"Be Our Guest" – A Linguistic Study of Destination Slogans

Minttu-Maari Häkkinen
University of Tampere
School of Language, Translation and Literary Studies
English Language and Literature
Pro Gradu Thesis
October 2016

Tampereen yliopisto
Kieli-, käännös- ja kirjallisuustieteiden yksikkö
Englannin kielen ja kirjallisuuden maisteriopinnot

HÄKKINEN, MINTTU-MAARI: "Be Our Guest" – A Linguistic Study of Destination Slogans

Pro gradu -tutkielma, 65 sivua + liite [6 sivua]
Lokakuu 2016

Tämä pro gradu -tutkielma käsittelee matkailumainonnassa käytettävien iskulauseiden lingvistisiä piirteitä. Tutkielma pyrkii osittain paikkaamaan matkailumainonnan kieleen kohdistuvassa tutkimuksessa piilevää aukkoa. Varhaisemmat lingvistiset tutkimukset koskien maiden matkailumarkkinoinnissa käytettäviä iskulauseita ovat vähäisiä, ja keskittyvät lähinnä viestien semanttisten teemojen luokitteluun. Tutkielman teoreettisena pohjana toimivat aiemmat mainonnan kielen tutkimukset, ja matkailudiskurssia koskevia tutkimuksia on hyödynnetty ajoittain. Tutkimuksen vahva pohjautuminen perinteisen mainonnan kielen tutkimukseen johtuu siitä, ettei olennaista ja kattavaa aineistoa matkailualan kielestä ole ollut saatavilla.

Tutkimuksessa käytetty korpus koostuu 169 iskulauseesta ympäri maailman. Valtaosa iskulauseista on käytössä maiden matkailumainonnassa, mutta korpus sisältää lausahduksia myös astetta pienemmiltä alueilta, kuten Yhdysvaltojen osavaltioista ja Kanadan provinsseista. Näin korpuksesta saatiin tarpeeksi laaja. Iskulausekokoelma kerättiin pääasiassa syksyllä 2015 vierailemalla maiden ja alueiden virallisilla internetsivustoilla.

Tarkasteltavaksi valitut ominaisuudet on jaettu kolmeen aihealueeseen: sanasto, lauseketyypit ja merkityksen tasot. Näistä ensimmäinen keskittyy iskulauseiden verbeihin, adjektiiveihin sekä persoonapronomineihin. Lauseketyypeistä esille nousevat deklaratiivi, imperatiivi sekä vajaa lauseke. Merkityksen tasoja tutkittaessa keskitytään sanaleikkeihin, epämääräisiin väitteisiin ja kielikuviin. Tulokset toteavat, että useat iskulauseiden piirteet ovat yhdenmukaisia aiemman mainonnan ja matkailun kielen tutkimuksen kanssa. Esimerkiksi sanasto vastaa sisällöltään tyypillistä matkailudiskurssia, ja lausekkeet ominaisuuksiltaan mainonnan kieltä. Iskulauseet omaavat kuitenkin myös piirteitä, jotka ovat aiemmista tuloksista poikkeavia. Tästä esimerkkinä toimii iskulauseista täysin puuttuva *will*-apuverbi, jonka on aikaisemmin todettu olevan yleinen niin mainonnan kuin matkailunkin kielessä.

Avainsanat: kielitiede, mainonta, iskulause, matkailu

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1. Introduction

The destination slogan is one of the key ingredients in today's tourism promotion. In one short phrase, the carefully designed marketing tagline evokes vivid imagery in the mind of the reader, hopefully awakening their innate wanderlust. An especially effective, beloved slogan can evolve into a classic. For example, the city of New York has been using the catchphrase *I Love New York* since the 1970s, and surely everyone is familiar with its hearty logo. A great slogan is catchy, memorable, even funny – all the while serving its purpose as a vital promoter of the brand image of its destination.

Destination slogans employ a wide variety of linguistic techniques to portray their message in the best possible way. The purpose of this thesis is to examine some of these features in closer detail. By analyzing a corpus consisting of official destination slogans from across the world, the study will present findings concerning the vocabulary, clause types and contentual ambiguity in destination slogans. The theoretical framework is based on previous research conducted on linguistic features of both advertising language and tourism discourse. The larger theoretical focus is on the language of advertising due to the fact that previous research on the relevant linguistic features of the language of tourism advertising is relatively scarce. The research questions are as follows:

- What kinds of verbs, adjectives, and personal pronouns are present in destination slogans?
- What clause types do the slogans represent?
- Do the slogans make use of the techniques of word-play, vagueness and figures of speech to produce ambiguity and meaning?
- How do all these relate to previous studies on the language of advertising and tourism discourse?

The materials for this study come from the official websites of the tourism boards and departments of the destinations. The corpus was collected during the month of August in 2015, with a few slogans added in the mix in the spring of 2016. The collection consists of a total of 169 slogans from all over the world. Most of the destinations are countries, but some regions (e.g. American states and Canadian provinces) were included to make the collection large enough.

The language of tourism discourse has been studied quite extensively, and especially adjectives have received sufficient attention. However, most of these studies have been conducted by examining corpora consisting of texts from destination brochures and alike. Destination slogans have been studied to some extent, but very little research has been published on their linguistic features. The one linguistic aspect of destination slogans that has captured the attention of several scholars is their semantic thematization (Khan 2014, Papp-Váry 2010, Pike 2004b). This thesis attempts to fill at least a portion of the gap that exists in destination slogan research, and possibly offer new insights into the subject matter.

The structure of this thesis is as follows. The first chapter is a brief introduction to the world of destination branding, with the focus on destination image and the role and function of destination slogans. This is followed by a theoretical section on the language of advertising, where the features most important to this study are introduced: lexicon (verbs, adjectives and personal pronouns), clause types (declarative, imperative, interrogative and incomplete), and the means of producing ambiguity and meaning (word-play, vagueness and figures of speech). The chapter on data and methods is a closer look at the features and the collection of the corpus, and the methods used in the study. The analysis is divided into three subsections, following the structure of the chapter on advertising language theory: lexicon, clause types and levels of meaning. The last chapter is the conclusion, where all the strings are tied together and possible implications for future research are discussed.

2. Destination Branding

2.1 Destination Brand and Image

According to de Francesco, Fill and Hughes (2013, 157), a *brand* is "a product of the work of managers who attempt to augment their products with values and associations that are recognized by, and are meaningful to, their customers." Although there is no single definition for the term *brand*, the concept can be concluded to consist of these two main constructs: the brand identity that is portrayed, and the brand image the audience constructs and perceives (ibid.; Pike 2004b, 74). Applying brand theory to destination marketing is not always straightforward, but oftentimes a destination brand functions in much the same way as a manufacturer's brand does.

There are multiple types of destination brands, and the six levels recognized in the hierarchy are country brand, country tourism brand, state tourism brand, regional or macro regional brand, local community brand and individual tourism business brand (Pike 2004b, 78). Country brand is the widest category. It is typical for some of the world's leading place brands, such as Singapore and New Zealand, to employ brand-building strategies that reach beyond the tourism industry, focusing also on matters such as economic development (Morgan, Pride & Pritchard 2004, 4-5). The focus here is merely on the country and state tourism brands, where the aim of the slogan is to create and communicate an attractive destination image in order to invite more visitors to the area. Of course, some countries and areas may use the same slogan to promote an image that combines tourism with various other aspects of the destination. Countries and regions usually have their own destination marketing organizations (DMOs) whose responsibility is to promote the destination to potential visitors and build a unified tourism brand. Creating a holistic tourism brand for an entire country is not always a simple task, as countries are large-scale destinations generally consisting of multiple smaller areas with their own identities and attractions (Khan 2014, 28).

The destination brand controls the brand image, which is called the destination image in the destination marketing context (Pike 2004b, 93). This is the mental view that the customer has on the destination. The destination image is important to the tourism industry, as it one of the components in the potential visitor's decision-making process. Tourism products are generally chosen purely based on this mental imagery because testing alternatives is not possible (Morgan & Pritchard 2001, 11). A positive destination image is essential for a flourishing tourism industry, and a negative one may take a great deal of effort to correct (Pike 2004b, 99). A favorable destination image may very well result in a decision to visit the place, while a negative association has the power to drive tourists away.

2.2 Destination Slogans

By its definition, a slogan is a short phrase or a sentence designed to offer persuasive information about a brand (Pike 2004b, 122). If executed effectively, an advertising slogan is catchy, and people can remember and recite it (Ke & Wang 2013, 276). A slogan is an integral part of destination advertising, and its function is to communicate the destination brand identity to the reader. As was mentioned above, creating a holistic destination brand can prove to be difficult. This is also apparent in the creation of destination slogans, as capsulizing the entire brand identity into a single phrase to represent the area as a whole can be a challenging task. However, an excellent, well-thought-out slogan is a good representation of the desired destination brand and image as a whole.

Destination slogans are repeatedly used everywhere where destination promotion and the expression of destination brand identity is relevant – specific advertising campaigns, websites, leaflets, banners, posters, and booths at travel markets. Destination slogans are often accompanied by logos, and the purpose of the two is to reinforce the desired destination image through associations. This is especially important in destination advertising because, unlike most names of

manufacturers' products, the names of destinations have not been created for the purpose of evoking associations (Pike 2004b, 120). Destination slogans can definitely contribute to the effectiveness of a marketing campaign, and in the best case they can help raise people's interest in the destination. When examining the influence of slogans on people's motivation to visit a destination, Wulandari (n.d., 5-6) found that although the majority of people believe that a slogan would not have an effect on their choice of destination, a good catchphrase is still considered an essential part of destination promotion and image communication.

The effectiveness of destination slogans has been studied to some extent, and guidelines for a catchy slogan have been suggested. A memorable destination slogan appeals to the emotions and motivations of the reader, catches their attention, arouses interest, leaves positive impressions and is stored into the reader's long-term memory (Khan 2014, 28). In addition, Gitelson and Klenosky's (1997) study on the attractiveness of state destination slogans discovered that readers tend to appreciate messages that are easy to recall, make use of humor and puns, project excitement and fun, and are accurate in describing the destination. It has been found that a short and simple destination slogan is preferred and found to be more memorable (Pike 2004a, 11; Wulandari n.d., 7), but it is worth noting that in some cases structural complexity has been linked with deeper processing and possibly enhanced memory (Kohli, Leuthesser & Suri 2007, 418). A destination slogan should also be clear and easy to comprehend, in the sense that there should be no references that leave the reader confused. Wulandari (n.d., 7) offers the example of Tanzania's slogan *Land of Kilimanjaro, Zanzibar and the Serengeti*, which proved problematic due to the fact that the attractions mentioned in the slogan were not always recognized by the readers. A good destination slogan is also precise, and offers a realistic, concrete value proposition. A destination must be able to deliver the promises suggested in the slogan (Pike 2004a, 14-15) – if it cannot, the result may be customer disappointment.

One suggested guideline for destination slogans is that the tagline should communicate a unique selling point (USP) that differentiates the destination from its competitors. A USP is a feature that is unique to the destination and cannot be claimed by anyone else (ibid., 123). General references to, for example, natural beauty or hospitality do not contain a unique selling point, but mentions of specific attractions, landmarks or other features that are only associated with the destination do. However, surprisingly few destination slogans have chosen to make use of unique selling points, opting instead for associations through more general references (ibid.). Of course, this may make sense in a great deal of the cases when it comes to destination slogans, as the taglines must make sense to a worldwide audience – even to readers who are not very familiar with the destination.

Pike (2004b), Papp-Váry (2010) and Khan (2014) have studied the themes used in country and state tourism slogans by dividing them into semantic categories. This is the one linguistic aspect of destination slogans that has caught the attention of multiple authors. The findings of the three studies are summarized in the following table.

Khan	Papp-Váry	Pike
Endless Discovery -Exploration - Riches Originality - Authenticity - Natural Purity Emotional Association - Emotions - Experience - Excitement One and Only - Different - Must See Hospitality - Beckon - Invitation Ego Targeting - Personalization - Fulfilment Ancient Aura - History - Birthplace Physical Dimension - Size - Center	Geographical Position and Features Weather Nature Water Royalty Treasures Culture Food Discovery People Joy Escape Personal Message Self-Expression Vibration Superego	Leadership Discovery Nature Location People Water Self Expressive Escape Pleasure Treasure Royal Vibrant Climate Culinary

As the above table shows, there are a number of common, repeated themes recognized by all three authors, even though the studies have been published years apart. Some of the most common themes are those of exploration and discovery, riches and treasure, nature and climate, positive emotions, uniqueness and authenticity, and the physical location and features of the destination. All of these themes contribute to the destination brand and image, and most likely respond to some type of customer demand, be it the desire to experience pure nature or to witness unique cultural practices. For example, the theme of exploration and discovery is explained by tourists' growing motivation to go on adventures and experience something different and unusual (Khan 2014, 31).

3. The Language of Advertising

3.1 On Advertising

Advertising is all around us, to the extent that we probably do not even realize it. We are constantly exposed to it out on the streets; we encounter it at school, work, the supermarket and the doctor's office; it even invades our homes through our televisions, laptops and mailboxes. Advertising is a genre of language on its own, and its basic function is to sell products, be they physical objects, services or experiences. Commercial advertising generally does this by communicating a persuasive message to the consumer. The message aims to appeal to the needs of the consumer, both material (e.g. hunger, shelter, clothing) and social (e.g. community, fellowship) (Schroder & Verstergaard 1985, 5).

When analyzing the language of advertising, one must be familiar with a wide range of discourses. Each form of language has its own setting, social group and subject matter – for example, the discourses of medicine, sports and fairy tales all differ from each other (Myers 1997, 5). Advertising can make use of different discourses, which is why it may be difficult to interpret advertisements from a different culture (ibid., 6). It is also important to note that advertising in itself can be divided into various sub-discourses. For example, the language of tourism advertising may contain features that are different from advertising dealing with cooking, hardware or beauty products. Similarly, the language of print advertising can differ from that used in other forms of media, such as the television or radio.

Advertisements, like most discourses, consist of patterns of textual and structural choices, the purpose of which is to create language that is memorable and capable of catching the reader's attention. Myers (1994, 6) notes an interesting attribute of advertisements: although they are usually alike in their core functions, they often attempt to challenge the reader's expectations of the genre in some way. The language of advertising is filled with of distinguishable patterns, from

clause structures to the use of different types of stress. However, there are no linguistic features that guarantee a specific reaction in the reader as it all depends on the context (ibid., 57). This thesis focuses on the choices dealing with the lexicon, clause types and semantics of the slogans used in destination advertising.

3.2 Lexicon

The vocabulary of advertising is heavily tied to associative meanings. Each word contains an association with which the recipient society is familiar with. For example, the term *dog* may be associated with concepts such as loyalty, dirtiness or friendliness (Cook 2001, 105). Advertisers make use of these connections, and an effective advertisement contains a set of words that have been carefully chosen to communicate the desired meanings. There are four different types of word associations. Firstly, referent associations (also called connotations) are related to social attitudes and are generally recognized by the society as a whole. The European culture, for example, tends to associate the color red with passion, while black is the color of death (Myers 1997, 69). Secondly, attitude associations are related to the individual's own attitudes towards what is being talked about. For instance, the terms *house, home, residence* and *bungalow* could all be used to refer to the same object but they carry different tones (ibid., 71). Thirdly, speaker associations arise from who is conveying the words; advertisements tend to pick their vocabulary based on who is supposed to be using them (ibid.). By choosing certain terminology, the speaker can communicate, for example, their personality, opinions and where they are from. Finally, word link associations are ones that arise from other meanings of the word. These can be taboo connections, and they can also be made use of in puns and word-play (ibid.).

Oftentimes, the tourism discourse has been observed as employing a specific set of key words that are relevant to the context. As Dann (1996, 174) puts it: "research before writing

should seek to discover key words in the subject which fire the imagination, while the copy itself should always visualize the consumer, reflect his/her language, and be similarly conversational in nature." In other words, tourism discourse tends to employ colorful, image-inducing words placed in a familiar structure. Discovered key words have included, for example, *adventure, dream, imagination, pleasure* and *escape* (ibid.). Key words like these do not really describe the attributes of the destination, but rather appeal to the needs and desires of the reader (ibid.).

3.2.1 Verbs

Advertising messages usually favor simplicity in their choices for verbs, and verbs often add little meaning to the overall message. The use of simple verbs and verb phrases can prove effective in communicating clear, timeless and universal messages (Crișan 2013, 946). However, verbs are not an essential part of advertising English, and it is a common practice to omit them completely (Leech 1966, 154).

Leech (1966, 154) listed the 19 most common verbs found in his data of advertising English, and discovered that the verbs were all commonplace items. The eight most used verbs were *make, get, give, have, see, buy, come* and *go*. Although the verbs are heavily present in everyday discourse, Leech (ibid.) notes that a number of them do hold special relevance in the advertising context. The verbs signal a relationship between the consumer and the product, including those of possession (*have, give, buy, get*), consumption (*take, use*) and mental disposition (*like, love*). Now, it is important to note that these observations of advertising English do not necessarily hold true in all types of advertising discourse. For example, Crișan (2013, 946) found that slogans used to promote wedding tourism destinations contained verbs such as *experience* and *enjoy*, which are not necessarily as commonplace as verbs such as *get* and *have*. However, they make sense in the destination promotion context, when the aim is to sell experiences.

The general preference for simplicity in verbs extends to the morphology and the structure of the verb phrases. Advertising rarely adds affixes to verbs, and verb phrases are kept structurally simple. Leech (1966, 121-122) exemplifies this preference for structural simplicity by examining the finite verbal group, which "may consist of single-word present tense, past tense, or imperative forms (*gives, gave, give*) or of a sequence of two, three, four, or even more words." He concludes that instead of making use of more complex verbal groups, such as the perfective aspect (*has given*) or the passive voice (*is given*), the clear majority of finite verb phrases used in advertising are either simple imperatives (*give*), or in the simple present form (*gives*). This is all in keeping with the general nature of the English language, where the complexity of the structure of language correlates directly with the infrequency of occurrence (ibid., 122). The present tense can represent two meanings: the instantaneous present ("exclusion of past and future time") and the unrestrictive present ("the virtues of the product are for all time") (ibid., 124). The latter is by far more commonplace in advertising English. The past tense is generally only used to signal a contrast between the past and the present, usually to highlight the consumer's history before and after using the product (ibid.). The simple aspect is used over the progressive, perfect and perfect progressive, usually due to the preference for simplicity. The present progressive could technically function alongside the simple present, but its lack of usage is due to its reference to temporary activity instead of an ongoing process (ibid.). Destination advertising makes use of the present tense to achieve an atmosphere of timelessness, especially when the setting is particularly exotic (Dann 1996, 51). It serves another purpose, as well: the present tense has been observed as resulting in higher reader involvement (ibid.).

The two exceptions of the infrequency of auxiliary verbs in advertising are *can* and *will*. *Can* is used with either an animate or inanimate subject. The animate subject is most often *you*, and the message communicates that the product provides the consumer with the power or ability to do something (ibid., 125). The inanimate subject is generally the brand name or a noun connected

with the product, and the message communicates the possibilities the product can offer the consumer (ibid.). *Will* relates to the promise-making nature of advertising. A typical advertisement of this kind uses an imperative clause in place of a conditional clause, and *will* in the second clause to signal a promise: "buy X, and Y will happen" (ibid.). *Will* is especially important in destination advertising, which frequently builds messages upon the idea of escaping the present time into the future (Dann 1996, 54).

3.2.2 Adjectives

Adjectives are a central part of discourse, and they are present in various roles. For example, adjectives can be used to describe something, or to express opinions and emotional attitudes (Pierini 2009, 94). They are especially relevant in the discourse of advertising, where a creative use of adjectives can be an effective tool in evoking the desired imagery in the reader's mind. Adjectives such as *new, special, fine, best* and *original* are some of the most commonly used words in advertising (ibid.; Leech 1966, 152). However, it is important to note that the use of adjectives can vary a great deal according to domain and discourse: for example, the tourism discourse generally employs a different set of adjectives than, say, the discourse of clothing (Pierini 2009, 95; Leech 1966, 58).

Leech (1966, 129) discovered instances of adjective clusters in his study of advertising English. According to him, adjective clusters of two are quite common in advertising, and clusters of three adjectives are also present. Leech's findings recognize two types of adjective clusters that are used for an emotive effect in advertising: the repetition of the same adjective ("Wonderful, Wonderful Roses"), and the use of an approbatory adjective followed by one with a concrete meaning ("This wonderful new toothbrush"). Both of these adjective clusters are found in colloquial English, most typically associated with the language adults use when speaking to children (ibid.).

Advertisers make use of adjectives and the comparative reference to make a comparison between the advertised product and its competitors – except, a lot of the time, the specific reference is omitted (Goddard 1997, 104). Instead of using the phrase "X is better than Y", the common practice is to write "X is better" and expect the audience to fill in the gap with "than all its other rivals" (ibid.). Interestingly, the audience has been trained to fill in the omitted section with a positive message, so this technique works in favor of the advertiser (ibid.). The comparative reference can be achieved through the use of both the adjective's comparative and superlative forms (ibid.).

According to Pierini (2009, 98), the language of tourism often makes use of two distinguishable strategies when it comes to the use of adjectives: description and evaluation. Description is used to highlight the factual features of the product or destination in a positive light, while evaluation aims to appeal to the reader's emotions and push them into making a purchase (ibid.). Descriptive adjectives are based on more factual information, whereas evaluative adjectives rely on subjective interpretation. Of course, distinguishing between these two types can be complicated, as all adjectives could be argued to be based on subjectivity. To make this easier, adjectives can be categorized into two groups. *Stative* adjectives stand for "stable objective properties, such as size, shape and substance", and *dynamic* adjectives are words that refer to "properties either viewed as temporary or changeable, or applied externally as a value judgement, or experiences as a sensory perception" (ibid., 99). These two types present the opposite ends of a continuum, where adjectives leaning towards stative are more likely to be descriptive, and those closer to dynamic can be assumed to be evaluative (ibid.).

3.2.3 Personal Pronouns

The main function of personal pronouns in advertising is to make the reader feel as if the advertisement is addressing them personally – whether or not they are actually the intended

audience (Myers 1997, 78). Messages that include a personal address term contain assumptions concerning gender, class and nation, and they offer the reader options for what it is to be a person (ibid., 78-79). This makes them a powerful tool that can have an effect on how the viewer deconstructs the message and its subject matter. The personal pronouns most relevant in the advertising discourse are *you*, *we*, *I* and the third person pronouns *he*, *she* and *they*.

The personal pronoun *you* is one of the two widest address forms an advertisement can use, the other one being "no address form at all" (Goddard 1997, 31). By using *you* as a direct address term, all readers are included in the communication event. However, *you* can be used indirectly as well. Myers (1997, 80) offers the example of a British World War I recruiting poster where a girl sits in a middle-aged man's lap and asks him: "Daddy, what did you do in the Great War?" Even though the advertisement is not directly addressed to anyone, the target audience is still expected to position themselves in the place of *you* by identifying with the man.

We can be used in two ways: it can either include or exclude the addressee in the communication event (ibid., 81). In the case of advertising, the including usage signals solidarity between the advertiser and the reader, while the excluding technique is used to personalize the advertising company (ibid.). Advertisers seek to project solidarity to signal a connection between themselves and the reader. This use of *we* portrays the reader and advertiser as part of a unified group. The other use for *we*, the personalization of the advertiser, is the more commonly employed technique in advertising (ibid., 81). By portraying the advertiser as a humane entity, the projected image is approachable and inviting, as in the example presented by Myers (1997, 82): "At McDonald's, we do it all for you."

The first person singular *I* is usually used when the advertisement speaks as either the potential customer, the endorser or the sceptic (ibid., 83). The message typically suggests that by purchasing the product, the consumer can carry out their own individuality. A clear paradox can be recognized in these types of messages: people are encouraged to function individually and stand out

from the crowd, but at the same time, the words are communicated to wide masses (ibid.). According to Myers (1997, 83), "the trick is to be different *like* other people." The risks in using the pronoun *I* can be in sounding too personal or too individualized, which may not always work in favor of the advertiser (Goddard 1997, 30).

Third person pronouns can signal shared knowledge between the advertiser and the receiver, and can therefore be used to communicate positions (Myers 1997, 85). These pronouns signal someone or something that is known to the participants of the communication. The pronouns *he* and *she* can also imply familiarity; by referring to someone as *she* instead of *that woman*, the message takes on a different tone (ibid., 86). *They*, however, is mostly used either when referring to a group of people who have in some way failed to use the product, or when presenting a group of people the reader should aspire to belong to (ibid., 87).

3.3 Clause Types

A clause is defined as a "key structural unit of grammar, normally consisting of a verb phrase plus other elements: subject, object, predicative, adverbial" (Biber, Conrad & Leech 2002, 455). The clauses examined here are independent clauses, which means that they are not components of a larger structure but stand as units on their own (ibid., 248). A finite verb phrase is generally a requirement for a complete independent clause (Leech & Svartvik 2002, 261), as in the examples *How many people **work** in tourism?* and *The number **is** one out of every twelve people.*

The structure of clauses can create different types of effects for advertisements. For example, a specific clause construction can modify the reader's attitude towards the subject matter, as well as the general feel of the advertisement (Myers 1994, 46). Myers (1994, 46-52) distinguishes three types of independent clauses used in advertising: statements, commands and questions, also known as declarative, imperative and interrogative clauses. According to him,

"statements assert facts about the world; commands seek to make the hearer act; questions seek information from the hearer" (ibid., 46). In addition, Myers (1994, 55) recognizes that advertising makes use of what he calls incomplete clauses, which are phrases used in the place of grammatically complete clauses.

3.3.1 Declarative Clause

Declarative clauses are statements containing information to which no response is expected (Biber, Conrad & Leech 2002, 249). The subject is usually placed before the verb (Leech & Svartvik 2002, 389), so the structure of declarative clauses is SV (subject-verb) (Biber, Conrad & Leech 2002, 249). This is exemplified in the following sentences:

(1) **22 million people** [subject] **visit** [verb] Niagara Falls every year.
(2) **It** [subject] **is** [verb] very warm in Zimbabwe.

The subject of a sentence is always a noun phrase that determines the number of the verb phrase (ibid., 48). The word *it* in (2) is an instance of a dummy pronoun, where the position of a subject is filled but the word has no actual content (ibid.).

3.3.2 Imperative Clause

Imperative clauses are commands that tell the reader to take action, and their tone can vary from demanding and strict to polite and inviting (Biber, Conrad & Leech 2002, 255). These clauses generally opt for the base form of the verb, and lack a subject, modals, and markers for tense and aspect (ibid., 249). The following two are examples of a typical imperative clause:

(1) **Book** your ticket now.

(2) **Read** this article on cultural tourism.

Politeness terms such as *please* can be used to soften the tone of the command (ibid., 255), but they are sometimes avoided. This is possibly due to the fact that such words can be omitted when the command suggests something that benefits the reader, as in the example sentences "Take a seat" and "Have some cheesecake″ (Myers 1994, 48).

Imperative clauses are in common use in advertising. This is an understandable choice due to their both commanding and encouraging tone, which can be used to manipulate reactions and push people into desired action (Biber, Conrad & Leech 2002, 255). According to Leech (1966, 110-111), imperatives are especially frequent in three advertising contexts. Firstly, commands are used to encourage the reader to acquire the product (*Book your vacation now*). Secondly, imperative clauses occur when discussing the use of the product (*Enjoy your holiday*). Thirdly, these commands are used to bring the reader's attention to something (*See how this family is enjoying this destination*).

Advertisements also make use of imperative clauses to provide their message with a personal effect in order to make it seem like one person is talking to another (Myers 1994, 47). One effective way of achieving a tone of familiarity and involvement is to use the construction of the verb *let* followed by the pronoun *us* (Biber, Conrad & Leech 2002, 254), as in (3):

(3) **Let's** visit New Zealand.

This type of imperative suggests a special connection between the reader and speaker, as if the narrator of the advertisement will be performing the action alongside the narratee.

Commands used in advertising are usually addressed to *you*, although the pronoun is often omitted (Myers 1994, 48). However, there are two ways of referring to the addressee in imperative clauses: the subject noun phrase and the vocative address term (Biber, Conrad & Leech 2002, 254). These are exemplified in the following sentences:

(4) Don't **you** dare suggest Singapore isn't a fascinating travel destination.
(5) **Helen**, let's visit Tower Bridge.

(4) is an instance of the use of a subject noun phrase, where *you* is the addressee. In (5), *Helen* is the vocative address term.

3.3.3 Interrogative Clause

Interrogative clauses are questions directly addressed to the reader. These clauses can be recognized based on three rules: either the sentence structure is verb-subject (VS), the clause begins with an interrogative *wh*-word, or the sentence is delivered with rising intonation despite having a subject-verb structure (Biber, Conrad & Leech 2002, 469; Leech & Svartvik 2002, 389). The following are examples of different types of interrogative clauses:

(1) When will you travel to Finland?
(2) Do you want to experience the Alps?
(3) You would like to visit Honduras, wouldn't you?

(1) is a typical example of a *wh*-question, with the interrogative term *when* as the initial word. These types of questions all begin with a *wh*-word, such as *who, what* or *how*. The interrogative term stands in place of a missing element in the clause, which can be either a clause element (e.g. subject, object, adverbial) or a part of a phrase (Biber, Conrad & Leech 2002, 250). (2) is a *yes/no* question. As its name suggests, it can be answered with *yes* or *no*. A *yes/no* question is formed by placing the operator (e.g. *do, will, is*) before the subject (Leech & Svartvik 2002, 381). These types of questions can be used for a variety of functions. For example, they can express exclamations, commands and polite requests (Biber, Conrad & Leech 2002, 251). (3) is an example of a clause with a question tag, in which the question is added at the end of the sentence. These are generally *yes/no* questions, and their construction is operator followed by a pronoun (Leech & Svartvik 2002,

383). The purpose of a question tag is to request confirmation for the utterance (Biber, Conrad & Leech 2002, 251).

In advertising, interrogative clauses are used to seek reactions and invite the readers into active participation (Leech 1966, 111-112). It is typical for advertisements to pose *yes/no* questions, and those who answer *yes* form the group the advertisement is targeted at (ibid.). *Wh*-questions are used as well, and their purpose is to invite the reader to search their memory (ibid.). Interrogative clauses used in advertising are often rhetorical questions, meaning that it is implied that there is only one possible answer (Myers 1994, 49). These clauses are generally *yes/no* questions formed in a way that would make any other answer than the desired one seem wrong (Leech 1966, 113).

Leech (1966, 112-113) suggests two levels of the question-answer strategy that are beneficial in advertising. Psychologically, the use of questions may be an efficient means of helping the reader comprehend the message by presenting it in a simple way: problem followed by a solution. Linguistically, the use of the question-answer construction means a reduction of grammatical complexity. The message is presented in two simple sentences instead of a long and complicated one, making it easier to understand.

The use of interrogative clauses in advertising also implies presupposition. Presuppositions are defined as "ideas taken for granted" (Goddard 1998, 52). They are present in most sentences, and must be comprehended in order for the message to make sense in the given context (Löbner 2002, 209). For example, the clause "Why do ads use questions?" presupposes that advertisements do use questions (Myers 1994, 49).

3.3.4 Incomplete Clause

Incomplete clauses are sentences that "in some way lack the structure of a complete sentence" (Leech & Svartvik 2002, 136). These types of non-clausal utterances are common in both writing

and speech. Some typical written contexts for incomplete clauses are newspaper headlines, public notices, book titles and figure captions, but they are also used in running text for a colloquial tone (Biber, Conrad & Leech 2002, 255-256). In speech, incomplete clauses are employed in situations where the omitted structure contains information that is already understood, and does not need to be repeated (Leech & Svartvik 2002, 136). Non-clausal utterances can appear in various functions and forms, such as commands, questions and statements, and they can consist of different types of phrases and clauses, such as noun phrases and nominal clauses (ibid., 137). The following two are examples of independent incomplete clauses:

(1) Fantastic travel destination.
(2) Discovering beauty in nature.

Leech (1966, 113-116) divides incomplete clauses into two main categories: non-finite and minor clauses. Non-finite clauses contain a verb, but they do not have an operator, and they usually lack a subject and conjunction (Leech & Svartvik 2002, 203). Of the above examples, (2) is an independent non-finite clause. Minor clauses, like (1), are verbless clauses that usually do not contain a subject (ibid., 204). Independent incomplete clauses tend to be structurally simple (ibid., 115).

Independent incomplete clauses are very common in advertising English (Leech 1966, 113; Myers 1994, 55). According to Leech (1966, 115) incomplete clauses found in advertising are often combinations of different types of phrases. This means that a single clause can consist of, for example, both a noun phrase and an adverbial phrase. Non-finite and minor clauses can also be combined to form an independent incomplete clause (ibid.).

The popularity of incomplete clauses in advertising is possibly caused by the general avoidance of the comma, and the preference for "punctuation marks of greater separative force", such as full stops, dashes and sequence dots (Leech 1966, 114). Myers (1994, 56) has exemplified this tendency in the following example from an advertisement for *Clinique*: "Clinically formulated,

this soap knows exactly what to do. How hard to work. Where to stop." In this example, the full stop is used in several instances where the comma would be the grammatically correct choice. It has also been argued that incomplete sentences are common in advertising English simply because complete independent clauses are not required for the message to be understood. This is due to the fact that most advertisements make use of pictures that offer additional tools for interpreting the message (ibid., 55-56).

3.4 Levels of Meaning

Advertising is filled with different kinds of rhetorical devices whose purpose is to toy with language. The three techniques of puns, vagueness and figures of speech represent creative means of producing semantic ambiguity. They are present in advertising with somewhat different functions: puns toy with meanings in order to evoke reactions, vagueness is used to pose equivocal value propositions, and figures of speech use words and ideas to paint vivid pictures.

3.4.1 Puns and Word-Play

Leech (1966, 184) defines ambiguity as a "many-one relationship between levels, whereby different meanings are expressed alike in form (multiple meaning) or different formal items have the same spelling or pronunciation (homonymy)." Puns are a form of ambiguous word-play where a word or a phrase can be interpreted as having two or more meanings. They are a common tool in advertising, used to capture the attention of readers and give the message a humorous tone. A well-delivered pun can enrich the message, create mental imagery and have a positive effect on the way the reader reacts to the advertisement (Myers 1994, 62; Kohli, Leuthesser & Suri 2007, 418). However, it is important to note that the meanings must be generally recognized by the audience in order for the word-play to work. The reader must be able to interpret the intentionally ambiguous

message in the desired way. If this does not happen, the advertisement is ineffective and may result in a negative reaction (Kohli, Leuthesser & Suri 2007, 418). Therefore, while a clever pun may work in favor of the advertisement, it must be considered carefully as to whether the message suits the audience. As many puns are related to the culture of the language (Laviosa 2005, 27), special attention must be paid when creating marketing communications aimed at a global audience – destination slogans included.

The dictionary is an effective way of illustrating the basis of puns: many words have multiple meanings and can have different functions (Leech 1966, 184). For example, the lexical item *travel* can be used as both a noun and a verb. The *Oxford Advanced Learner's Dictionaries* (OALD, 2016c-d) defines the noun *travel* as "the act or activity of travelling", while the verb form of *travel* has a list of multiple meanings, such as:

(1) to go from one place to another, especially over a long distance
(2) (of food, wine, an object, etc.) to be still in good condition after a long journey
(3) (in basketball) to move while you are holding the ball, in a way that is not allowed

While ambiguity is oftentimes associated with the vocabulary instead of grammar, Leech (1966, 184) notes instances where multiple meaning is indeed achieved through grammatical means. He offers the example of the slogan "Players please", which can be interpreted as either a request ("Please give me some players") or a statement on the players being pleasing. In cases such as this, the interpretation of the message is communicated through intonation rather than pronunciation (ibid.).

Brand names can be used to create puns should they consist of words with meanings outside of the name. For example, a commercial for a product called *Nimble Bread* goes as follows: "She's the nimblest girl around. Nimble is the way she goes. Nimble is the bread she eats. Light, delicious, Nimble" (Leech 1966, 185). The word-play is based on the brand name and the primary meaning of the adjective *nimble*. Brand names can also be used as a part of a phrase as if they

already have a general meaning. Examples of this are "Get that Pepsi feeling", where *Pepsi* is used as a substitute for an adjective, and "TDK it", where *TDK* functions like a verb (Myers 1994, 65).

Idioms are another popular way of word-play in advertising. Idioms are units consisting of multiple words that contain a certain meaning, in which case the individual meanings of the words do not matter (Laviosa 2005, 26). They are used in forming puns by creating a context in which an item is identified as both a part of an idiom and an independent lexical item. This is exemplified by the advertising slogan "When the wind has a bite – and you feel like a bite – then bite on a Whole Nut", where the first two instances of *bite* are a part of an idiom and the last one functions as a verb with is typical meaning (Leech 1966, 185).

Some of the most common linguistic means of creating multiple meaning are called homophone, homonym and polysemy. Homophones are words with the same pronunciation but different written forms (Yule 2007, 106). For example, the words *Finnish* and *finish* are homophones due to their identical pronunciation. The term *homonym* is used when one written form of a word has multiple different, unrelated meanings. Some examples of this include *bat* ("flying creature") and *bat* ("used in sports"), as well as *pupil* ("at school") and *pupil* ("in the eye") (ibid., 107). Puns based on this type of word-play are especially effective in advertising if the homonyms manage to fill more than one grammatical category, like the Penguin books poster with the tagline "Book at any station" used on railway platforms (Myers 1994, 65). In this instance, the lexical item *book* can function as either a verb ("reserve a ticket") or a noun ("a bound volume of reading matter") (ibid.). Another way to use a homonym in word-play is to repeat the lexical item in the advertisement with its different meanings to produce a witticism (Laviosa 2005, 26). Polysemy is defined as "two or more words with the same form and related meanings", as exemplified by the words *foot* ("of person, of bed, of mountain") and *run* ("person does, water does, colors do") (Yule 2007, 107). Some of the most common polysemic puns in advertising are those playing with words such as *bright*, *naturally* and *clearly*, where both meanings are included (Myers 1994, 66). This was

the idea behind the tagline "Take it from the manufacturer. Wool. It's worth more. Naturally." used by American Wool Council in 1980 (ibid.). Polysemic puns are less surprising in advertising than ones based on homonyms, but they also tend to have a more easygoing and natural feel to them (ibid.). For instance, a company that sells bonds used the slogan "Nuveen. The Human Bond." for a heart-warming advertisement that consisted of human stories, toying with the ambiguity of the word *bond* (ibid.).

Sometimes it may be difficult to distinguish between the homonym and polysemy. The dictionary can be a helpful tool in determining this: homonyms are usually listed in separate entries, while the multiple meanings of a polysemic word are listed under one entry (Yule 2007, 107). However, there is disagreement among linguists as to which meanings can be categorized as being related (Myers 1994, 65), so dictionary entries may not be set in stone. It is also important to remember that some words can have both homonymous and polysemic functions. Yule (2007, 107) offers the example of the homonyms *date* ("a thing we can eat") and *date* ("a point in time"), noting that the latter word has a polysemic function with meanings such as "a particular day and month (on a letter), an arranged meeting time (an appointment), a social meeting (with someone we like), and even a person (that person we like)."

3.4.2 Vagueness

Vague language is a common phenomenon in advertising, but it is also heavily present in everyday discourse. In general, vagueness can be defined as including all words and phrases used in a non-specific and imprecise manner (Jingyi & Wenzhong 2013, 104). Many words can be considered vague due to their adaptivity to different contexts and interpretations (Löbner 2002, 45). For example, colors are vague concepts as they are observed on a "continuum with fuzzy transitions" (ibid.). The term *red* does not usually refer to one specific color, and people have different interpretations of what shades constitute as red. Technically, all adjectives with a comparative and

superlative form are vague (ibid.). However, vague language has been a subject of study for many a researcher, and there is no set definition for what vagueness exactly is. This section will examine vague language on the basis of how it has been studied in the context of advertising language, mainly by Leech (1966), and Jingyi and Wenzhong (2013).

Leech (1966, 160-161) lists four ways in which vagueness is present in advertising language. Firstly, advertising makes use of disjunctive language, where the concepts of truth and falsehood do not apply. This way the claims made by the advertisement cannot be questioned or challenged because the message is vague enough to make it impossible to pinpoint its accuracy. For example, words such as *quality* and *excellence* are frequently used, and it is practically useless attempting to determine a definite meaning for these terms in their context (Myers 1994, 67-68). Secondly, compound formation is often used when putting together advertising language. Compounds such as *best-selling* and *good-tasting* are frequent in advertising, and the lexical restraints on their formation are quite loose compared to other forms of discourse (Leech 1966, 137-138). These types of words are usually ambiguous and therefore open to multiple interpretations, making them vague. Thirdly, advertising is filled with words conveying evaluative meanings, such as *good* and *wonderful,* as noted in 3.2.2. The vagueness of these types of words is due to their dependency on subjectivity. Whether something is *good* or *bad* is not the universal truth, but a matter of everyone's personal view on the matter. Finally, as also mentioned in 3.2.2, unqualified comparatives are a typical feature of advertising. Advertisements often make independent vague comparisons by using terms such as *better, smoother* and *richer* without addressing their competitors or offering any point of comparison (Myers 1994, 67-68). Leech (1966, 161) states that these comparative adjectives are vague "almost, one might say, to the point of meaninglessness" because it is impossible to pinpoint what exactly is being said. *Better* than what?

Jingyi and Wenzhong (2013, 106-110) have also studied the presence of vagueness in commercial advertising, but from a more pragmatic point of view. They discovered three positive

functions of vagueness in advertising: improving the flexibility of communication, enhancing its persuasiveness, and ensuring the accuracy of information. Vagueness can be used to improve the flexibility of communication in multiple ways, the two main ones being displays of politeness and expressions of naturalness. This type of vagueness aims for an informal, approachable tone through means such as the use of relatable everyday talk. When advertisements address the recipient's valuable private time, vagueness is often a way to generate a polite, non-invasive tone to the message. This can be done by framing vague messages that the reader fills in with their own subjective interpretations. For example, when the advertisement is related to family-time or the home, it may be a good idea to opt for an ambiguous and vague message instead of one directly addressing the matter. Jingyi and Wenzhong (2013, 107) offer the example of the tagline "Are you a fly-catcher, superhero or a starfish? We want to know!" in an advertisement for beds. Instead of directly addressing the private life of the reader, the tagline makes a natural reference to the time spent dreaming in a vague manner that leaves room for different interpretations. The second positive function of vagueness, enhancing the persuasiveness of the communication, can be used in two ways. Firstly, vagueness can create additional space for artistic description. It has the ability to enhance the expressiveness of the message through ambiguity and word-play – as done in the slogan "Give your life a lift" used in an advertisement for stairlifts (ibid., 108). Secondly, vagueness can enrich the message conveyed by ideas. Through the use of vague language, advertisers can frame non-precise messages that provide the reader with plenty of freedom to interpret it subjectively. This can be beneficial due to the fact that indefinite ideas are often more expressive, and therefore persuasive. The third positive function of vagueness in advertising is the ensurance of the accuracy of information. It is essential for corporations to communicate and uphold a reliable image amongst their customers, and therefore they must follow an advertising strategy that ensures that the accuracy of their marketing communications cannot be challenged. As was already mentioned in Leech's (1966, 160-161) views on vagueness in advertising language, advertisements

make disjunctive claims with no basis in truth or falsehood, and (evaluative) adjectives are often used in their comparative forms with no references.

In addition to these three positive functions of vagueness in advertising, Jingyi and Wenzhong (2013, 110) also examined its possible negative effects. If vagueness is used sloppily, it may lead to undesired interpretations and unrealistic expectations. For example, the use of the adjective *unbeatable* may result in negative reactions as it contains the meaning of "impossible to defeat or improve" (ibid.). If a product or price is advertised in a way that vaguely frames it as the absolute best on the market, it may arise ire in customers if it is not based on truth. Therefore advertisers must pay careful attention to the way they employ the technique of vagueness.

3.4.3 Figures of Speech

Figures of speech, also called figurative language, is the general term for language that communicates a non-literal meaning. Durant, Fabb, Furniss, Mills and Montgomery (2007, 118) define figures of speech as "the use of words or phrases whose literal meaning (1) does not make sense, or (2) cannot be true, or (3) should not be taken as true, but which implies a non-literal meaning that does make sense or that could be true." Everyday language is ridden with figures of speech, to the extent that we do not even pay attention to them. They are also a prominent feature of advertising discourse, where figures of speech are oftentimes even expected – product comparisons and descriptions are rarely conveyed through literal words directly related to them, as they are more often compared with seemingly unrelated concepts that carry positive associations (Myers 1997, 123). Indeed, figures of speech contain the power to communicate desired emotive associations for products (Leech 1966, 182). For example, a car advertisement may make a reference to a very fast animal, such as the cheetah, to signal speed. Or, a comparison with a rhinoceros may send a message that communicates that the advertised car is strong and tough. This kind of figurative language is interpreted by realizing the connection between the literal and figurative meaning

(ibid.). Figures of speech are especially well-suited for slogans and headlines due to their memorability and ability to catch people's attention (ibid.).

The language of tourism advertising has one specific reason for employing figures of speech, especially metaphors and similes: the technique is often used to narrow the gap of unfamiliarity between the reader and destination (Dann 1996, 172). Figures of speech can be used to make the destination appear more familiar and approachable, which makes it more attractive to the reader. For example, when promoting the destination to a European audience, the Ivory Coast has been referred to as a "riviera", while the village of Ganvié in Benin has been called "the Venice of Africa" (ibid.). It has been observed that the usage of figures of speech is often directly related to the unfamiliarity of the advertised destination – i.e. the cultural distance between the reader and the subject matter (ibid., 193).

It should be noted that the definition for *figures of speech* is not always straightforward. For example, sometimes *metaphor* is used to refer to all kinds of figurative language, and used as an umbrella term for similes and synecdoches alike (Myers 1997, 125). Sometimes the synecdoche is listed as a subtype of metonymy, and personification as a subtype of metaphor. Here, the selected figures of speech have been chosen following the classifications made in the works by Leech (1966) and Myers (1997). The types of figures of speech to be examined in closer detail are metaphor, simile, synecdoche, metonymy and personification.

The metaphor is perhaps the most well-known figure of speech. Its function is based on the idea that two things are somehow semantically related – metaphors portray a relation between two separate concepts as if they stood for the same thing (Dubovičienė & Skorupa 2015, 114). The comparisons made by metaphors are implicit in nature, and contribute to the aesthetic and tone of the message (ibid.). Durant, Fabb, Furniss, Mills and Montgomery (2007, 118) exemplify the metaphor with the following explanation:

> "For example, in a phrase like 'to live a quiet life was the summit of his ambition', the term *summit* has been transferred from the semantic field to do with mountains into a sentence concerning a man's life aspirations. The highest point of the man's ambition is talked about as if it were on top of a mountain."

Metaphors are interpreted by identifying the similarities between the figurative word or phrase (*summit*) and the idea that is being conveyed (*the highest point*) (ibid.). They describe "some X [...] in terms of Y", as in the example "**You** (**X**) are a summer's day (Y)" (Myers 1997, 123). Metaphors can be both verbal and visual, and advertisements tend to employ both (ibid.).

The simile functions in much the same way as the metaphor, but it takes a more direct approach. A simile includes a term of comparison, such as *like*, *as* or *as if*, which means that the reader is not forced to reject the literal meaning (ibid.). Therefore the interpretation of a simile is quite straightforward. Technically speaking, the simile does not always represent figurative language as sometimes the points of comparison can be understood literally (Durant, Fabb, Furniss, Mills & Montgomery 2007, 119). However, it is included under the umbrella term of figures of speech due to the fact that many similes do contain language that cannot be interpreted literally (ibid.). The simile is quite common in poetry and a number of other discourses, but it is not used as much in advertising (Myers 1997, 125). This may be due to the hesitant nature of advertising claims, or possibly because they tend to be insistent and not let the readers make the interpretations themselves (ibid.).

When a word or phrase with a specific meaning is used to refer to a general concept, the figure of speech of synecdoche is in use. More specifically, the synecdoche uses a part of something to refer to the entire object or concept. For example, *needing a hand with something* usually means that the whole person is needed for help (ibid., 127). Sometimes even a proper name can be used, as in the example offered by Leech (1966, 183): "Benson's bring Bond St. to your home." The synecdoche is often present in advertisements in pictures, where a part of something is

used to represent the whole (ibid.). According to Myers (1997, 127), a typical example of this are advertisements where the dashboard instruments are used to refer to the entire car.

The metonymy is similar to the synecdoche, but the difference is that instead of using a part of the whole to stand for the entirety, the metonymy employs a related but separate concept to refer to the entity. For example, *the suits* can refer to business people, and the name of a country can be used when speaking of its government. In advertising, it is typical to use metonymy to associate a product with a person or its surroundings, usually through the presentation of visual images (ibid., 128). It has been observed that the metonymy is not very frequent in advertising slogans (Dubovičienė & Skorupa 2015, 115). This may be due to their tendency to rely on visual means to communicate meanings.

Personification is defined as a "figure of speech in which a thing or idea or event is spoken of as if it were a human being or had human characteristics" (Durant, Fabb, Furniss, Mills & Montgomery 2007, 355). Leech (1966, 183) presents the examples of "Flowers by Interflora speak from the heart" and "Terylene keeps its promises." Flowers cannot *speak from the heart*, and the company of Terylene cannot literally *keep its promises*. The use of personifications provides advertisers with a means of creating more dramatic, interesting and familiar messages (Dubovičienė & Skorupa 2015, 114). The personification of objects and inconcrete concepts can help make the advertised message more memorable and easier to relate to (ibid.).

4. Data and Methods

4.1 Data

The corpus for this study consists of 169 slogans from all over the world. It was collected during the month of August in 2015, and a few slogans were added in the spring of 2016. The collection

process was done by visiting the websites of the tourism offices of each destination, found via *Google*. The corpus is a collection of destination slogans that were in use around the same time, and that functioned as promotional tools on the official websites of the destinations.

The original aim was to only include country tourism slogans, and the ideal corpus would have consisted of nearly two hundred slogans from most countries of the world. However, this proved impossible as some countries do not appear to have websites for promoting tourism. There were also many instances where no clear slogans could be found on the websites. Therefore, the corpus also contains slogans from various regions, including US states and Canadian provinces. The following table presents the numbers and percentages of slogans from different parts of the world: Africa, Asia, Europe, Latin America (Central America and South America), North America and Oceania:

	Number of slogans	**%**
Africa	20	11,8
Asia	31	18,3
Europe	31	18,3
Latin America	31	18,3
North America	42	24,9
Oceania	14	8,3
Total	**169**	**~100**

Most of the slogans were easy to locate and recognize because they were a part of the destination logos on the websites. These logos usually consisted of the name of the country and some form of a tagline – the slogan. If no logos could be found, attention was paid to single lines of text that were larger and separate from running text, and possibly repeated throughout the page.

4.2 Methods

The linguistic features of destination slogans were examined based on previous works on the language advertising, most notably by Leech (1966) and Myers (1997). Their research presented a wide range of linguistic features relevant in advertising discourse, and were a great help in choosing the features to be examined. The focus of this study was narrowed down to three categories: lexicon, clause types and levels of meaning.

It is realized that destination slogans present a distinct subcategory of advertising that contains features from various sources, including traditional advertising and tourism discourse. This study's heavy reliance on traditional advertising language theory is due to the fact that not many relevant studies on the linguistic features of the language of tourism advertising could be found. Previous studies on the language of tourism have tended to focus on semantic categorization and verbal techniques, such as the use of humor and languaging. Research on the language of tourism advertising was consulted when examining the lexicon and figures of speech of destination slogans, but the rest of the analysis was conducted based on traditional advertising theory.

This study ignores the visual aspect of destination promotion almost completely, and is an analysis of textual features. The visual aspect was considered only when examining a specific occurrence of a typographical pun. The decision to not make this a multimodal study was a conscious choice made in order to maintain a clear, structured scope for the study. However, it is important to note that the visual aspect (e.g. logos, typographical choices, images accompanying the slogan) may have a great effect on reader interpretation.

The analysis on the lexicon was conducted with the help of the corpus toolkit AntConc. The program offered a useful and practical way of creating word lists and examining individual instances of lexical items. AntConc was used to discover the total number of words in the corpus, as well as to create the lists of most common nouns, adjectives and verbs. The rest of the

study was conducted completely manually, through individual examination of each slogan in terms of their features.

5. Analysis

5.1 Lexicon

The first aim of the analysis was to examine the length of the slogans. They were divided into categories based on the number of words they consisted of. The findings are presented in the following table, where the top row presents the number of words per slogan.

Words	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Slogans	3	44	60	28	16	11	5	2
%	1,8	26,0	35,5	16,6	9,5	6,5	3,0	1,2

The length of the examined slogans varied from one to eight words, the average number of words per slogan being 3,4. The slogans were typically fairly short, with the majority consisting of two to three words, and merely a handful being longer than six words. Special attention was paid to the slogan *100% Pure New Zealand* when it was decided that the number and symbol *100%* would be treated as one word.

The corpus analysis toolkit AntConc was used to create a list of all the words found in the data. The slogan collection consisted of a total of 580 words, 318 of which were unique. This means that there were 262 instances of the same words appearing more than once. The most common nouns, adjectives and verbs are presented in the following table.

<table>
<tr><th>Nouns</th><th>Adjectives</th><th>Verbs</th></tr>
<tr><td rowspan="2">heart (8)</td><td rowspan="2">beautiful (5)</td><td>be (22)</td></tr>
<tr><td>discover (11)</td></tr>
<tr><td>island (6)
world (6)</td><td>real (4)</td><td>visit (7)</td></tr>
<tr><td>beauty (4)
land (4)
life (4)
nature (4)
wonder (4)</td><td>endless (3)
natural (3)</td><td>explore (5)</td></tr>
<tr><td>discovery (3)
experience (3)
secret (3)
state (3)</td><td rowspan="2">magical (2)
modern (2)
new (2)
pure (2)
right (2)
timeless (2)
true (2)
unexpected (2)
unexplored (2)
wild (2)
wonderful (2)</td><td>come (3)
enjoy (3)</td></tr>
<tr><td>country (2)
culture (2)
destination (2)
happiness (2)
hospitality (2)
kingdom (2)
people (2)
place (2)
time (2)
treasure (2)</td><td>feel (2)
go (2)
have (2)
love (2)</td></tr>
</table>

Each occurrence of a word was considered in its structural context to determine its word class. For example, the lexical item *experience* was found in the data four times – in three instances it functioned as a noun, and once as a verb. Proper nouns, such as the names of countries and continents, were excluded from the list. All contracted forms, such as *it's* and *that's,* were treated as single items in the total word count, but the contractions were separated from the head word when

examining the vocabulary. To discover the total usage rate of a word, all its different forms were counted together. For example, both the singular *discovery* and the plural *discoveries* were counted as representatives of the noun *discovery*. Same was done with verbs: *is* and *are* were grouped together with *be.*

This list offers a look into the most frequently used words in the data. They present the key words destination slogans tend to employ, many of them unique to the discourse of destination advertising. The words are mostly colorful and contain emotive associations. Items such as *heart*, *wonder, beautiful, magical, explore* and *enjoy* are hardly neutral in tone. Instead, they appeal to the reader's needs and emotions, and build up positive associations. A great deal of the words also echo the themes Pike (2004b), Papp-Váry (2010) and Khan (2014) discovered in their own studies on the semantics of destination slogans. The theme of adventure and exploration is signaled through lexical items such as *discovery* and *explore*, while words such as *nature* and *pure* are used to communicate the theme of nature and natural purity. *Happiness, enjoy* and *love* are words that appeal to the reader's emotions, contributing to the theme of joy and enjoyment. *Kingdom* and *treasure* stand for the theme of royalty, and *real* communicates originality and authenticity. Some of the more neutral words, such as *island* and *country*, are often used to refer to the geography and physical dimension of the location.

5.1.1 Verbs

Leech (1966, 154) found that the verbs used in advertising are mostly typical, neutral words used in everyday discourse. Some of the most common terms were *make, get, give, see, come* and *go*. When comparing the most common verbs found in the corpus with Leech's list, it can be concluded that this rule does not apply in destination slogans. The most common verb, *be*, can be considered quite neutral, and it is the one verb that does not add meaning to the slogans. The rest of the verbs, however, are not as commonplace, and signal meanings outside of everyday context: *discover, visit,*

explore, enjoy, feel and love are more colorful and emotionally loaded, communicating associations that are relevant in the destination promotion context. This result is in agreement with Crișan's (2013) study, which stated that the verbs used in wedding destination slogans were less common, and listed *experience* and *enjoy* as some of the most popular verbs.

68 (40,2%) of the slogans contained a finite verb, which means that 101 (60,0%) of them had no finite verb phrases. There were a handful of instances of a verb functioning as a complement, such as in the following example:

(1) The Freedom **to Explore** (Sierra Leone)

However, the clear majority of verbs found in the data were either in the simple present or the imperative form, as exemplified by the following slogans:

(2) Where It All **Begins** (Egypt)
(3) **Enjoy** the Show (Missouri)

Out of the slogans containing a finite verb phrase, 29 (42,6%) were in the simple present, as shown in (2). 38 of them (55,9%) were in the imperative form, like (3). Only one of the finite verb phrases went for another option: the simple past tense. There were no instances of more complicated forms, such as the progressive or the perfect tense. Destination slogans follow the typical pattern of advertising language in their verb phrases: simple in their structure, and typically in either the simple present or imperative form.

According to Leech (1966, 125), *can* and *will* are the two auxiliaries present in advertising. Surprisingly, neither of them are found in the data. The case of *will* is especially curious, as Dann (1996, 54) highlighted its importance in tourism advertising to signal an escape from the present into the future. Instead of making use of *will*, destination slogans use the present tense with its unrestrictive meaning, where the value promise made by the slogan is ongoing: it is

happening now, and it will be happening in the future should the reader choose to visit the destination.

5.1.2 Adjectives

Although an easy assumption would be that adjectives play a big part in destination promotion, surprisingly few slogans in the data contained one. One or more adjective was found in only 69 (40,8%) slogans. 61 of the 69 slogans (88,4%) contained only one adjective, and the rest included two to three adjectives. The adjectives found in the data were all typical English words found in everyday language, but they clearly represented the destination promotion context. As the table on page 35 shows, the most common adjectives included the terms *beautiful, real, endless, natural, magical, modern, pure, timeless, wonderful* and *unexplored* – words used to describe a destination in a positive way and to evoke the associations with themes such as beauty, natural purity and adventure.

According to Leech (1966, 129), adjective clusters are a typical feature of advertising, used for emotive effect. These clusters can be constructed by the repetition of the same adjective, or by the use of an approbatory adjective followed by one with a concrete meaning. The data showed no instances of clusters where the same adjective was repeated. Instead, the following instance of repetition in adjectives was discovered:

(1) Real People, Real Mountains and Real Culture (Lesotho)

(1) does not represent an actual adjective cluster, but the term *real* is repeated three times throughout the slogan. This is a stylistic choice where the repetition of the adjective puts emphasis on the authenticity of the destination. However, the data did show a few instances of adjective clusters where two different terms were used, including:

(2) Super, Natural British Columbia (British Columbia)
(3) Wild, Wonderful West Virginia (West Virginia)

These examples do not match what Leech (1966, 129) says about adjective clusters used in advertising: a praising adjective is often followed by once with a concrete meaning. *Super* and *natural*, as well as *wild* and *wonderful*, are approbatory adjective pairs that do appear to serve a specific function, but it is not the one Leech observed. Put together, the adjectives *super* and *natural* are a clever word-play on the term *supernatural*, and *wild* and *wonderful,* along with the rest of the slogan, create a case of alliteration. Based on these findings, the only conclusion that can be made about adjective clusters used in destination slogans is that they are infrequent and possess no distinguishable patterns.

Adjectives in the comparative form were barely present in the data, while superlatives did not appear at all. The comparative was discovered in only two slogans:

(4) It's **More Fun** in the Philippines (Philippines)
(5) **Larger** Than Life (Yukon)

(4) is an instance where the specific reference of the comparison is omitted and the message remains vague. It is not clearly stated what exactly is *more fun in the Philippines*, and more fun than where? (5) is a classic type of a comparative that could exist anywhere outside of the advertising discourse, as the comparison is in no way directed at competitors. The low frequency of comparatives and superlatives suggests that the tone of the discourse of destination advertising is not as heavily and blatantly competitive as traditional advertising. Destinations are not advertised as *more beautiful* or *more unique*, but adjectives are present in their basic forms.

As stated by Pierini (2009, 98), there are two types of adjectives typically found in tourism discourse: descriptive and evaluative adjectives. With the help of the categories of stative and dynamic terms, the adjectives found in the data were typed as either descriptive or evaluative. This proved somewhat challenging, but it was concluded that the majority of the adjectives were

evaluative (e.g. *sensational, essential, magical, inspiring, enriching, exotic*). Only a handful of adjectives were classified as descriptive (e.g. *blue, heart-shaped, little, sunny*).

Destination slogans tend to use adjectives in a different way than traditional advertising. The adjectives are most often present in their basic forms, and generally a slogan includes only one adjective, if that. The adjectives are mostly evaluative, communicating vague meanings and evoking positive associations. Of course, it must be noted that the nature of destination advertising is somewhat different than that of commercial advertising. While advertisements for products tend to focus more on the matters of use and quality, destination marketing is about selling ideas and experiences. Therefore it makes sense that the adjectives have a tendency to focus more on emotional impact rather than comparison and objective descriptions.

5.1.3 Personal Pronouns

This section is an examination of the personal pronouns found in the data. Their corresponding possessive determiners (*my, our, your*) and possessive pronouns (*yours*) were included in the analysis due to the fact that their function in advertising discourse is the same. Pronouns were discovered in 17 (10,1%) slogans. Therefore it can be concluded that while the use of these types of pronouns is not very common in destination slogans, some destination marketers do consider them an effective enough method to employ them. The numbers of the pronouns are presented in the following table.

	Number of Slogans	%
You / Your / Yours	12	70,6
Our	1	5,9
I / My	4	23,5
He / She / They	0	0
Total	**17**	**100**

The three types of pronouns found in the data were *you / your*, *we / our*, and *I / my*, while the third person singular and plural were not present at all.

You and *your* were by far the most popular pronouns. They were found in 12 slogans, making up 70,6% of the slogans containing a personal pronoun. Some of the examples include:

(1) All **You** Need Is Ecuador (Ecuador)
(2) **Your** Singapore (Singapore)

The use of *you, your* and *yours* automatically implies that every reader is invited into the communication event. In addition, all instances of these pronouns can function in both the second person singular and plural. This makes the potential audience even wider, and it is up to the reader to interpret the message however they want to. Some readers may see the message as targeted to themselves individually, while others may include their potential travel companions, such as their family or friends, in the message. The second person is always used to directly address the reader; there are no instances of it being used in indirect address in the corpus. *You* highlights the reader's agency and paints a picture in which their individual needs and hopes are met.

The first person plural was found in only one slogan:

(3) Be **Our** Guest (Turkey)

As was noted in 3.2.3, *we* is often used in advertising either to signal solidarity between the reader and sender, or to personalize the advertiser (Myers 1997, 81). Turkey's slogan definitely carries an air of solidarity, but appears to lean more towards the personalization of the destination. The country is inviting people to *be its guest*, much like a friend or a neighbor might do. Through the use of *we*, the slogan portrays Turkey as a humane entity. This is quite an effective way of achieving an inviting, even somewhat familiar tone that signals hospitality and genuine interest.

4 of the pronouns were in the first person singular, as exemplified by the following slogans:

(4) **I** Love NY (New York)
(5) On **My** Mind (Georgia)

Because destination slogans are short, stand-alone phrases, the use of *I* and *my* turned out to be somewhat complicated to analyze. Advertising often opts for the first person singular when speaking as an endorser, sceptic or a potential customer (Myers 1997, 83), but the speaker is not distinguishable in destination slogans. This is actually in keeping with typical tourism discourse, where the sender of the message is rarely identified (Dann 1997, 62). It was also noted in 3.2.3 that *I* is typically used to encourage the reader to carry out their individuality and stand out from the crowd. However, this theme appears to be missing from destination slogans as well. *I* and *my* appear to function in much the same way as *you* and *your*. The reader is most likely expected to relate to the message and position themself in the position of *I* and *my*, as if the message is their own individual thought. These findings suggest that the use of the first person singular in destination slogans differs from that of traditional advertising.

To conclude, personal pronouns are not very frequent in destination slogans, and their use appears to be somewhat different from traditional commercial advertising. However, it is worth pondering as to whether it may be beneficial for destination marketing to make more use of

personal pronouns. For example, as the case of Turkey's slogan demonstrates, the use of *we* may be an effective way of communicating the common tourism theme of hospitality.

5.2 Clause Types

The clauses found in the corpus were divided into five categories based on their clause type: declarative, imperative, interrogative, incomplete and unclear. The numbers are presented in the table below.

	No. of clauses	**No. of slogans**	**% of clauses**	**% of slogans**
Declarative	21	21	11,9	12,4
Imperative	40	38	22,7	22,5
Interrogative	0	0	0	0
Incomplete	114	109	64,8	64,5
Unclear	1	1	0,6	0,6
Total	**176**	**169**	**100**	**100**

The number of clauses represents the total amount of clauses found in the corpus, which is 176. The number is larger than that of the total number of slogans due to the fact that some slogans consist of more than one clause. The category for the number of slogans contains the results for how many slogans a specific clause type is found in. All slogans represent only one clause type, so the total number here is the same as the actual total number of slogans. The percentage categories present the numbers for how many percent of the total number of clauses are a specific clause type, and in how many percent of the total number of slogans (169) the clause types appear.

As the table shows, destination slogans make use of declarative, imperative and incomplete clauses. Incomplete clauses are clearly the most preferred type, as they represent 64,8% of all the clauses. Imperative clauses are also used, and they are found in 22,7% of the clauses. Declarative clauses make up 11,9% of the clauses. Interrogative clauses were not present in the data at all.

There was one instance of a slogan where it could not be placed into a category due to its ambiguity:

(1) Travel for Real (Morocco)

Here, the word *travel* could be used with different types of meanings, which intervened with the categorization. If *travel* is used as a noun, this would be an incomplete clause. However, if the word is meant to be a verb, the clause would be an imperative. This slogan was placed in the category of unclear clauses and not included as either an incomplete or imperative clause.

There was another instance whose ambiguity was considered:

(2) Incredible!ndia (India)

Grammatically, the use of the exclamation mark should divide the clause into two separate ones. However, this is clearly a stylistic choice made in order to achieve an interesting typographic outlook, and is used exclusively in the logo. In the running text on the website, the marketing campaign is referred to as Incredible India. Due to this, in addition to the fact that *ndia* as a clause would make little sense, the slogan was included in the category of incomplete clauses as one clause.

The clause types to be examined in closer detail are declarative clause, imperative clause and incomplete clause. Interrogative clauses were excluded from the analysis because they were not present in the data at all.

5.2.1 Declarative Clause

The total number of independent clauses in the corpus was 176, out of which 21 (11,9%) were declarative clauses. Of the 169 slogans, 21 (12,4%) contained a declarative clause. These numbers show that while declarative clauses are used, they are not very common in destination slogans. The declarative clauses were fairly short, all falling under the scale of 2-7 words. The average number of words per clause was 4,2.

All 21 declarative clauses followed the subject-verb sentence structure, meaning that the **subject** appeared before the verb:

(1) **The Beach** Is Just the Beginning... (Antigua and Barbuda)
(2) **Once** Is Not Enough (Nepal)
(3) **You**'re Welcome (Uganda)

All the examples presented above begin with the subject noun phrase, and the verb is placed right after it. This is the pattern followed by all but one slogan, which begins with an initial *adverb*:

(4) *Now* That's What I Call All Right (Jamaica)

The corpus presented four instances of the dummy subject, as in the following slogans:

(5) There's More to Norfolk Island (Norfolk Island)
(6) It's More Fun in the Philippines (Philippines)

Due to the fact that the examined declarative clauses were very similar in their syntax, it can be concluded that the declarative clauses found in destination slogans are relatively short and simple, making them easy to process and comprehend.

5.2.2 Imperative Clause

As mentioned in the theory section, imperative clauses are commands urging the reader to take action, be it literal or figurative. These types of clauses were somewhat common in the examined data: they presented 22,7% of the clauses and were found in 22,5% of the slogans. On average, they were shorter than declarative clauses: 2,8 words per clause. The length of the clauses varied from one to six words, the most common number of words being two (47,5% of the clauses). The following slogans are examples from the data:

(1) Discover How to Be (Belize)
(2) Arrive and Revive (Austria)
(3) Let's Explore (Zambia)

Like typical imperative clauses, all the instances in the corpus began with a verb in its base form, lacking markers for tense and aspect. (3) is the only instance of *let's* being used to create a feeling of involvement and personal effect. The message of the slogans is always addressed to *you*, but the pronoun is omitted in most of the cases. There were five instances of the possessive *your*, exemplified in the following slogans:

(4) Imagine Your Korea (South Korea)
(5) Go Your Own Way (Albania)

Politeness terms such as *please* were not used, but the tone of the imperatives remained polite and inviting, and never demanding. This makes sense, as a demanding tone may not be very effective in encouraging people to travel to a destination. A friendly tone reflects the image the slogan creates of the destination.

The content of the imperatives focused on acquiring the experience and stating what it can offer the traveler – for example, enjoyment and exploration were common themes. Some

slogans were more effective in creating an idea of a warm and meaningful experience, whereas others focused on encouragement through a simple message:

(6) Go. Discover the Smiling Coast of Africa (The Gambia)
(7) Visit Sweden (Sweden)

(6) creates an idea of a travel destination that offers the tourist exploration and a friendly atmosphere. (7) simply encourages the reader to take action without offering a reason to do so.

5.2.3 Incomplete Clause

Incomplete clauses formed the largest group of clause types in the data: they were found in 109 (64,5%) of the slogans, and there were 114 (64,8%) incomplete clauses in total. The tone of the incomplete clauses varied from neutral to inviting, and most of them could be defined as statements. There were no instances of commands or questions, but a few cases of exclamatives did occur.

Following Leech's (1966, 113-116) definition, the majority of the incomplete clauses were minor clauses with no verbs. Eleven non-finite clauses were discovered, such as the following:

(1) A Discovery **to Share** (Bulgaria)
(2) Best **Enjoyed** Slowly (Latvia)

However, not all clauses were either minor or non-finite:

(3) Where Happiness **Finds** You (Fiji)
(4) Adventure That **Feeds** the Soul (New Mexico)

(3) and (4) are examples of the eight clauses that were incomplete due to missing components, but still contained a finite verb in some form.

Incomplete clauses tend to be structurally simple, and this was mostly the case with the examined slogans as well. Therefore many of them represented a certain type of phrase, and

they could be categorized based on this. Naturally, most phrases contained multiple types of phrases, as phrases can be embedded within one another. The categorization was done based on what phrase the complete clause represented. The findings are presented in the following table.

	Clauses	**%**
Noun Phrase	78	68,4
Adverb Phrase	16	14,0
Adjective Phrase	13	11,4
Other	7	6,1
Total	**114**	**~100**

There is no category for verb phrases because no incomplete clause could be determined to consist of a single verb phrase. Two instances were considered:

(5) Live Love Lebanon (Lebanon)
(6) [Canada's Heart...] **Beats** (Manitoba)

(5) is clearly an incomplete clause due to it missing either punctuation (for example *Live. Love Lebanon* or *Live. Love. Lebanon*) or the word *and* between the two verbs (*Live and Love Lebanon*). The slogan is the only instance of a clause that could not be placed within a grammatically complete sentence as it is. In its present form, the clause consists of two verb phrases and one noun phrase, meaning that it could not be categorized as consisting of a single phrase. (6) is the second instance of a clause possibly consisting of a verb. However, it is impossible to determine whether the word *beats* is a noun or a verb phrase because of the ambiguity of the slogan. Due to the uncertainty, these two clauses were placed in the group labeled *Other*.

The clear majority of the incomplete clauses consisted of a noun phrase, which was present in 78 (68,4%) of the clauses. Three main types of noun phrases were discovered:

(7) The Travel Destination (Germany)
(8) Likeable Lithuania (Lithuania)
(9) Kingdom of Wonder (Cambodia)

(7) is a basic noun phrase consisting of a determiner followed by two nouns. This is meant to exemplify a simple noun phrase where only nouns function as premodifiers, sometimes accompanied by a determiner or a quantifier. There were no postmodifiers in phrases like these. There were multiple instances of these phrases the data, but it was the least popular of the three observed noun phrase types. (8) is an instance of a noun phrase with a premodifying adjective. In some instances the adjective was preceded by a determiner. This feature was present in about a half of the examined noun phrases. (9) represents another popular noun phrase choice, in which the head noun is accompanied by a complement. The complement was usually a prepositional phrase, but there were instances of a non-finite verb phrase functioning as a complement as well. These types of noun phrases were found in about a third of the of noun phrases.

16 (14,0%) of the incomplete clauses were adverb phrases, making adverb phrases the second most popular phrase type. They are exemplified by the following slogans.

(10) Where Traditions of Hospitality Meet Modern Time (Uzbekistan)
(11) In Your Heart (Cyprus)
(12) So Much More (Bermuda)

(10) is an example of the type that is the easiest to categorize: phrases beginning with *where*, *what* and *whenever*. Five of the adverb phrases represented this type. (11) is one of the four adverb phrases consisting only of a prepositional phrase. These two types were fairly easy to distinguish, but the rest of the adverb phrases, such as (12), were not categorized due to a great deal of variation.

A total of 13 (11,4%) slogans were classified as adjective phrases. The following examples present the three typical adjective phrases found in the data:

(13) Sensational! (Brazil)
(14) Positively Surprising (Estonia)
(15) Beautiful by Nature (Turks and Caicos Islands)

There were six instances of adjective phrases with no pre- or postmodifiers, as shown in (13). Four of these were single-word phrases, and two of them were present in the same slogan. (14) is an example of the four instances of adjective phrases containing an adverb as a premodifier. These adjective phrases all consisted of only the premodifier and the head word. (15) is one of the three adjective phrases in which the head word was complemented by a prepositional phrase. One of these contained the lone instance of a comparative reference found in the entire corpus.

The category for other types of phrases contains the seven (6,1%) instances that could not be places into the above categories. The following two are examples from this group:

(16) Yours to Discover (Ontario)
(17) All of Africa in One Country (Cameroon)

This group contains incomplete clauses that were missing components in a way that made it impossible to distinguish them as either noun, adjective or adverb phrases.

It can be concluded that there is variation in incomplete clauses found in destination slogans. They can represent a number of different phrases and be structured in different ways. Despite this, common structures can be observed and all incomplete clauses remain fairly simple in their core syntax.

5.3 Levels of Meaning

Destination slogans employ a variety of techniques to toy with the meanings of words. This section examines the slogans based on the three aspects covered in 3.4: puns and word-play, vagueness and figures of speech.

5.3.1 Puns and Word-Play

Technically most of the slogans could be examined for their ambiguity due to the fact that a large number of words do have multiple meanings. However, the slogans listed in this section are ones where the use of multiple meaning was believed to be intentional. In these cases the ambiguity makes sense, and the word-play is based on the idea that the multiple meanings make sense and can and will be recognized by the audience. Therefore cases with no clear intent of ambiguity were categorized as not containing multiple meaning.

Intentional ambiguity was recognized in 28 (16,6%) slogans. It can be concluded that word-play is not a very common tool in destination slogans, but it is still employed by some. The reason for the low number may be the fact that the slogans are intended for a global audience, and must therefore be comprehended by readers from different cultures and language backgrounds.

Several means of creating ambiguous word-play were observed: homophonic and polysemic puns, word-play making use of idioms, and typographic puns. Surprisingly, homonyms were not found in the data at all; instead, most puns were categorized as ones based on polysemy. Several dictionaries were consulted to make sure the words and their intended meanings were polysemic and not homonymic (i.e. listed under the same entry). The numbers and percentages of the different types of word-play are presented in the following table.

	Number of slogans	**%**
Homophonic pun	2	7,1
Polysemic pun	21	75,0
Idiomatic pun	3	10,7
Typographic pun	2	7,1
Total	**28**	**~100**

The data presented two cases of a homophonic pun, where the word-play was created through words and phrases with different written forms but same pronunciation. The slogans were:

(1) Super, Natural British Columbia (British Columbia)
(2) Canada's Heart... Beats (Manitoba)

In both slogans, the pun is related to punctuation and realized at the level of pronunciation. In (1), the words *super* and *natural* are separated by a comma, in which case the words *super* and *natural* would be interpreted through their primary meanings of *really great* and *of nature*. However, when stating the phrase out loud, *super* and *natural* may blend together in the form of *supernatural*, that which "cannot be explained by the laws of science and that seems to involve gods or magic" (OALD 2016b). The word-play in (2) is similar: *heart* (noun) and *beats* (verb) are separated by a an ellipsis, but put together they form *heartbeats* (noun).

The polysemic pun is clearly the most popular form of word-play in destination slogans. Some of the most typical examples are:

(3) Beautiful by Nature (Turks and Caicos Islands)
(4) Positively Surprising (Estonia)
(5) Still Revolutionary (Connecticut)

As exemplified by (3), the theme of nature was the focus of word-play on a number of occasions through words such as *nature, natural* and *naturally*. Multiple meaning was derived from the words' association with both the natural world (i.e. not created by humans), and the obvious and inherent. The message communicated in (3) can be viewed in multiple ways: either the physical nature of the islands is beautiful, or the destination is beautiful in its very essence. (4) is a slogan where the word-play is on the generic word *positively*, which can be read as an emphasizer or an opposite term to *negative*. Some of the other words used in a similar manner were *simply*, *true* and *pure*. (5) represents one of the interesting cases where the pun refers to the history and image of the destination. *Revolutionary* has multiple definitions, mainly "involved in or relating to a revolution"

and "completely new and having a great effect" (Cambridge Dictionaries Online, 2016). Without much knowledge of Connecticut, the reader might lean towards the latter meaning. However, those familiar with the state's history and the American Revolutionary War may interpret the slogan differently. Overall six slogans used puns to refer to a specific destination image.

Three (10,7%) of the examined puns represented idiomatic puns. In unclear cases, idiomatic phrases were separated from polysemic ones with the help of *the Oxford Advanced Learner's Dictionary* (2016), whose definitions include idiomatic uses for words. The three idiomatic puns were:

(6) A World Apart (Sark)
(7) Be Our Guest (Turkey)
(8) You're Welcome (Uganda)

In (6), the ambiguity is in the idiom (*a) world(s) apart*, generally used in a comparison to state that two things are very different from one another. A reading based on this interpretation would state that as a destination, Sark is unique and different. However, the literal meaning of the phrase can be interpreted as the destination being very far away. (7) and (8) are quite similar in nature. (7) is a clear play on the well-recognized idiomatic phrase *be my/our guest*, while (8) makes use of the layered meanings of *you're welcome*, a phrase often used as a reply when receiving thanks. The ambiguity is based on both these idiomatic and the literal meanings of the phrases. The literal interpretations make perfect sense in the destination promotion context: the slogans *be our guest* (please come and visit us) and *you're welcome* (we want you here) create a warm air of hospitality by offering visitors an invitation in a pleasant manner, while also arising amusement in through the use of such common idiomatic phrases.

Two typographic puns were found in the data. These were puns that relied on the outlook of the written text. The slogans are:

(9) Amaazing St. Maarten (St. Maarten)
(10) **I Feel** S**love**nia (Slovenia)

In (9), a humorous reference is made to the name of the destination. *Amaazing* is not a word in itself, but it is clear that the misspelling intentional, and will most likely be recognized by every reader. (10) is interesting with its multiple levels of meanings. To interpret the message correctly, the reader must see the logo containing the slogan. The entire phrase reads *I Feel Slovenia*, but the hidden phrase *I Feel Love* is bolded to guide the reader's attention. This pun is a unique representation of a slogan containing a small a puzzle.

5.3.2 Vagueness

Most of the slogans can be considered vague in their content. Some examples include:

(1) Dominican Republic Has It All (Dominican Republic)
(2) Inspiring New Ways (South Africa)
(3) Just Right. (South Carolina)

It is impossible to determine what messages like these are saying. What exactly does Dominican Republic *have*? What *new ways* does South Africa have, and how are they *inspiring*? How is South Carolina *just right*? The high frequency of vagueness makes sense, as destination slogans must fit an entire brand value proposition in one or two phrases. Therefore it may be a good idea to keep the message vague and offer the reader a chance to reflect their own subjective interpretation on the idea. This way the slogan has a better chance of striking a chord with more readers. This is in keeping with Jingyi and Wenzhong's (2013, 108) views on vagueness in advertising: vague messages are likely to be more expressive and persuasive due to their openness to interpretation.

Jingyi and Wenzhong (2013, 106) also examined the use of vagueness when an advertisement was addressing the reader's personal time and space. In these instances a direct

address would be considered invasive, so advertisements opt for vagueness to achieve an informal and familiar tone. This type of thinking may very well be present when planning destination advertising as well. Destination slogans often function in advertising contexts where the message is aimed at people looking for places to travel to – so, ways to spend their private free time. Although there are slogans with direct commands to visit a country, most have chosen a more vague and indirect approach, possibly to make the message sound less invasive.

Both Leech (1966) and Jingyi and Wenzhong (2013) mentioned disjunctive language as one of the functions of vagueness in advertising discourse. Indeed, the slogans are vague enough to keep challengers at bay. None of the slogans make claims that could definitely be said to contain factual errors, unless the frequent figurative expressions were interpreted literally. If the accuracy of the slogans was to be challenged, this would be based on subjective opinion. However, two instances were considered:

(4) There's Nothing Like Australia (Australia)
(5) 100% Pure New Zealand (New Zealand)

These two slogans differ from the rest due to their grandiloquent tone, which may result in the reader pondering their accuracy. (5) may cause the reader to question the claim of the greatness of Australia, but the factual accuracy is hard to determine when it is unclear as to what exactly *Australia* refers to. Destinations themselves are quite vague concepts, and may contain plenty of different ideas. In (5), one may be inclined to ponder the truthfulness of the count *100%,* but run into problems when interpreting the ambiguous term *pure*. Therefore, even the slogans with the most assertive tone manage to maintain an air or vagueness to keep their claims hard to challenge.

Leech (1966, 160-161) observed ambiguous compounds, evaluative adjectives and unqualified comparatives as major contributors to vague language in advertising. The data contained only four instances of compounds. Two of them, *well-kept* and *all time,* belonged to two common expressions: *a well-kept secret* and *all time classic*. The two other instances were:

(6) The **Heart-Shaped** Land (Bosnia and Herzegovina)
(7) The **All-Star** Island (Puerto Rico)

The compound *heart-shaped* is a case of creative word-formation, but in its context it is not especially ambiguous: it refers to the physical shape of the country of Bosnia and Herzegovina, which resembles a heart. (7) contains the compound *all-star*, which is vague, but not necessarily an expression of creative word-formation. It can be concluded that compounds are not used as a means of communicating vague messages in destination slogans.

As was already concluded in 5.1.2, evaluative adjectives are heavily present in the corpus in the form of lexical items such as *beautiful, wonderful* and *spectacular*. Due to these words' heavy reliance on subjectivity, they contribute to the vagueness of the messages communicated by destination slogans.

Surprisingly, unqualified comparatives were barely present in the data, as they were found in only two slogans:

(8) So Much **More** (Bermuda)
(9) It's **More Fun** in the Philippines (Philippines)

Vagueness in destination slogans seems to differ somewhat from that of traditional advertising. Evaluative adjectives are definitely present in the data, but instead of opting for the linguistic means of compounds and unqualified comparatives, destination slogans tend to make use of contentually vague messages to offer the reader the freedom to interpret them subjectively.

5.3.3 Figures of Speech

Due to the vague nature of the content of the slogans, as well as their tendency to consist of incomplete clauses, the analysis and recognition of figures of speech proved somewhat

complicated. Many of the slogans lack subjects and other points of reference, making a definite linguistic analysis impossible. The slogans that could be categorized as cases of metaphor, simile, metonymy, synecdoche or personification were selected for closer analysis, while the rest were put aside. The findings are presented in the following table.

	Number of slogans	**%**
Metaphor	18	45,0
Simile	2	5,0
Personification	18	45,0
Synecdoche	2	5,0
Metonymy	0	0
Total	**40**	**100**

Figures of speech were recognized in 40 (23,7%) slogans. Metaphors and personifications were by far the most common choice, making up 90,0% of the figures of speech altogether. Similes and synecdoches were used a handful of times. No instances of the metonymy were discovered.

The metaphors were identified following Myers's (1997, 123) definition of "X is described in terms of Y." Idioms were excluded from the analysis due to the fact that their function is somewhat different from metaphors as their meanings are already generally known – the individual does not have to put thought into interpreting them. In multiple instances of metaphors, it was assumed that the destination was functioning in the place of *X* even though it was not specifically mentioned in the slogan, as in the examples below.

(1) The Spice of the Caribbean (Grenada)
(2) A Kingdom of Unexpected Treasures (Brunei)

In (1), the destination of Grenada is being likened to a spice – something colorful, possibly unexpected. Although Grenada is not actually mentioned in the slogan, it is clearly implied that it is the point of reference for *spice*. (2) is a similar case. Brunei is being compared to a kingdom, which is a metaphor that arises associations of royalty, treasure and enrichment. These slogans were constructed in a way that the phrase "X (the destination) is..." could be placed before the phrase. ***Grenada Is*** *the Spice of the Caribbean*. ***Brunei Is*** *a Kingdom of Unexpected Treasures*. About a half of the metaphors found in the data described the destination, but only two instances made a clear reference to it:

(3) Visit Nebraska. Visit Nice. (Nebraska)
(4) Sweet Home Alabama (Alabama)

In (3), the adjective *nice* is used to refer to the aforementioned Nebraska. By visiting the state, you will also visit *nice* – you will meet *nice* people and experience *nice* things. (4) states that the state of Alabama is a *sweet home*. The slogan also makes a clear allusion to the famous song by Lynyrd Skynyrd.

The rest of the metaphors contained a figurative meaning that did not refer to the destination either directly or indirectly, as in the examples below.

(5) Feel the Friendship (Tajikistan)
(6) Happiness Is a Place (Bhutan)

Obviously, a *friendship* cannot technically be felt, but (5) likens it to something positive and happy that can be sensed – in Tajikistan. Similarly, unlike (6) states, *happiness* cannot actually be a place, but the country of Bhutan appears to be filled with it.

The simile made only two appearances in the corpus, making it a rare figure of speech in destination slogans. The two discovered instances were:

(7) It's Like a Whole Other Country (Texas)
(8) The Mediterranean as It Once Was (Croatia)

Both of these examples make use of the simile to refer to an abstract, unspecific concept. (7) is most likely aimed at domestic visitors in the United States, and its message compares Texas with something so exotic and different that it could easily be a separate country. (8) is a nostalgic reference to an older time. Considering Croatia's destination image, the message implies that the country represents a version of the Mediterranean area that is peaceful and unexplored.

Personification occurred 18 times, making it the most used figure of speech alongside the metaphor. Personification is an effective means of communicating ideas in a relatable way and making the destination and its attributes appear more personal and humane. Three specific types of personification were recognized in the data. Firstly, the figure of speech was used to portray the destination or some other attribute as capable of carrying out an action, such as in the following examples:

(9) Bolivia Awaits You (Bolivia)
(10) Where Nature Is Still In Charge (Falkland Islands)

This type of personification occurred six times. Two instances personified the actual destination, like Bolivia's slogan in (9). The nation of Bolivia is not actually an entity that is capable of *awaiting you*, but the personification makes the destination appear approachable, inviting and humane. The four other slogans personified other concepts. (10) demonstrates this by portraying nature as an entity that has the power to lead and be in charge.

The second type of personification was observed in two slogans, and it centered on the subject of secrets.

(11) Nature's Little Secrets (British Virgin Islands)
(12) The Secret of the Pacific (Cook Islands)

(11) and (12) portray *nature* and *the Pacific* as entities capable of keeping and having secrets, which paints them in a humane light.

Thirdly, personification was used to attribute human characteristics to the destination and its features, as in the examples below.

(13) Land of Wild Beauty and Rugged Good Looks (Armenia)
(14) The Warm Heart of Africa (Malawi)

(13) states that Armenia is capable of possessing wild beauty and rugged good looks. While a destination can certainly be wild and beautiful, the phrase *rugged good looks* carries a meaning that personifies the destination. The phrase is mostly used when referring to rough-looking but handsome men. When taking this into consideration, *wild beauty* takes on an additional meaning as well – it could be interpreted as a feminine contrast to the subsequent masculine phrase. Therefore the slogan also carries implications of gender. (14) presents Malawi as *the warm heart of Africa*. The data presented six personifying references to the heart altogether. The heart carries a wide variety of meanings, both literal and figurative. Literally, it is an essential and central part of the human body, vital to its existence. It is also used figuratively to describe "the place in a person where the feelings and emotions are thought to be" (OALD 2016a). By portraying a destination or its attribute as the *heart* of something, it is communicated as being something vital and central to the human existence.

The figure of speech of synecdoche occurred only twice in the data, in the two following slogans:

(15) Grand Canyon State (Colorado)
(16) Explore the Carpathian Garden (Romania)

These two slogans have chosen a specific attraction to promote the entire destination – the Grand Canyon for Colorado, and the Carpathian Mountains for Romania. Therefore they fulfill the

function of the synecdoche, where a part of an entity is used to refer to the entirety. Colorado is the *Grand Canyon state*, even though the Grand Canyon is only one feature of the destination. Similarly, the Carpathians are only one aspect of the country of Romania.

In conclusion, figures of speech are a somewhat used tool in destination slogans, but they are not notably common. The metaphor and personification especially have the power to carry out creative, colorful messages, which could work in favor of destination slogans.

6. Conclusion

The findings of this study uncovered various linguistic features of destination slogans. The aim was to partially fill in the gap that exists in this specific area of linguistic tourism discourse research. This conclusion presents a summary of the findings, and discusses some of their possible implications.

The vocabulary of the destination slogans was observed as being vibrant and emotionally loaded. Nouns, verbs and adjectives all opted for terminology that seemed appropriate for the destination promotion context, cultivating words such as *heart, beauty, secret, happiness, natural, magical, pure*, *discover, explore* and *enjoy*. Destination slogans are a major contributing factor to the promotion of destination image, and these findings support the presupposition that the lexicon is chosen to evoke positive associations in the reader. The vocabulary also appeared to be in line with previous studies on the semantics of destination slogans.

The majority of the verbs were either in the simple present or the imperative form, and no instances of complicated verb forms were discovered. This in agreement with typical advertising discourse, where verb phrases are kept as simple as possible. Although the auxiliary *will* has been noted as being relevant in both advertising and tourism discourse, it appears to have no use in

destination slogans. Instead, the present tense is used in its unrestrictive meaning to convey the idea that the present state will continue unchanged into the future.

Surprisingly, only less than a half of the slogans contained adjectives. Although adjective clusters and the comparative reference are considered typical features of advertising, they were barely present in the corpus. It was concluded that the nature of destination slogans differs from traditional advertising when it comes to competitiveness, which explains the absence of comparisons with competitors. The slogans must convey an air of positivity, and hard values such as competitiveness would harm this image. It was also noted that evaluative adjectives are used exceptionally over descriptive ones. This makes sense, as the purpose of tourism slogans is more about figurative ideas and positive imagery instead of offering neutral descriptions of the destination.

Personal pronouns were discovered in only 17 slogans, making them a relatively rare occurrence. The most frequent presence was by the second person singular, which was used to address the reader directly. The first person singular functioned in much the same way, and the reader was expected to position themself in the position of *I*. The use of the first person plural occurred only once, but it was observed as being an effective way to personalize the destination and create an air of hospitality and familiarity.

The corpus employed three clause types: declarative, imperative and incomplete clauses. The declarative and imperative clauses functioned in a typical way. Incomplete clauses were by far the most common clause type, and they consisted of various different phrase types. Despite this variation, the clauses were mostly simple in their core syntax, making them easy to comprehend and recall – an important feature of an effective slogan.

The three examined contributors to meaning were puns and word-play, vagueness and figures of speech. Puns and word-play were not as common as one may have expected, as intentional ambiguity was observed in only 28 slogans. The most frequent type of pun was that

based on polysemy. Vagueness was heavily present in the data, mostly through evaluative adjectives and the semantic content of the slogans. Figures of speech were discovered in 40 slogans, and they were mostly cases of metaphors and personification. The small number of puns and figures of speech raises the question as to whether destination slogans could consider employing more creativity in their features. However, it must be realized that in the case of destination slogans, their audience consists of people from all over the world, most of whom do not speak English as their first language. Creating figurative language that is recognized and appreciated by such a wide audience could pose a challenging task, but it may very well be worthwhile.

It can be concluded that destination slogans contain various features that are typical for traditional commercial advertising, but they also possess aspects that are quite different. For example, the verb phrases and clause types have similar features to commercial advertising, but the use of adjectives is different – they are surprisingly infrequent and lack comparatives. Similarly, destination slogans agree with some aspects of general tourism discourse, such as the use of vibrant vocabulary. However, certain other features, like the absence of the auxiliary *will*, are different. As destination slogans remain a subtype of both advertising and tourism discourse that has gathered very little attention in the field of linguistic research, a great deal remains to be discovered.

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APPENDIX 1. Slogans used for the study

DESTINATION	SLOGAN	WEBSITE
Alabama	Sweet Home Alabama	http://alabama.travel/
Albania	Go Your Own Way	http://albania.al
Andorra	Whenever You Like With Whoever You Like	http://visitandorra.com
Anguilla	Tranquility Wrapped In Blue	http://ivisitanguilla.com
Antigua and Barbuda	The Beach Is Just the Beginning...	http://visitantiguabarbuda.com
Armenia	Land of Wild Beauty and Rugged Good Looks	http://armeniainfo.am
Arizona	Grand Canyon State	http://visitarizona.com
Arkansas	The Natural State	http://arkansas.com
Australia	There's Nothing Like Australia	http://australia.com
Austria	Arrive and Revive	http://austria.info
Bangladesh	Beautiful Bangladesh	http://visitbangladesh.gov.bd
Belarus	Hospitality without Borders	http://eng.belarustourism.by
Belgium	A Food Lover's Dream. A Beer Lover's Heaven.	http://visitbelgium.com
Belize	Discover How to Be	https://travelbelize.org
Bermuda	So Much More	http://gotobermuda.com
Bhutan	Happiness Is a Place	http://tourism.gov.bt
Bolivia	Bolivia Awaits You	http://bolivia.travel
Bonaire	Once a Visitor Always a Friend	http://tourismbonaire.com
Bosnia and Herzegovina	The Heart-shaped Land	http://bhtourism.ba
Brazil	Sensational!	http://visitbrasil.com
British Columbia	Super, Natural British Columbia	http://hellobc.com
British Virgin Islands	Nature's Little Secrets	http://bvitourism.com
Brunei	A Kingdom of Unexpected Treasures	http://bruneitourism.travel
Bulgaria	A Discovery to Share	http://bulgariatravel.org
California	Dream Big	http://visitcalifornia.com
Cambodia	Kingdom of Wonder	http://tourismcambodia.com
Cameroon	All of Africa in One Country	http://cameroun-infotourisme.com

Canada	Keep Exploring	https://canada.travel
China	Ancient Treasures, Modern Wonders	http://cnto.org
Colombia	Colombia Is Magical Realism	http://colombia.travel
Colorado	Come to Life	http://colorado.com
Connecticut	Still Revolutionary	http://ctvisit.com
Cook Islands	The Secret of the Pacific	http://cookislands.travel
Costa Rica	Essential Costa Rica	http://visitcostarica.com
Croatia	The Mediterranean as It Once Was	http://croatia.hr
Cyprus	In Your Heart	http://visitcyprus.com
Czech Republic	Land of Stories	https://czechtourism.com
Delaware	Endless Discoveries	http://visitdelaware.com
Dominica	The Nature Island	http://dominica.dm
Dominican Republic	Dominican Republic Has It All	http://godominicanrepublic.com
Ecuador	All You Need Is Ecuador	http://ecuador.travel
Egypt	Where It All Begins	http://egypt.travel
Estonia	Positively Surprising	http://visitestonia.com
Falkland Islands	Where Nature Is Still in Charge	http://falklandislands.com
Faroe Islands	Unspoiled, Unexplored, Unbelievable	http://visitfaroeislands.com
Fiji	Where Happiness Finds You	http://fiji.travel
The Gambia	Go. Discover the Smiling Coast of Africa	http://visitthegambia.gm
Georgia	On My Mind	http://exploregeorgia.org
Germany	The Travel Destination	http://germany.travel/
Ghana	Culture, Warmth and Much More	http://www.ghana.travel/
Greece	All Time Classic	http://visitgreece.gr
Greenland	Be a Pioneer	http://greenland.com
Grenada	The Spice of the Caribbean	http://puregrenada.com
Guadeloupe	So Many Flavors to Discover	http://guadeloupe-islands.com
Guatemala	Heart of the Mayan World	http://visitguatemala.com
Guyana	South America Undiscovered	http://guyana-tourism.com
Haiti	Experience It!	http://experiencehaiti.org
Honduras	The Heart of Central America	http://honduras.travel

Hong Kong	Asia's World City	http://discoverhongkong.com
Hungary	More Than Expected	http://gotohungary.com
Iceland	Come and Be Inspired by Iceland	http://visiticeland.com
Idaho	Adventures in Living	http://visitidaho.org
Illinois	Enjoy Illinois	https://enjoyillinois.com
India	Incredible!ndia	http://incredibleindia.org
Indiana	Honest to Goodness	https://visitindiana.com
Indonesia	Wonderful Indonesia	http://indonesia.travel
Israel	Land of Creation	http://goisrael.com
Jamaica	Now That's What I Call All Right	http://visitjamaica.com
Japan	Endless Discovery	https://jnto.go.jp
Jordan	Be Here!	http://visitjordan.com
Kansas	There's No Place Like Kansas	http://travelks.com
Kazakhstan	Visit Kazakhstan	http://visitkazakhstan.kz
Kentucky	Unbridled Spirit	http://kentuckytourism.com
Kenya	Magical Kenya	http://magicalkenya.com
Laos	Simply Beautiful	http://tourismlaos.org
Latvia	Best Enjoyed Slowly	http://latvia.travel
Lebanon	Live Love Lebanon	http://destinationlebanon.gov.lb
Lesotho	Real People, Real Mountains and Real Culture...	http://visitlesotho.travel/
Lithuania	Likeable Lithuania	http://lithuania.travel
Louisiana	Pick Your Passion	http://louisianatravel.com
Luxembourg	Discover the Unexpected Luxembourg	http://visitluxembourg.com
Malawi	The Warm Heart of Africa	http://visitmalawi.mw
Maldives	The Sunny Side of Life	http://visitmaldives.com
Manitoba	Canada's Heart... Beats	http://travelmanitoba.com
Marshall Islands	Pearl of the Pacific	http://visitmarshallislands.com
Massa-chusetts	It's All Here	http://massvacation.com
Mauritius	It's a Pleasure	http://tourism-mauritius.mu
Michigan	Pure Michigan	http://michigan.org
Minnesota	Explore Minnesota	http://exploreminnesota.com

Mississippi	Visit Mississippi	http://visitmississippi.org
Missouri	Enjoy the Show	https://visitmo.com
Moldova	Discover the Routes of Life	http://www.moldovaholiday.travel
Montenegro	Breathtaking Beauty	http://visit-montenegro.com
Mongolia	Discover Mongolia	https://discovermongolia.mn
Montserrat	Off the Grid	http://visitmontserrat.com
Morocco	Travel for Real	http://visitmorocco.com
Namibia	Endless Horizons	http://namibiatourism.com.na
Nebraska	Visit Nebraska. Visit Nice.	http://visitnebraska.com
Nepal	Once Is Not Enough	http://welcomenepal.com
Nevada	A World Within. A State Apart.	http://travelnevada.com
Nevis	...Naturally	http://nevisisland.com
New Caledonia	Pacific Heart	http://visitnewcaledonia.com/
New Mexico	Adventure That Feeds the Soul	http://newmexico.org
New York	I Love NY	http://www.iloveny.com
New Zealand	100% Pure New Zealand	http://newzealand.com
Nicaragua	Unique... Original!	http://visitnicaragua.us
Nigeria	Come to Nigeria	http://cometonigeria.com
Norfolk Island	There's More to Norfolk Island	http://norfolkisland.com.au
North Carolina	Beauty Amplified	http://visitnc.com
North Dakota	Legendary	http://ndtourism.com
Northwest Territories	Spectacular Northwest Territories	http://spectacularnwt.com
Norway	Powered by Nature	http://visitnorway.com
Ohio	Discover Ohio	http://discoverohio.com
Oman	Beauty Has an Address	http://tourismoman.com.au
Ontario	Yours to Discover	https://ontariotravel.net
Palau	Pristine Paradise	http://visit-palau.com
Papua New Guinea	A Million Different Journeys	http://papuanewguinea.travel
Philippines	It's More Fun in the Philippines	http://itsmorefuninthephilippines.com
Poland	Move Your Imagination	http://poland.travel
Portugal	Visit Portugal	https://visitportugal.com

Puerto Rico	The All-Star Island	http://seepuertorico.com
Rhode Island	Discover Beautiful Rhode Island	http://visitrhodeisland.com
Romania	Explore the Carpathian Garden	http://romaniatourism.com
Rwanda	Remarkable Rwanda	http://rwandatourism.com
Samoa	Treasured Islands of the South Pacific	http://samoa.travel
Sao Tome and Principe	A Well Kept Secret!	http://saotomeislands.com
Sark	A World Apart	http://sark.co.uk
Saudi Arabia	An Enriching Experience	http://sauditourism.sa
Scotland	Visit Scotland	http://visitscotland.com
Seychelles	Another World	http://www.seychelles.travel
Sierra Leone	The Freedom to Explore	http://welcometosierraleone.sl
Singapore	Your Singapore	http://yoursingapore.com
Slovenia	I Feel Slovenia	http://slovenia.info
Solomon Islands	Seek the Unexplored	http://visitsolomons.com.sb
South Africa	Inspiring New Ways	http://southafrica.net
South Carolina	Just Right.	http://discoversouthcarolina.com
South Korea	Imagine Your Korea	http://english.visitkorea.or.kr
Sri Lanka	Wonder of Asia	http://srilanka.travel
St Kitts	Follow Your Heart	http://stkittstourism.kn
St Lucia	Simply Beautiful	http://stlucianow.co.uk
St Maarten	Amaazing St. Maarten	http://vacationstmaarten.com
St Martin	The Friendly Island	http://www.stmartinisland.org
Suriname	A Colorful Experience... Exotic Beyond Words	http://www.surinametourism.sr
Swaziland	A Royal Experience	http://www.thekingdomofswaziland.com
Sweden	Visit Sweden	http://visitsweden.com
Switzerland	Get Natural.	http://myswitzerland.com
Taiwan	The Heart of Asia	http://eng.taiwan.net.tw
Tajikistan	Feel the Friendship	http://tajiktourism.com
Tennessee	Made in Tennessee	http://tnvacation.com
Texas	It's Like a Whole Other Country	https://traveltex.com
Thailand	Discover Thainess	http://tourismthailand.org

Tonga	The True South Pacific	http://tongaholiday.com
Trinidad and Tobago	The True Caribbean	http://gotrinidadandtobago.com
Turkey	Be Our Guest	http://tourismturkey.org
Turks and Caicos Islands	Beautiful by Nature	http://turksandcaicostourism.com
Tuvalu	Timeless Tuvalu	http://timelesstuvalu.com
Uganda	You're Welcome	http://visituganda.com
United Emirates	Seven Emirates, One Destination	http://uaetourism.ae
United Kingdom	You're Invited	http://visitbritain.com
Utah	What People Are Talking About	http://utah.com
Uzbekistan	...Where Traditions of Hospitality Meet Modern Time	http://welcomeuzbekistan.uz
Vanuatu	Discover What Matters	http://vanuatu.travel
Vietnam	Timeless Charm	http://vietnamtourism.com
Virginia	Virginia Is for Lovers	http://virginia.org
West Virginia	Wild, Wonderful West Virginia	http://gotowv.com
Wyoming	Forever West	https://wyomingtourism.org
Yukon	Larger Than Life	http://travelyukon.com
Zambia	Let's Explore	http://zambiatourism.com
Zimbabwe	A World of Wonders	http://zimbabwetourism.net