idioms also contain metaphorical meaning, which Knowles and Moon demonstrate by providing the reader with the following example: “the monthly payments cost an arm and a leg” (19). From a metaphorical point of view, it is plausible for the reader to decode this message “as monthly payments are high” (19), whereas, from a literal point of view it would be impossible: “cost an arm and a leg?”. Thus, metaphors carry dual meaning where the metaphorical meaning constitute the non-literal meaning. For example, the sentence “She's a Mary Robinson” (Griffiths 88) could, out of context mean: she is a person who carries the name Mary Robinson. Pragmatically, however, it refers to a person who, metaphorically speaking, is similar, in some way, to the former Irish president Mary Robinson (Griffiths 88). Thus, the “metaphorical process can optionally be made explicit with the word metaphorically” (Griffiths 88), as in “somewhere we can get lost”, metaphorically speaking (see Figure 4.2). Hence, it is evident that metaphors carry dual meaning: one semantic (literal) meaning and one pragmatic (metaphorical) meaning and thus, albeit categorised as being a semantic feature, metaphors are also a pragmatic: it is up to the reader to interpret the message due to the context.

We further have to distinguish metaphor from metaphorical linguistic expressions. The latter are, according to Kovecses, “words or other linguistic expressions that come from the language of the terminology of the more concrete conceptual domain” (4). To demonstrate, we can use the metaphor “Life is a journey”. A text which comprises linguistic metaphorical expressions that describe life by using features associated to a journey, derive from the domain of journey, however,
they are based on the metaphor “Life is a journey” (4). Consequently, the domain from which we draw the metaphorical expression (journey) is called the source domain, whereas the domain which is described, the one we try to understand (life), is the target domain (Koveceses 4).

It is important to acknowledge the close relationship between metaphors and implicature. For instance, in the publication by Leezenberg, it is indicated that Grice views metaphors as “flouting the maxim of quality” (104). He gives the following example: “you are the cream in my coffee”. This metaphor evidently provides the reader with a false statement if interpreted literally (Leezenberg 104). A further example of a metaphor flouting one of Grice's maxims, albeit the maxim of manner, is found in the following sentence: “this is the perfect escape”. If the reader would be unable to interpret what the spatial deictic word “this” refers to, the maxim of manner would be violated since this message is unclear (see Figure 4.1). Tanaka explains this as follows: “relevance of a metaphor to the hearer is established by recovering an array of implicatures” (88). In other words; the sender communicates a range of implicatures (assumptions) and communication then succeeds when the receiver manages to recover some of the implicatures within that range (Tanaka 88). Equally, we have to acknowledge the close relationship between metaphors and memory, and metaphors and relevance. For example, consider a scenario as follows: a person drives into a small village. As he is about to enter the village he reads “welcome to paradise” on a sign on the side of the road. The cognitive assumption aroused in his mind may be that of a place of beauty, some sort of sanctuary. However, having entered the village and experiencing that it is nothing of the sort, this person would consequently seek some other relevance to the concept of “paradise” in order to recover some kind of meaning. Perhaps the village carries the name “Paradise”? If this fails, the message would then be considered ambiguous and thus flouting, according to the reader, the maxim of relevance.

3.3 Applying Cappelli's Notions

The “idea of magic” is a feature discussed in Cappelli's publication *Sun, Sea, Sex and the Unspoilt Countryside*, which this essay primarily builds on. In her book, Cappelli also highlights the strangerhood perspective alongside certain linguistic features common in tourism advertising.

3.3.1 Defining Cappelli's Strangerhood Perspective in Relation to Magic

Cappelli argues there are four different perspectives that can be adopted in order to entice potential travellers and lure them to buy a holiday: the authenticity perspective, the strangerhood perspective, the play perspective and the conflict and appropriation perspective (50). In this essay, however, we are focusing on the strangerhood perspective.
Advertisements adopting this perspective communicate with travellers who strive to see things that are “different from [their] own reality” (50). Hence, the ambition in such advertisements is to try to “encourage travellers to distance themselves” from their day-to-day lives (50). For me, this corresponds to the concept of “magic”, in that it is one way of “transforming reality into something different, generally better”, (Cappelli 332). A “magic” atmosphere can be accentuated through images, but especially by certain lexical choices such as “escape” and “another world” which often function as a metaphorical linguistic expression “for movement in space, for movement in time and as an escape from everyday reality” (Cappelli 332). Hence, the concept of “magic” is strongly linked to the strangerhood perspective.

3.3.2 Contrast – Home versus Away – Ordinary versus Magic
Contrast is another component common in tourism advertising. It is used to highlight the gap between people's ordinary lives and that of a temporary holiday paradise – the latter being the marketed destination (Cappelli 63). These binary oppositions can be created using antonyms and deixis, such as the past versus the present, or a busy city life as opposed to a peaceful countryside.

3.3.3 Euphoria – Adjectives
One way of incorporating the “magical” framework, is to include “positive and glowing adjectives” (the euphoria technique). It is a technique which is common in tourism advertising, according to Cappelli (63), also referred to as the “hyperbolic” element (Lapsanska 31). It is an exaggeration caused by the heavy usage of adjectives which are normally non-gradable, such as “breathtaking”, “great”, “perfect” and “stunning” (Lapsanska 31). These “euphorical” adjectives can further be labelled as epithet; adjectives that are used to describe a quality, feature or relation to a certain item or person. Epithet is also subdivided into two categories: epithet constans and epithet ornans. The first refers to commonly used stereotype collocations such as a “tropical island” or a “holiday paradise”. The latter constitute decorative adjectives such as “pure”, “beautiful” and “crisp” (Lapsanska 32).

3.3.4 Magic, Connotation and Denotation
When searching the dictionary for the word “magic” one will find that as a noun it is defined as “the art of producing illusions” and as an adjective it is defined as “mysteriously enchanting” (Dictionary). It is also defined in terms of the effects produced by “magic”, as in “the magic of recovery” (Dictionary). Informally, this word can be used as “wonderful, marvellous” and “exciting” (Dictionary). When searching for its synonyms, related adjectives found were:
“sublime”, “divine”, “unfamiliar”, “hidden”, “beatific”, “imaginary”, “otherworldly”, “metaphysical”, “extraordinary”, “unusual” and “wonderful” (Thesaurus). Words such as “divine” and “otherworldly” are further related to the concept of “paradise”: “a divine abode” and “a place of extreme beauty” (Dictionary). One could argue that all these definitions strongly relate to the idea of what a holiday is; it is an image, an illusion of how life should be, albeit for a temporary period of time and preferably far away. We will encounter that all the words and phrases discussed in this essay are somehow related to the concept of “magic”.

In order to extend the denotational meaning, “the exploitation of connotation” is commonly adopted (Cook 105). It relies on the “vague association which a word may have for a whole speech community or for groups or individuals within it [ibid], and thus it is both subjective and imprecise (Cook 80). Hence, the “magical element” incorporated by a word such as “free” may evoke various images depending on its context as well as on the receiver's previous knowledge and cultural background. Consequently, for some, the word “free” may arouse an image of a “vast landscape”, “pure nature” or “unexploited land” whereas others may associate this word with “strolling around in a city” or “having all the time in the world”.

3.3.5 Magic as a Metaphor in Advertising

According to Kovecses, metaphor is understanding “one conceptual domain in terms of another” (4). Hence, we can understand “arguments in terms of war”, “love . . . in terms of journeys” and “ideas in terms of food”(4). Likewise, we can understand the concept of holiday in terms of the concept of “magic”, based on the metaphor “holiday is magic” where the source domain is “magic” and the target domain is “holiday”.

In this essay, we will explore the notion that most of the metaphorical linguistic expressions used to describe holiday destinations derive from the conceptual domain of “magic”. Thus, phrases such as “another world” (Figure 4.3), “a world away” (Figure 4.4), “make the world go away” (Figure 4.6) and “to get lost” (Figure 4.2) facilitate the description of the target domain – the holiday destination, drawing on the source domain “magic”, literally defined as: “the art of producing illusions”, some-place “mysteriously enchanting”, “otherworldly”, “extraordinary” and “divine”.
4. Field Study Analysis
During interviews, respondents were first asked to explain the below words and phrases out of context. They were later asked to explain the same words and phrases again after having viewed these within their context; looking at the advertisements. The words and phrases they were asked to describe were: “escape, to get lost, another world, a world away, the road less travelled, make the world go away, there is nothing here, life is a dance, to roam free, to wind down, to brush away the cobwebs”.

4.1 Summary of Responses to Question 1
Among the majority of the respondents, the word “escape” connoted a physical experience rather than a mental journey, whereas the expression “to get lost” was defined as a mental experience where one “gets lost in one's mind”, or disappears due to an experience such as a book or a movie. One respondent also defined this as a situation where one leaves the familiar and ends up someplace unfamiliar. Surprisingly, only one person commented that this can, in fact, be something negative.

Two quite similar expressions, “another world” and “a world away”, were perceived very differently to one another, but also among the respondents. A couple of the respondents related both of these expressions to a mental experience, as in “a mental feeling of worlds” or “a mental state”. The first expression, “another world”, was further defined by one respondent as a negative experience (where a person disappears into a dream like condition) whereas “a world away” was related to a physical journey (where one person goes from one place to another, preferably far away). The rest of the respondents related both of these expressions to a physical journey; however, they were not in agreement as to how far this journey would go. Some claimed that “another world” was the furthest away, whereas others claimed the opposite. The respondents did, however, agree that both of these expressions involved “experiencing people or culture different from one's own”, “experiencing something different from your normal parameters” and “escaping the ordinary”. One person defined it as “total escapism”.

The metaphor “the road less travelled” connoted, amongst all of the respondents except one, an image of an “uncrowded” place, “where no-one else goes to” as in “not following someone else’s footsteps”. It also created an image of a “unique” and “ethnic” spot. Only one respondent associated this metaphor with a psychological experience; an encouragement “to find your own path in life”.

“Make the world go away” was described as something very positive by four of the respondents, whereas two respondents associated this with a negative experience. The positive experience of “making the world go away” involved “a lazy vacation”, “sunshine”, “to be pampered” and to “forget your worries”. In turn, the negative experience involved “letting life pass you by” and “having to escape overload”. Two people associated “there is nothing here” with something less positive: “boring”, “some-place where nothing goes on” and as an expression which “creates distance”. However, the majority associated this with “freedom”, “a bit like 'a road less travelled' in that it must be a place which no-one has yet explored”. They further thought of this as “exciting”, an “unexploited” place where one can disappear into “vast empty space, away from busy urban life”. One person also defined this as “being liberated from the need to possess things, since things do not define us” and thus this liberation “allows one to experience something else”. “Life is a dance” is a well-known metaphor which was perceived rather similarly among the respondents. Some described this as “being in the flow”, “life is not a struggle” whereas others perceived it as “nothing but fun” and as “a problem-free zone”. One person, however, reacted negatively and commented that this is an overused metaphor which “mocks the reader” and it “is too good to be true”. The next phrase, “to roam free”, was perceived among the majority as a positive experience, where a person is allowed “total freedom”, “being exposed to nature, surrounded by nothing man-made”, however, not just for a weekend, but for a longer period of time. In turn, one person surprisingly associated this with “strolling around in a city”: Rome in this instance. One person further described this as a mental experience: “if one is not able to roam free, one can always do it in one's mind, and that's where freedom exists”. Only one person defined this as negative: if one person is allowed to “roam free” he or she will meddle with other people's personal spheres. “To wind down” was defined by all respondents as “letting go of all the 'must dos'”, going some-place where one is able to “de-stress” and experience “peace and quiet”, “getting into a relaxed state of mind”.

Finally, the phrase “to brush away the cobwebs” was defined by all respondents, except one, as a positive action, however, described in rather different ways. One person associated this to “an activity where one takes up old hobbies”, “a person who has been shut off from reality too long and now steps out into the light of life”. It was further described by another respondent as an activity where “one gets rid of the clutter”, “a mental clean up of one's brain” and “to be able to think clearly”. Thus, we could say the majority described this as a mental activity.
4.2 Summary of Responses to Question 2

All images are removed due to copyright considerations.

Figure 4.1 Australia “The Perfect Escape”
Image: three people standing on a beach, with a rainbow in the background.
Text: “Arrived wanting to get away from it all, departed, having found the perfect escape”.

When exposed to the first advertisement (above), within its context the word “escape” connoted an image of paradise for some respondents. This was due to the contextual elements such as the image of the rainbow (a metaphor). The implementation of handwritten typeface further made some respondents feel as if this was a third person narration, as if written by a friend. Hence, to them, the bottom line was that “next time this could be us portrayed in this image”. Other respondents chose to interpret the handwriting style as if they, themselves, had written it. In either case, the respondents found the message, due to its handwritten style and lack of pronouns, to be very informal and personal. The overall image was, however, considered as negative. Comments were made such as “it is too cluttered”, “it looks like they're stranded”, “not my idea of holiday” and “older people, thus I can't relate to it”.

When viewing the next advertisement (below), the phrase “to get lost” created the same image as out of context: an image of a mental journey rather than a physical experience. Due to the “dream-like” colours and the image of a mosque (clearly pointing to a different culture) the respondents defined the meaning of getting lost as an action where one “mentally loses him- or herself in another culture” or “where one gets lost in new impressions”. The respondents further defined “getting lost” as something positive due to the modal verb “can” which created a feeling of possibility and choice. The third person narrative, due to the usage of the final line “requested by Alex and Victoria”, was perceived as positive by the majority of the respondents. It made the message less direct and thus easier to embrace, they claimed. “It's like the two of them wrote it”, some respondents commented. Thus, we have a personal message, by two individuals (Alex and Victoria) rather than a commercial company (Kuoni), saying: “we did it, now it is your turn”. The respondents further took liking to this advertisement because the text and image were corresponding well, communicating the same thing and thus easy to understand.
Figure 4.2 Kuoni “Somewhere to get Lost”
Image: two people, a male and a female, walking in front of a mosque.
Text: “A new culture to discover, a place that will take our breath away, somewhere we can get lost, and then find ourselves again. Requested by Alex and Victoria”.

The next two advertisements contain rather similar expressions: “another world” and “a world away”. Out of context these phrases were perceived quite differently, however, within context, the respondents found these to be similar, and also to be two of the best advertisements.

Figure 4.3 New Zealand “Another World”
Image: father with two children on a snowy peak in New Zealand.
Text: “Only three hours and you're in another world”.

If we start with the phrase “another world” (see Figure 4.3 above), within context, “another world” was defined by the respondents as “escaping the ordinary” and “changing environment completely”. The fact that the respondents now were able to view the sender (Tourism New Zealand in association with Air New Zealand) and received the information that this advertisement ran in Australia, made the respondents grasp the contrast between “the other world” and that of the warmer climate of Australia. The paralanguage comprising a handwritten style and a contraction (“you're”) was viewed as informal, and thus the respondents felt socially close to the sender. This was further caused by the usage of the personal pronoun “you”, which the respondents felt was aimed directly at them.

Figure 4.4 Pure Michigan “400 yards can take us a world away”
Image of two people walking off in the sunset on a golf course, carrying their golf bags.
Text: “Sometimes 400 yards can take us a world away”.

Equally, in the next advertisement (see Figure 4.4 above), respondents viewed “a world away” as a phrase expressing total escapism, where two people (portrayed in the image) disappear into “another world” through the joy of sport (golf). Albeit used exclusively, comments were further
made on the usage of the personal pronoun “us”, which caused many respondents to feel included even though none of them play golf.

The next advertisement (below) was considered by all respondents to be less successful, if not totally ambiguous. All of the respondents had expected wilderness, emptiness and fewer people and were thus puzzled when exposed to the below image. Most of the respondents also felt there was a contradiction within the text, semantically, between the collocation “peak hour” and the metaphor “the road less travelled”.

**Figure 4.5 Australia”The Road less Travelled”**
Image: four people standing and sitting on the top of a hill overlooking the ocean.
Text: “There's nothing like peak hour on the road less travelled”.

In contrast, respondents found the next advertisement to be clear and direct, easy to understand. It displays the phrase “make the world go away” which was defined as “escaping routine and stress”, “leaving the modern world behind”, “escaping the ordinary” and as “finding an oasis”. Comments were further made that “the world equals the city” and what you travel to “is nature”. However, some negative comments were made, such as “the message implies freedom, but the text dictates due to the verb “make”; as if it was an order”.

**Figure 4.6 Canada ”Make the World go Away”**
Image: a camping ground showing some people sitting by a table, tent in the background, all surrounded by trees.
Text: “Make the world go away”.

The below advertisement from Montana was, by one respondent summarised as “exactly”. All the respondents shared the same opinion: the image and the text communicate the same thing. So even though the interviewees were exposed to the word “nothing”, “nothing” was defined as “beautiful” due to the context: the image portraying “no people, nothing man-made and pure nature”.

**Figure 4.7 Montana “There's Nothing Here”**

This contrast, between the word “nothing” and “the vastness of the image: paradise” was considered as brilliant, easy to understand. The typeface was also considered to correspond to the image: “pure”, just like nature.

Figure 4.8 Hawaii “The Hula is a Dance”
Image: a gnome. In the background one can see a beach. Bold capital letters.
Text: “The hula is a dance best done far away from anyone you know”.

When viewing the next advertisement (above), all of the respondents were perplexed. They discarded it as hard to interpret since they thought their initial definition of “life is a dance” as “life is not a struggle” and “being in the flow” did not correspond at all. They did however, instantly, without even noticing the sender, understand that this was an advertisement for Hawaii due to the lexical choice “hula”. However, the gnome caused confusion, equally did the phrase “far away from anyone you know”. One respondent argued that the “hula is supposed to be fun, why do it far away from anyone you know?”. On the contrary, another interviewee associated “the hula” with something “wild and crazy” and thus “it should be done far away”. The typeface further created an impression of a warning due to its capital bold letters.

The next two advertisements (see Figures 4.9 and 4.10) contained the same phrase: “roam free”. Out of context this phrase was associated to “total freedom” and “being surrounded by nothing man-made”. Viewing these two advertisements the definitions were still the same among all respondents. “It's all about finding the wild animal within you”, one respondent said, referring to the first advertisement containing the words “some things weren't meant to be tamed”. Thus, to her, the bottom line was to become liberated. The message, in both advertisements, were considered to be direct and easy to grasp, due to personal pronouns and congruent text and image. Surprisingly, whereas capital letters in the Hawaiian advertisement aroused an image of a warning, capital letters in these two were considered as clear and direct, making the message easy to understand, almost like a “biblical commandment”, as one of the respondents put it. However, it was not considered as persuasive, rather “honest”, as in “take it, or leave it”.

Figure 4.9 Wyoming “Some Things Weren't Meant to Be Tamed”

Figure 4.10 Wyoming “No Humdrum Life”

Images: First image showing a man fishing in a river, snowy mountain peaks in the background. Second image showing a pair of boots in the foreground, waterfall and snowy peaks in the background.

Texts: “Some things weren't meant to be tamed. For example, you. Roam free”, and “Look back and say, at least I didn't lead no humdrum life. Roam free”.

It is worth pointing out, that these two advertisements caused all of the respondents to make remarks about what they considered the intended target group would be: male. When asked why, they all claimed it was due to the male figure but, above all, due to the colours of beige and brown as well as the “rough and barren” impression. One respondent also considered the second image (of the waterfall) to correspond better with the “rough” image and the phrase “to roam free”.

In the below advertisement, portraying the Murray River in Australia, we can view two people, a female and a male, fishing by the river next to the phrase “wind down”. The tranquillity in the image is highlighted by the fact that it looks almost as if it was painted, “like a still life”, as one interviewee pointed out. Thus, according to all respondents, again, the image and the tag-line add to one another, making the message easy to understand. Additionally, “rivers do wind”, one respondent claimed, and so does the typeface.

Figure 4.11 Murray River “Wind Down”

Image: tranquil image of a younger female and an older male fishing by a river.

Text: “The Murray River. Wind down”.

In this last advertisement, the message became completely lost due to the amount of text. All the respondents were connoting “brush away cobwebs” with a “clutter-free image”, however, the below was considered messy and hard to read. Thus, the mental image of “brushing away cobwebs” did not correspond to the intended (rhetic) meaning of the text. One respondent even expressed “there are cobwebs everywhere”. So even though the marketers have tried to facilitate the phatic act (the literal message) by highlighting certain words in red, the rhetic act (the indirect message) failed, according to the respondents. The red lettering even aroused an image of a warning among the respondents. Furthermore, the top half of the text was considered, among the interviewees, to be
aimed at an older audience, whereas the below half was considered to target younger people.

Figure 4.12 Shetland Islands “To Brush away the Cobwebs”
Image: White background, text covering the whole page: red and black lettering. Seagull on the right hand side.
Text: “Give yourself a spring clean. A trip to Shetland will brush away the cobwebs & put colour back in your cheeks. The crisp clear air is ideal for long walks & short breaks. In late spring, the sound of the birds is joined by that of the fiddle when the folk festival begins. Even after dancing all night, you'll go home with a spring in your step”.
5. Analysis of Responses and Discussion

The aim with this research has been to identify the various semantic and pragmatic features used in tourism advertising discourse to endorse the concept of “magic”: the gap between the ordinary and that of a temporary illusion – the holiday. To do this, six interviews were held, during which each respondent had to describe the meaning of certain keywords and key phrases, in and out of context. The interviewee responses were discussed in the previous chapter. In turn, this chapter will investigate how well these keywords and phrases found in the twelve advertisements relate to the concept of “magic” and also how they work to highlight the gap between the ordinary and that of a temporary holiday. This chapter will further identify and discuss the various semantic and pragmatic features that were highlighted by the respondents in their process of interpretation, with both positive and negative impact.

5.1. Keywords and Phrases in Relation to Magic

It is my contention that all the keywords and key phrases that were part of this interview (escape, get lost, another world, a world away, less travelled, make the world go away, nothing, dance, free, wind down, brush away) reflect the concept of “magic” due to the images they evoke: images of places which are unique, extraordinary, beatific (blissful), unusual, wonderful and otherworldly. These words also adopt the so-called “strangerhood perspective”, in that they target “travellers who strive to see things that are ‘different from [their] own reality” (Rappelling 50) based on the assumption that most travellers are restricted to a busy, urban life and thus are seeking a contrastive environment which a holiday destination can provide, albeit for a temporary period of time.

In the phrase, “another world”, the adjective “another” literally means “different”. In turn, the noun “world” also occurs in a couple of the other advertisements (“a world away” and “make the world go away”). The literal meaning is defined as “our earth”, the physical planet us humans inhabit (Dictionary). However, it also comprises a more abstract meaning, referring to a certain philosophy, a mental state of mind or a certain way of life [ibid]. Thus, by adding the adjective “another” or the adverb “away” (a spatial deictic choice) there is a creation of movement in space and time, promoting a different way of life, a different mental state or the need to escape a current lifestyle. This is further enhanced by the usage of the noun “escape” (found in the phrase “having found the perfect escape”). This literally means “from this place” and “get away from restraint”[ibid] and thus highlights the reader's need to get away from his or her normal surroundings. The imaginary illusion in which “instant transformations can take place without any other explanation than the miraculous
power of magic itself” (Rappelling 62) is highlighted by the words and phrases “get lost”, ”make
the world go away” and “nothing”. The adverb “less”, found in the phrase “a road less travelled”, is
also reflecting the magical concept, referring to “a smaller extent”, as in a destination less visited,
thus unique (Dictionary). In addition, words and phrasal verbs such as “wind down”, “free” and
“dance” emphasise the blissful state one can obtain when travelling to one of these three
destinations.

All these lexical keywords and key phrases highlight a reality different from the respondents' usual
surroundings, either by pointing in another spatial direction (“from” and “away”) or by pointing to
something different, as in a place less visited or to a place offering freedom. Hence, the respondents
who defined everyday life as a hectic crowded city-life, constrained by routine and “must do’s”,
found a comforting contrast provided by these words and phrases. They all offer an image of an
environment which is hugely contrastive to the respondents' anticipated normal surroundings, thus a
unique and different place, close to nature, where time and freedom exist.

5.2. Euphoria and Contrast
The usage of “positive and glowing adjectives”, “the euphoria technique” as Cappelli calls it, along
with contrast, also enhance the magical framework (Cappelli 63). A notable example would be
Kuoni’s advertisement where we can read “a place that will take our breath away” (see Figure 4.2)
referring to the adjective “breathtaking”. In the dictionary this adjective is defined as “beautiful”,
“astonishing” and “remarkable”, which consequently creates a contrast to some-place “ordinary”
and “normal” (Dictionary). It indirectly urges the reader to travel: to transplace his or her ordinary
surroundings with “a place that will take his or her breath away”. The same can be found in the two
advertisements from Montana displaying the phrase “roam free” (see Figures 4.9 and 4.10) The
binary definition of the complementary antonym “free” is “enslaved” or “suppressed” (Dictionary).
Thus, it implies that if one travels to Montana, one becomes “free”, whereas staying at home would
keep one “suppressed”.

5.3 Contextual Relevance and Congruency
Looking at the contextual elements found in these advertisements, we can start by discussing the
presence of images and paralanguage. In this research we have examples of advertisements
comprising handwritten styles which, according to the respondents, indicate a certain degree of
intimacy and informality. In turn, capital letters and letters in red or in bold were considered to
communicate a message of warning. Images portraying no characters, or characters of both sexes,
were further viewed positively, enabling both female and male interviewees to relate to these messages, creating inclusiveness. In turn, the two advertisements by Montana (see Figures 4.9 and 4.10) displaying only a male character were considered by all respondents to be targeting a male audience and thus creating a feeling of exclusion for some.

Returning to the advertisement by Kuoni (see Figure 4.2), there is a matter of multiple participant alignment. This means that, albeit the pronoun choice is first person, the pronouns are used both inclusively and exclusively and thus the text can be interpreted as if written by either Kuoni or by the characters in the image. The latter is emphasised by the final sentence, “requested by”, which lead respondents to perceive this text as if written by Alex and Victoria themselves. However, the respondents were equally describing this advertisement as inclusive, due to the personal deictic pronouns “our breath away”, “we can get lost” and “find ourselves” which included Kuoni and the respondent, or the respondent and another traveller. The same phenomenon is found in the golf advertisement from Michigan, incorporating the phrase “sometimes 400 yards can take us a world away” (see Figure 4.4), despite the fact that none of the respondents admitted to playing golf. The notion of inclusiveness in this case could be related to the usage of the modal verb “can”, according to Scheibmann (378). Moving back to the Kuoni advertisement and the final sentence “requested by”, inclusiveness is enhanced by the presence of presupposition, which implies that this advertisement is requested by someone, albeit not necessarily by Alex and Victoria. Hence, it leaves room for the reader to interpret this otherwise: as if it was requested by the respondent himself along with another traveller.

There are some advertisements which exemplify cases where pronouns are lacking completely, such as in the Canadian advertisement (see Figure 4.6), the Montana advertisement (see Figure 4.7) and the two Australian advertisements (see Figure 4.1 and 4.5). If we turn to a statement by Marmaridou, in which she claims that “if we are socially close, we don't need to be explicit” (247), we could argue that this is the reason why many of the respondents were able to feel socially close to the sender: the sender had deliberately flouted the maxim of manner by leaving out any pronouns, which, in turn, implied intimacy between the sender and the reader.

The two advertisements containing the phrases “only three hours and you're in another world” (see Figure 4.3) and “sometimes 400 yards can take us a world away” (see Figure 4.4) both depend on relevance. Thus, to be able to interpret the meaning, readers must rely on, what Sperber and Wilson refer to as, “contextual effects”: the two locutionary acts “only three hours” and “400 yards”,
incorporating temporal and spatial deictic expressions, would not make sense out of context. However, provided with the relevant contextual elements, such as the sender's name (Tourism New Zealand in Association with Air New Zealand) and the image of a golf course, the readers were able to decode that “three hours” referred to a distance of three hours by air from New Zealand and that “400 yards” referred to 400 yards on a golf course. Additionally, it is worth to be noted that even though none of the recipients admitted to playing golf, the phrase “sometimes 400 yards can take us a world away”, was considered easy to interpret. One may wonder why? Again, the answer is relevance. While this phrase could have given rise to a range of plausible interpretations, all the respondents chose the one and the same interpretation: golf is a sport which easily absorbs you, in that it makes you forget about the rest of the world and thus “takes you a world away”. We could argue that golf, being a well-known sport, thus forms common ground. This common ground was retrieved from memory, and thus enabled the reader to arrive at one relevant interpretation. The same can be argued about the phrase “there's nothing here” (see Figure 4.7). Even without having seen this advertisement, all the respondents connoted this phrase with a place comprising “no things that are man-made”, giving rise to images of vastness, wild nature and consequently freedom and liberation. The literal definition of “nothing” is “no thing” (Dictionary) and we assume that most urban people of today associate “wild nature” with “no things”: common ground. Thus, by reinforcing the message by using the image of pure nature only (no buildings, no people, no cars), the marketers have limited the search space and produced an advertisement which is likely to give rise to one plausible interpretation: Montana is a place of wild nature, allowing visitors freedom; total liberty. Thus, the message was not considered ambiguous because it was relevance-governed, congruent with the recipients' pre-existing assumptions of wild nature.

Earlier in this essay Marmaridou provided the following two sentences to demonstrate the notion of implicature: A: Shall we have dinner now? B: Helen hasn't come yet. The fact that person A is not inquiring about Helen “cannot be accounted for in terms of . . . the words A and B use” (Marmaridou 224): the answer is found by looking at the context. This begs the question how this relates to this research? To demonstrate, let us apply the sentence “at least I didn't lead no humdrum life” (see Figure 4.10) to the following imaginary scenario: two elderly people are sitting on a veranda, talking to one another about how their lives have been. Perhaps they would utter something as follows: A: Your life has been pretty satisfactory, hasn't it? B: Well, I didn't lead no humdrum life, that's for sure. As we can see, person B is not directly answering person A's question: “yes it was satisfactory” or “no, it was not”. In order to understand what person B is referring to, and to understand the oppositeness of “humdrum” is, one would have to rely on contextual
elements. In the case of this advertisement (see Figure 4.10), this comprise the image of a waterfall and wild nature along with the name of the sender. These contextual elements provide the reader with enough information to understand the implied meaning: if one travels to Wyoming one would be able to lead an eventful and exciting life (the antonym of “humdrum”) due to Wyoming's seemingly wild nature. As demonstrated by this example, we can also argue that implicature is based on verbal communication rather than written: the reader is not able to ask the sender to what he or she is referring. Thus, it is crucial for marketers to provide enough and relevant context, coinciding and reinforcing the linguistic content, to enable the reader to understand the implied meaning.

Other contextually based elements are idioms and metaphors. Idioms (fixed phrases) are found in many of the selected advertisements, but, as stated earlier in this essay, they are often interpreted metaphorically rather than literally. Being conventionalised (frequently used) means that many of the recipients were familiar with the metaphorical meaning of phrases such as “to get lost” and “find oneself” (see Figure 4.2): the metaphorical meaning was stored in their memory and part of common ground. In other words, these metaphorical expressions “depend on some kind of information already given . . . already present in long-term memory, and this accounts for their being readily understandable” (Leezenberg 256). Thus, these metaphorical expressions referring to a mental and abstract journey is “readily understandable” due to pre-existing knowledge and relevant contextual elements such as the image of a characteristically different culture. Additionally, there are other words in the text that accentuate this abstract association. The word “discover” creates an association to self-discovery and, equally, so does the lexical noun “culture”, which literally means “development or improvement of the mind” (Dictionary). Consequently, the interviewees did not define these two phrases as “having [physically] gone astray” or as “locating a person's [physical] being” (Dictionary), but as an image of an internal journey: a mental possibility where one “discovers a new state of mind”. In the same advertisement, we also find the metaphorical linguistic expression: “take our breath away”. The phrase does not really refer to its literal meaning “to stop exhaling in and out” (the phatic act), but rather to something which is so beautiful and extraordinary that, metaphorically speaking, it takes “one's breath away”. Again, the congruency between the paralinguistic and the linguistic meaning along with the dreamy image reinforces, rather than contradicts, the message and thus facilitates disambiguation: all of the respondents were able to interpret this rhetic act (the indirect meaning) as a beautiful and extraordinary place.
5.4 Contextual Irrelevance

The examples thus far mentioned, are all easy to understand because they adhere to the Gricean maxims of relevance, manner, quality and quantity. They are equally relevance-governed in that the search space has been narrowed down, enabling the reader to arrive at one particular interpretation. This is done by acknowledging the fact that there has to be a certain level of congruency between the linguistic meaning, the paralinguistic meaning, the image and the reader's pre-existing knowledge. A notable example is found in the Murray River advertisement (see Figure 4.11) displaying the phrase “Wind down” juxtaposed with a peaceful image of two people fishing by a river. Arguably, the image reinforces the linguistic meaning of the key phrase “wind down” rather than contradicts it. Equally, the image is congruent with the readers' previous assumptions of what constitutes the action of “winding down” (part of the common ground) and hence the message is relevance-governed. However, the three advertisements which were considered to be ambiguous (Figure 4.5, 4.8 and 4.12) did not follow these notions.

The linguistic content, “there's nothing like peak hour on the road less travelled”, gives rise to at least two plausible interpretations (see Figure 4.5). Firstly, it could be a play on words referring to a “pointed top of a mountain” or the “most important point of level” (Dictionary). However, it could also be interpreted as “peak hour” or “rush hour”. The latter interpretation was the one chosen by all the respondents. Applying this option, one has to view this advertisement as follows: in rural Australia, it is so unlikely to bump into other travellers that this is what will constitute a “peak hour”, and, by looking at the image, it is evidently not very many people. However, all the respondents in this research found the number of characters to be too many for it to be a “road less travelled”. Thus, to them, there was a mismatch between the image and the linguistic content. It has to be borne in mind, though, that the interviewees in this research all reside in rural Sweden. Thus, it is my belief that they might not be familiar with the concept of “peak hour”, or “rush hour”: “a time of day in which large numbers of people are in transit” (Dictionary) as it may appear in large cities such as London, Rome or even Melbourne. In addition, the catchphrase “there's nothing like Australia”, was not known to the respondents: it was not common ground. As a consequence, the interviewees felt that this advertisement was flouting the maxim of quality: the image of several people joined by the phrase “the road less travelled” were perceived as untruthful. Equally, we could argue that this advertisement was flouting the maxim of relevance: the image clashed with the readers' previous assumptions about what constitutes “a road less travelled”. Consequently, the readers were unable to pick one relevant interpretation. An interesting observation, worthy of note, is the fact that the lexical word choice of “nothing” was considered relevant in the phrase “there's
nothing here”, but irrelevant in the phrase “there's nothing like Australia”.

Yet another example of ambiguity is found in the Shetland advertisement (see Figure 4.12). It comprises the key lexical phrase “brush away the cobwebs”. The paralanguage, an expansive piece of text covering the whole page, was printed in capital red and black letters, which instills a tone of a warning and an image of clutter among the respondents. Hence, the tone and image is contrary to the locutionary and illocutionary act and force, in which they are apparently trying to evoke an association of freshness and, equally, to urge the reader to travel to Shetland to refresh his or her life. This is evident by the presupposition (assumption), suggesting that the reader, metaphorically speaking, has “cobwebs” in his or her current life, and thus it requires refreshing. Therefore, even though the phatic act, in its isolation, is neither literally hard to understand nor grammatically incorrect, the paralinguistic meaning does not correspond to the linguistic meaning: the text is cluttered and too long which does not coincide with the meaning of “brushing away the cobwebs”. Hence, we can argue that there is both a violation against Grice's maxim of manner, and equally, a violation against the maxim of quantity. However, the mismatch between the cluttered paralanguage and the image of Shetland as a peaceful and quiet place (people's pre-existing knowledge) is arguably exactly what the advertisers are trying to achieve; they are flouting the Gricean maxims of manner and quantity in order to create a new image of Shetland as a busy spot. However, as the interview results showed, this did not succeed, proving just how hard it is to replace pre-existing assumptions. In the Hawaiian advertisement, we encounter the same problem. All the respondents had a set view of how Hawaii should be portrayed. However, when faced with the image of a gnome, they were confused because this new image was not considered relevant: the existing assumption did not match the new image presented and they found it hard to retrieve a relevant interpretation. It has to be noted that this advertisement ran in the UK, and my contention is that, for most UK residents, the gnome represents UK's middle class suburban life, and equally it acts as a symbol for “keeping up with the Joneses”: competing with one’s neighbours. Thus, as a respectable UK middle class citizen, you (the reader) would not like your neighbours to see you dancing the “hula” and thus it has to be done “far away from anyone you know”. However, as this was not part of the common ground among the interviewees in this research, all residing in Sweden, this was not the interpretation recovered.
6. Conclusion

This essay set out to convey the certain linguistic features that are used in tourism advertising in order to highlight the concept of “magic”: the difference between the ordinary versus the temporary illusion that a holiday provides. Having interviewed six respondents, who each had to analyse key words and key phrases found in twelve different tourism advertisements, we are now able to arrive at a conclusion.

As we have seen in this essay, the concept of “magic”, highlighted through certain lexical keywords and key phrases, euphoria, contrast and context, is constant feature present throughout all the advertisements included in this research. It allows marketers to emphasise the gap that evidently exists: the ordinary versus the temporary magical illusion which a holiday destination provides. Key words and key phrases that are used, either point to movement in time or movement in space, highlighting places which are unique and different. Thus, words and phrases such as “escape”, “get lost”, “another world”, “a world away”, “less travelled”, “make the world go away”, “dance”, “free” and “wind down” all highlight the difference between the reader's assumed normal surroundings, and that of the “magical” environment which a holiday destination provides, albeit for a temporary period of time.

However, it still requires an answer as to how these twelve advertisements manage to deliver their message to the receiver. In this research, the majority of these advertisements were considered relevant and, therefore, easy to understand. Nevertheless, there were a few that were discarded as ambiguous: the readers were unable to arrive at one plausible interpretation. This begs the question why? One of the answers is that it is not so much a matter of which contextual elements are selected as it is a matter of congruency between the various elements: paralanguage, images and lexical choices must work together, reinforcing one another, rather than creating some form of contradiction. In addition, these elements also have to coincide with the reader's pre-existing assumptions and common ground retrieved from memory, thus forming relevance. Consequently, a gnome advertising Hawaii, a cluttered text advertising peaceful Shetland, or an image of a busy spot advertising rural Australia, were likely to conflict with the readers' pre-existing assumptions and, thus, considered irrelevant: the readers were unable to pick one relevant interpretation. Hence, we could argue that, in order for an advertisement to be successful, it has to be relevance-governed: adhere to common ground and deliver just what is necessary to ensure that the reader is able to decode the intended message.
However, other important factors that have to be taken into account are the areas of sociolinguistics and cultural aspects: areas of further research. All the advertisements used in this essay, were, as stated, originally produced in English and thus part of advertising campaigns that did not run in Sweden. Consequently, the interviewees (all residing in Sweden) were not part of the target group, and thus many of the words, phrases and images used were not part of common ground: these were not pre-existing assumptions stored in the recipients' memory: an image of a gnome, or a catch-phrase such as “there's nothing like Australia” were not known to the interviewees in this research.

As we can understand, social variables such as group belonging, ethnicity, gender, status, age, place of residence and so on, are all important factors which will influence how well a message is interpreted. Thus, perhaps the gnome would have made more sense if the interviewees would have been UK residents. Since advertisers sometimes flout the maxims of quantity, relevance and manner, leaving room for multiple interpretations, it would have been interesting to include native English speakers into this research to see how this would have influenced the result.

Finally, with the notion of sociolinguistics in mind, I would like to return to Djafarova's publication in which she emphasises Dann's point of view, that “tourism language is characterised by social control and thus aims 'to persuade people to become tourists and subsequently to control their attitudes and behaviour, through pictures, brochures and other media'” (3). In order to do this, one must bring pragmatics and sociolinguistics together. Therefore, if time had allowed, this research would have included the area of sociolinguistics as well, analysing how the recipients' social background would have influenced their interpretations. Equally, the population would have been larger, incorporating a wider group of people from various social groups.
Works Cited


McQuarrie, Edward F. *Go Figure! New Directions in Advertising Rhetoric*. New York, USA: M.E Sharpe Inc., 2008. Print.


Appendix

Q. 1. In a few words, please explain what you understand by the following words and expressions. In what context do you think these are used and what do you associate these with?

*Escape*

*To get lost*

*Another world*

*A world away*

*The road less travelled*

*Make the world go away*

*There is nothing here*
Life is a dance

To roam free

To wind down

To brush away the cobwebs
Q. 2 I am now going to show you 12 advertisements. Please look at these and you will see that these contain the words and expressions mentioned previously. Please say what you think the word or expression is trying to convey to you in the context of the advertisement and what features in this advertisement makes you say this (typeface, image, previous knowledge etc).

Escape

To get lost

Another world

A world away

The road less travelled

Make the world go away

There is nothing here

Life is a dance
To roam free

To wind down

To brush away the cobwebs
Indicate your age range: 18-30  31-40  41-50  51-60  Over 60

Indicate your sex: female  male

Other comments:

Thank you for taking the time to answer all my questions!