An analysis of a destination’s image and the language of tourism

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Table of contents

1 Introduction ................................................................................................................................................................................1
  1.1 Purpose ..............................................................................................................................................................................2
  1.2 Theory and method ............................................................................................................................................................3
  1.3 Delimitation ........................................................................................................................................................................6
  1.4 Structure .............................................................................................................................................................................7
2 The Destination Image ...............................................................................................................................................................9
  2.1 The destination selection process .......................................................................................................................................9
  2.2 The components of the destination image ........................................................................................................................10
  2.3 Destination image formation ..............................................................................................................................................14
  2.4 Image formation agents .......................................................................................................................................................17
  2.5 Conclusion ..........................................................................................................................................................................19
3 The Language of Tourism .........................................................................................................................................................20
  3.1 Theoretical perspectives on tourism ..................................................................................................................................20
    3.1.1 Authenticity .....................................................................................................................................................................21
    3.1.2 Strangerhood .................................................................................................................................................................23
    3.1.3 Conflict ............................................................................................................................................................................25
  3.2 Properties of the language of tourism ................................................................................................................................27
    3.2.1 Function ..........................................................................................................................................................................27
    3.2.2 Structure .........................................................................................................................................................................30
    3.2.3 Lack of sender identification .........................................................................................................................................30
    3.2.4 Monologue .......................................................................................................................................................................31
    3.2.5 Euphoria ..........................................................................................................................................................................31
    3.2.6 Tautology .........................................................................................................................................................................31
  3.3 Rhetorical strategies ...............................................................................................................................................................33
    3.3.1 Verbal rhetorical strategies ............................................................................................................................................33
    3.3.1 Visual rhetorical strategies ............................................................................................................................................35
  3.4 Conclusion .............................................................................................................................................................................38
4 Semiotics ..................................................................................................................................................................................39
  4.1 Ferdinand de Saussure ..........................................................................................................................................................39
  4.2 Charles Sanders Peirce .........................................................................................................................................................40
4.3 Roland Barthes ........................................................................................................42
4.4 Semiotic and tourism ..............................................................................................43
4.5 Conclusion ................................................................................................................46
5 Introduction to Empirical Study .................................................................................47
  5.1 Model for analysing Singapore’s image ..............................................................47
  5.2 Model for analysing the language of tourism .......................................................50
    5.2.1 The denotative level ......................................................................................50
    5.2.2 The connotative level ...................................................................................50
6 Analysis of Singapore’s Image ....................................................................................54
  6.1 Functional and psychological attributes .............................................................54
  6.2 Functional and psychological holistic impressions .............................................56
  6.3 Common – unique dimension ............................................................................59
  6.4 Conclusion ............................................................................................................61
7 Analysis of the Language of Tourism .........................................................................63
  7.1 The denotative level .............................................................................................63
    7.1.1 Functions ....................................................................................................64
    7.1.2 Structure .....................................................................................................66
    7.1.3 Conclusion ...................................................................................................66
  7.2 The connotative level ............................................................................................67
    7.2.1 Metaphors ....................................................................................................67
    7.2.2 Antonyms ....................................................................................................68
    7.2.3 Adjectives and superlatives .........................................................................70
    7.2.4 Key words and keying ................................................................................72
    7.2.5 Language .....................................................................................................73
    7.2.6 Ego-targeting ...............................................................................................73
    7.2.7 Visual strategies ...........................................................................................75
    7.2.8 Interaction text between and picture ............................................................77
  7.3 Conclusion ............................................................................................................77
8 Conclusion .....................................................................................................................81
Bibliography

List of figures

Summary

Appendices

Appendix 1: Model of destination selection process
Appendix 2: Image formation agents
Appendix 3: List of functional and psychological attributes
Appendix 4: Open-ended questions
Appendix 5: List of functional and psychological attributes in the Singapore brochure

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1 Introduction

The expansion of tourism around the globe has created new and major challenges for destination marketing. An increasing tourist activity and a growing number of tourist destinations have resulted in a complex and highly competitive global marketplace in which destinations compete for the attention of potential tourists. An outcome of this situation is the need to create an efficient positioning strategy. A destination should be favourably differentiated from other destinations in order to receive a place on potential tourists’ ‘shopping list’. The destination image plays a significant role in connection with tourists’ choice of destination. Generally speaking, the destination image influences the potential tourist’s subjective perception and consequent behaviour and destination choice. Thus, the destination image emerges as a key component in the positioning process. If the image is carefully positioned in the minds of potential tourists, it will evoke unique emotions that will differentiate the destination from its competitors and persuade tourists to visit, and perhaps revisit, the destination.

Potential tourists are not able to test-drive a destination before purchase, which results in an inherent uncertainty for the tourists. Therefore, the decision of potential tourists to visit a destination is often based on symbolic expectations established promotionally. Furthermore, the growth in the number of tourist destinations around the world has resulted in a similar product offer by different destinations. Arguably, each destination today claims to have luxury accommodations, unique attractions, friendly people and so on, and it becomes increasingly difficult for a destination to compete merely on the grounds of its functional characteristics. In this respect, the destination image provides an opportunity for destination marketers to enhance the psychological and symbolic values and benefits of the destination.

However, knowing what destination image to project is not enough to attract tourists. It is equally important to know how to communicate an image, and this is where we move into the realm of the language of tourism. Surprisingly, this is an area into which only few tourism researchers and academics have looked. Despite the sheer size of the tourism industry, despite the heavy investments in the promotion of tourism, and despite the important role played by the destination image, research on this particular type of communication, which represents the tourism industry, is scarce. When Graham Dann in 1996 published his book ‘The Language of Tourism’, he was
among the few who had made a detailed analysis of the language of tourism and in the introduction to his book, Dann tells us that:

‘...amazingly, no one has comprehensively analysed this language as a phenomenon in its own right. Certainly there have been some studies which have alluded to the linguistic features of tourism promotion, but none has so far brought them together and systematically examined tourism as a language per se’ (Dann, 1996: 2).

Dann suggests that tourism promotion creates its own language. By its omnipresence, the language of tourism each day seeks to seduce millions of people into becoming tourists and subsequently to control their attitudes and behaviour. The language of tourism becomes an important tool in the image creation process, and as such an understanding of this language is pertinent.

Given the foregoing, it can with reason be argued that the destination image is one of the prime motivators for potential tourists and that the significant role of the language of tourism in the image creation process should not be underestimated, but it is vital in order to successfully communicate the destination image.

1.1 Purpose
On March 9, 2004, Singapore Tourism Board published a new tourist brochure, ‘Uniquely Singapore’, as part of the launching of an overall destination repositioning strategy. In recent years, Singapore has emerged as a major tourist destination in Asia due to favourable economic conditions and different marketing programmes. Yet, after experiencing an increase in tourism, Singapore is now facing new challenges in further positioning and distinguishing itself from competing neighbouring destinations such as Hong Kong and Bangkok.

Furthermore, Singapore is often considered to be nothing more than a stop-over destination to other destinations within its region. Thus, the challenge to Singapore is to project and communicate a distinctive and unique image that will persuade potential tourist to select Singapore for their next holiday. Given the foregoing, it is interesting to look at the image
projected by Singapore in the tourist brochure as well as the language of tourism employed to communicate the image of Singapore.

_Based on the above, the purpose of this thesis is to analyse and identify the projected tourist destination image of Singapore in the new tourist brochure. In addition, this thesis analyses the language of tourism employed in the brochure to communicate the image of Singapore._

1.2 Theory and method

In order to reach the above purpose, this thesis is theoretical as well as empirical. The first part of the thesis provides the theoretical framework for the two analyses in the empirical part. Three areas have been chosen to establish the necessary theoretical framework for reaching the purpose of the thesis: the destination image, the language of tourism and semiotics. The first study concerns the destination image, and this chapter aims at providing a contextual framework within which the concept of destination image can be explained and examined. The presentation of this area of research offers some unique aspects in relation to the purpose of the thesis.

The chapter on the destination image takes its starting point in the theory of destination selection process developed by William C. Gartner (1993). The aim of this presentation is to demonstrate the significant role of the destination image in tourists’ selection process. Subsequently, the chapter proceeds and studies the theory of the components of the destination image presented and developed by Charlotte M. Echtner and J. R. Brent Ritchie in the articles ‘The meaning and measurement of destination image’ (1991) and ‘The measurement of destination image’ (1993). I will used their framework to analyse and identify Singapore’s tourist destination image. Echtner and Ritchie have developed their theory on the basis of previous empirical studies of the destination image. Therefore, their theory is comprehensive, trustworthy and applicable for reaching the purpose of the thesis. In addition, Echtner and Ritchie are among the researchers, who have worked for the longest period of time with this area of research, and they have made one of the most exhaustive treatment of the destination image. This is emphasised by the fact that many researchers refer to the work of Echtner and Ritchie.

Then, the study of destination image formation is included because an understanding of how an image is formed in the minds of potential tourists is important when analysing a destination’s
image, and the theory provides relevant aspects to the context of the thesis. The presentation of the image formation process is based on the theories of William C. Gartner (1993) and Seyhmus Baloglu & Ken W. McCleary (1999), whom I have found appropriate in relation to this study. Their theories present a comprehensive overview in connection to the subject. Gartner and Baloglu & McCleary represent different approaches towards the image formation process, yet they support and build on the contributions of each other. Furthermore, the chosen theories illustrate a certain progress within the study of the image formation process. Finally, based on the work of William C. Gartner (1993), the theory of the different types of image formation agents and their influence on the destination image is outlined.

However, it is recognised that the literature on the destination image is rather extensive. Thus, certain pertinent findings or theories from various studies are included to elucidate important concepts or meanings.

The second area of research in the theoretical part of the thesis is the language of tourism. This study examines the language of tourism by presenting and discussing the theoretical perspectives on tourism, the properties of the language of tourism, and finally the rhetorical strategies employed by the language of tourism. The structure and content of this study are based primarily on the theory of the language of tourism presented by Graham Dann in his book ‘The Language of Tourism’ (1996). I have chosen Dann’s theory as a guideline for three reasons. Firstly, Dann was among the first authors to publicise a book entirely devoted to the analysis of the language of tourism. Evidently, Dann is considered a pioneer in his area of work, and he is frequently quoted in highly regarded tourism journals such as ‘The Annals of Tourism Research’ and ‘Journal of Tourism Studies’. Secondly, several tourism researchers and academics have incorporated Dann’s theory into their own work, which proves the usefulness of Dann’s contribution to the language of tourism. Thirdly, Dann’s theory is developed mainly on the basis of empirical studies in tourism, which justifies its reliability as a theoretical framework for the analysis in the empirical part of the thesis.

Nevertheless, the study of the language of tourism is supported by useful perspectives and findings offered by tourism researchers and academics as well as advertising and communication practitioners. In particular, the authenticity perspective is elaborated on using MacCannell’s
theory of authenticity. MacCannell is considered the originator of the authenticity perspective, and his findings and arguments offer a unique insight into this theory. The study of the functions of the language of tourism builds on the well-known theory by Roman Jakobson. However, Jakobson’s model was not developed with the aim of analysing communication within the tourism industry. Therefore, I have included the theory of José Luis Febas Borra, who has modified Jakobson’s theory and applied it to the analysis of more than 250 tourist brochures. Finally, the comprehensive account of promotion and power in relation to image and communication by Morgan and Pritchard (1998, 2000) is included throughout the study of the language of tourism.

Finally, semiotics has been included because a semiotic approach to the analysis of the language of tourism is relevant for uncovering the deep structure of meaning. It is rare that the text and the pictures in a brochure have only one meaning, and in this respect, semiotics emerges as a key tool in identifying and analysing the underlying meanings of a text. The study of semiotics is based on the theories of Ferdinand de Saussure, Charles Sanders Peirce and, in particular, Roland Barthes’ theory of denotation and connotation. The examination of semiotics in a tourism context is based on the theory developed by Charlotte M. Echtner and presented in her article ‘The semiotic paradigm: implications for tourism research’ (1999) in which she offers a thorough account of the relationship between semiotics and tourism. Finally, the chapter will elucidate the usefulness of a semiotic approach to the analysis of the language of tourism employed in the Singapore brochure.

The final chapter in the theoretical part outlines the model used to analyse and identify Singapore’s image as a tourist destination as well as the model employed to analyse the language of tourism in the brochure. These models consist of elements, which are drawn from the theories of the destination image, the language of tourism and semiotics.

The empirical material chosen for analysis is a tourist brochure, ‘Uniquely Singapore’, distributed by Singapore Tourism Board in connection with the launching of Singapore’s new destination positioning. I have chosen to employ a brochure for the analysis because the tourist brochure is one of the principal information sources in tourists’ selection process (Goodall in Ashworth & Goodall, 1990: 175). Additionally, it is argued that a tourist brochure has a high market penetration: ‘…probably the most important single item in the planning of tourism marketing’
(Morgan & Pritchard, 1998: 79). Finally, a brochure contains a considerably amount of verbal and visual elements open to interpretation and analysis. The English-language brochure is available to potential Danish tourists at the office of Singapore Tourism Board. In addition, the brochure can be downloaded from the web-site of Singapore Tourism Board (www.visitsingapore.com).

1.3 Delimitation

The theories employed in this thesis are even more comprehensive and complex than presented. However, as it is not the aim of the thesis to make an exhaustive treatment of the theories, the presentations and discussions of the theories are limited to parts, which serve the purpose of the thesis, or included to the extent that they elucidate a concept or a meaning.

As it is beyond the scope of the thesis to analyse a representative number of brochures, the analyses are not to be understood as normative. Furthermore, it should be stressed that the thesis does not seek to evaluate the consistency between the image of Singapore as projected in the brochure and the overall destination image developed by Singapore Tourism Board, nor does the thesis attempt to compare Singapore’s image with the images of other destinations.

In the study of the three major perspectives on the language of tourism, a relatively brief discussion of the stereotyped images of Asia is included. In this connection, it must be emphasised that these descriptions appear slightly generalising, because I refer to theories that argue that the relationship between East and West is one of power and subordination. Furthermore, on a number of occasions the thesis makes references to the East in general, and not Singapore in particular, resulting in rather generalised picture of Singapore. However, as it is not within the scope of this thesis to examine stereotyped images of Singapore, the aim of this presentation is purely to provide context and perspective to the analysis.

Arguably, the results of the analyses in the thesis are subjective evaluations of a destination and reflect the researcher’s cultural background, age, education and so on. Had another researcher made the analyses, the results may have been slightly different. However, the theories and models used to identify the image of Singapore and analyse the language of tourism are very comprehensive and trustworthy, and they provide guidelines to follow. Thus they assure a certain level of objectivity.
A tourist destination is a complex phenomenon and a widely used concept. Therefore, it has been necessary to narrow down the concept to fit the purpose of the thesis. Thus, the present thesis will apply the following definition suggested by Ashworth and Goodall: ‘Tourist destination are logically the point of consumption of the complex of activities that compromises the tourism experience and are ultimately what is sold by place promotion agencies on the tourism market’ (Ashworth & Goodall, 1990: 6).

1.4 Structure
This thesis consists of 8 chapters. Chapters 2 to 5 constitute the theoretical framework for the empirical analyses in chapter 6 and 7. Chapter 2 focuses on the destination image. Firstly, the importance of destination image in tourists’ selection process is explained using a model of destination selection. Secondly, the theory of the components of the destination image is presented and discussed. And finally, theories of destination image formation process and destination image formation agents are outlined.

Chapter 3 focuses on the language of tourism. This chapter consists of a presentation and discussion of the theoretical perspectives on tourism, the properties of the language of tourism, and finally, the verbal and visual rhetorical strategies employed by the language of tourism.

Chapter 4 presents different approaches to semiotics with emphasis on the theory of denotation and connotation by Roland Barthes. Subsequently, the chapter outlines the relation between semiotics and tourism, and it argues for the use of semiotics as an interpretation theory in the analysis of the language of tourism.

Chapter 5 constitutes the final chapter in the theoretical part. Firstly, the model for identifying the image of Singapore as a tourist destination is outlined and explained. Secondly, the model for analysing the language of tourism is presented, and the chosen elements of analysis are explained.
Chapter 6 consists of the analysis and identification of the image of Singapore as a tourist destination.

Chapter 7 analyses the language of tourism employed in the brochure to communicate the identified destination image of Singapore.

Chapter 8 concludes the thesis.
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2 The destination image
The study of the destination image dates back to the early 1970s, when the tourism researcher Hunt (1975) for the first time demonstrated that the destination image plays a central role in tourists’ selection process (Cai, 2002: 721; Echtner & Ritchie, 91: 2). Today, there is a general agreement among tourism researchers and academics that a positive destination image results in increased visitation and has an impact upon tourists’ evaluation and selection of destination (Hall, 2003: 20, Morgan & Pritchard, 1998: 64, Echtner & Ritchie, 1991: 2, Baloglu & McCleary, 1999: 868 among others).

The vital role of the destination image has led to an increased research on this concept, yet there are different understandings and approaches towards its meaning. Therefore, this chapter reviews, limits and discusses certain aspects in relation to the destination image appropriate to the purpose of the thesis. The chapter covers four topics beginning with a presentation of William Gartner’s theory of destination selection process (1993). Inspired by Gunn (1972), Gartner has developed a model that clarifies the significant role of the destination image and presents the different selection phases, which potential tourists pass through during their selection process. Subsequently, the theory of the components of the destination image is outlined and examined on the basis of a model developed by Charlotte M. Echtner and J. R. Brent Ritchie (1991, 1993). In the following analysis of the image of Singapore, this theory is adapted as a theoretical framework. Then, approaches to the destination image formation by Baloglu and McCleary (1999) and William C. Gartner (1993) are outlined. Finally, I use the theory of Gartner (1993) to present the image formation agents.

2.1 The destination selection process
It has already been established that the image is an important determinant in tourists’ destination selection process. Research has demonstrated that there is a clear relationship between a positive image of a destination and positive purchase decisions (Morgan & Pritchard, 1998: 64). Thus, one of the biggest challenges facing destination marketers is that of creating and projecting a memorable and positive image of the destination. Ideally, this image should be recalled by potential tourists in the selection process and entice them to visit this particular destination (Morgan & Pritchard, 1998: 45). The model developed by Gartner (1993) (appendix 1)
demonstrates the different selection phases through which potential tourists pass in their evaluation and selection.

Gartner’s model has a funnel-like structure and indicates that all destinations are selectable (‘total opportunity set’). Yet, the potential tourist narrows down the options to a final destination choice through a number of selection processes. When the tourist reaches the ‘realisable opportunity set’ certain destinations are not considered because they are unknown to the tourist or they are unattainable in terms of money or time. The following reduction occurs on the basis of e.g. the type of holiday the tourist wishes to pursue. When the tourist reaches the ‘choice set’, the remaining destinations are evaluated against expected returns and attributes provided by the destinations. Subsequently, the destinations are narrowed down to the ‘decision set’. Usually, the number of destinations remaining at this stage does not exceed three. Finally, an evaluation takes place resulting in the final ‘holiday choice’ (Gartner, 1993: 192-193). Gartner’s model elucidates an important aspect to the context of this thesis. He illustrates that the destination image does indeed influence the tourist’s final holiday choice:

‘…destination image becomes an important component of destination selection as soon as an individual decides to travel. Only destinations which the decision making body is aware of will be included in the perceived opportunity set. Awareness implies than an image of the destination exists in the mind(s) of the decision makers’ (Gartner, 1993: 193).

‘At all stages in the selection process, touristic images help determine which destinations remain for further evaluation and which are eliminated from further consideration’ (Ibid.: 209)

Thus, in relation to the context of this thesis the model provides an overview of the process of destination selection, and it demonstrates the significant role of the destination image through all stages of the selection process. Only images that are carefully created and positioned in the minds of potential tourists ‘survive’ the evaluation process.

2.2 The components of the destination image

Having established the importance of the destination image, this section proceeds by presenting a model of the components of destination images. The theory and model presented in this section
will later be employed as a framework for analysing the components of Singapore’s image and identify Singapore’s tourist destination image.

A brief review of the literature on destination image indicates that ‘destination image’ is not conceptualised precisely, despite its frequent use in tourism literature. In their article ‘The Meaning and Measurement of Destination Image’ (1991), Echtner and Ritchie seek to review existing definitions of the destination image, and their study points to a tendency among tourism researchers and academics to define the destination image as ‘impressions of a place’ or ‘perceptions of an area’ (Echtner & Ritchie, 1991: 6). A majority of the tourism researchers and academics define the destination according to the attributes of the destination, meaning its physical characteristics. Echtner and Ritchie present a more comprehensive account of the destination image by approaching the concept with a more subtle view. Essentially, they acknowledge the existence of three continuums that support the image of any destination: 1) functional-psychological; 2) attribute-holistic; 3) common-unique. They suggest that the destination image can be identified by analysing the three continuums (Ibid.: 6-7). Hence, according to Echtner and Ritchie the destination image is defined as:

‘…destination image is defined as not only the perception of individual destination attributes but also the holistic impressions made by the destination. Destination image consists of functional characteristics, concerning the more tangible aspects of the destination, and psychological characteristics, concerning the more intangible aspects. Furthermore, destination images can be arranged on a continuum ranging from traits which can be commonly used to compare all destinations to those which are unique to very few destinations’ (Echtner & Ritchie, 1991: 8)

In other words, Echtner and Ritchie argue that destination images should be perceived in terms of both individual attributes (such as climate and accommodation facilities) and holistic impressions (mental pictures or imagery of the destination). In addition, Echtner and Ritchie distinguish between functional and psychological characteristics of an image. The functional characteristics refer to directly observable or measurable components such as price levels, accommodation facilities and attractions, whereas the psychological characteristics are intangible e.g. friendliness and safety. Thus, Echtner and Ritchie propose that destination images are perceived in terms of both an attribute-based and a holistic component, which can be both of functional and
psychological characteristics. For example, on the holistic side, the functional impression consists of the mental picture or imagery of the physical characteristics of the destination. The psychological holistic impression is described as the atmosphere or mood of the destination (Echtner & Ritchie, 1991: 6-7).

Furthermore, Echtner and Ritchie incorporates an additional dimension called the unique-common dimension. They suggest that an analysis of two dimensions (attribute-holistic and functional-psychological) is not adequate for identifying the image of a destination, and therefore they include the unique-common dimension. Echtner and Ritchie argue that previous studies of destination images have overlooked considerations on whether perceptions of an image are based on common characteristics or unique characteristics. However, a number of tourism researchers and academics has been alluded to the significance of a unique image (cf. section 2.1). Thus, Echtner and Ritchie highlight the importance of this dimension and argue that it should be included in the analysis of destination images (Echtner & Ritchie, 1991: 7; Echtner & Ritchie, 1993: 4).

In this way, destination images can range from images based on common to unique features. The common end of the continuum refers to common functional and psychological features on which all destinations are compared. Common functional characteristics of a destination include e.g. climate, price levels and infrastructure. Quality of service, safety and level of friendliness are examples of common psychological characteristics. At the other end of the continuum destination images may consist of unique features and events (functional characteristics) or auras and atmosphere (psychological characteristics). According to Echtner and Ritchie, unique functional features are found on many different destinations. Examples are Disneyland in California and the carnival in Rio. With regard to the unique psychological auras, these are much more difficult to find, and Echtner and Ritchie provide only one example: the aura of the Vatican in Rome. Finally, unique psychological atmospheres are found on several destinations e.g. Paris is associated with romance and Nepal is associated with mystic (Echtner & Ritchie, 1991: 7-8). The theory developed by Echtner and Ritchie is conceptualised in the following figure:
Despite the argument by Echtner and Ritchie that destination images should include elements of all six components, it may be argued that destination marketers should seek to enhance the psychological characteristics and the unique features of a destination. Arguably, today’s destinations claim to have luxury accommodations, beautiful scenery and attractions, superb infrastructure and so on. However, these are functional characteristics on which all destinations are rated and compared (common features). One of the outcomes of this situation is the difficulty for a destination to compete with other destinations. Therefore, in order to differentiate a destination favourably from competing ones it could be a competitive edge to enhance the psychological characteristics and unique features associated with the destination. This idea is supported by Dann who argues that in order to be effective, tourist brochures should focus on selected images that are symbolic of the destination experience instead of the tangible attributes of the destination (Dann 1993 in Echtner, 1999: 52). Although, it should be emphasised that the functional characteristics and common features of a destination should not be overlooked as these are expected parts of the tourist experience.

Furthermore, it should be noted that it tends to be somewhat problematic to place an attribute such as ‘cleanliness’ in a specific part of the model. ‘Cleanliness’ can be interpreted as both psychological and functional depending on the argumentation. Nevertheless, the model of destination image developed by Echtner and Ritchie is a valuable tool for analysing a destination’s image, and their definition is used as a working definition in this thesis. It has the advantage of including the holistic aspect as well as the common-unique dimension, which had been largely overlooked in previous studies (Echtner & Ritchie, 1993: 5). Therefore, I have chosen to apply their model to the analysis in this thesis. It provides me with an appropriate
theoretical framework and a tool to analyse the components of the destination image and thus identify the image of Singapore as it is projected in the brochure. I will return to the theory of Echtner and Ritchie in chapter five, where it will be explained in more detail how this theory and model are used in the analysis.

Despite the comprehensive account of the destination image, Echtner and Ritchie do not consider the formation of the destination image, nor do they consider the various types of image formation agents. Thus, the following two sections introduce the theories of destination image formation proposed by Gartner (1993) and Baloglu & McCleary (1999) as well as the theories of image formation agents by Gunn (1972) and Gartner (1993).

2.3 Destination image formation

Baloglu and McCleary (1999) point out that there are few empirical studies, which aim at determining and analysing the factors that influence the formation of the destination image (Baloglu & McCleary, 1999: 869). This is quite surprising because the understanding of the image formation is important as argued by Baloglu and McCleary: ‘Before image can be used to influence behaviour, it is important to understand what influences image…knowing factors influencing it would help to identify markets and decide which image should be promoted to which segment of the market’ (Baloglu & McCleary, 1999: 869). Therefore, the present section introduces the theories of image formation suggested by Gartner in his article ‘Image formation process’ (1993) and Baloglu and McCleary in their article ‘A model of destination image formation’ (1999).

According to Gartner, the destination image is formed by three different, yet interrelated, components: cognitive, affective and conative (Gartner, 1993: 193). Gartner describes the cognitive component as ‘the sum of beliefs and attitudes of an object leading to some internally accepted picture of its attributes’ (Gartner, 1993: 193). In other words, the cognitive component is formed on the basis of the tourist’s beliefs of a destination. Gartner provides an example of Zagreb, the capital of Croatia, which has a cognitive image based on its location within the former country of Yugoslavia. The cognitive image of Zagreb that some tourists have may have been formed based on previous visits, while other tourists may not even be aware of the location of Zagreb in Croatia. Some tourists may even believe that Zagreb is a country. In this case, the
cognitive image of Zagreb is subject to the cognitive image of the country in which the tourist believes Zagreb is located (Gartner, 1993: 193 + 196). The cognitive image is possible to influence, and it has an impact upon which destinations are found among the possible and realistic destinations in the selection process (cf. section 2.1).

The affective component is related to the motives of the tourist for choosing one destination at the expense of another. For example, some tourists may consider Zagreb an exotic destination with a culture different to their own. If the tourists’ travel motives include learning more about different cultures then Zagreb has more value than destinations with which the tourists are familiar. On the other hand, if Zagreb has received negative media coverage e.g. as being unsafe, Zagreb will not be perceived favourably by tourists valuing safety and security. The affective component becomes operational in connection with the tourist’s evaluation of destination choice. Related to the ‘destination selection model’ presented in section 2.1, this occurs as the choice of set of destinations is considered (Gartner, 1993: 196).

Finally, the conotive image component leads to action, because a decision is reached, and one destination from the ‘decision set’ is chosen. Thus, the conotive image is formed on the basis of the cognitive and affective components: ‘The conotive component’s relationship to the other two components is direct. It depends on the images developed during the cognitive stage and evaluated during the affective stage’ (Gartner, 1993: 196).

The theory of Gartner demonstrates that the formation of images and how these are influenced on the various stages should be considered in the image creation process. Within a destination marketing context it is mainly the cognitive image that has importance because on this stage the destination marketers can directly influence the tourist and his/her selection process.

A second approach to the destination image formation is provided by Baloglu and McCleary in their article ‘A model of destination image formation’ (1999) in which they study the components influencing an image. Based on research from a number of tourism academics and researchers discussing the destination image, Baloglu and McCleary have developed a model illustrating the destination image formation (Baloglu & McCleary, 1999: 869):
Compared to Gartner, Baloglu and McCleary consider more factors as illustrated in figure 2. They propose a model of image formation factors differentiating between personal factors (psychological and social) and stimulus factors (information sources, previous experience and distribution). With regard to the former, the motivation is the primary factor to tourists (Baloglu & McCleary, 1999: 874-875). The motivation is closely connected to the affective component of the destination image, because a tourist’s affective image of a destination impacts upon his/her motivation (Baloglu & McCleary, 1999: 873-874).

As regards the social personal factors, Baloglu and McCleary have reviewed several studies and conclude that age and education are the most significant social variables influencing the destination image (Baloglu & McCleary, 1999: 875-876). A disadvantage of this claim is that Baloglu and McCleary merely consider demographic factors and do not include factors such as gender, social class and religious affiliation. Indeed, I would argue that such factors also influence the formation of tourists’ image of a destination and should be taken into consideration. Baloglu and McCleary also indicate that information sources influence the formation of cognitive evaluation. Thus, the cognitive image is mainly formed on the basis of information sources and previous experiences, whereas these have no influence on the affective component of the image. The cognitive image and the affective image together form the overall global image of a destination (Baloglu & McCleary, 1999: 873-874).
Given the foregoing, it can be concluded that Baloglu and McCleary tend to consider the destination image as formed by the tourist’s perceptive/cognitive evaluations that refer to the knowledge and beliefs of tourists about an object. In addition, destination image is formed by the affective evaluations relating to the tourists’ feelings towards an object. These evaluations are in turn shaped by different types of age, education, motivations and information sources. The information sources and previous experiences will be outlined in the following section.

2.4 Image formation agents
Evidently, tourists have different images of a destination, and as written, these images are partly formed by various sources providing some form of information about a destination. Yet, a number of different sources exist, and these are outlined in the present section. Gartner labels the various sources ‘agents’: ‘The selection of the terminology, image formation agents, is derived from the definition of agent as a force producing a specific result’ (Gartner, 1993: 197). Hence, the term ‘agents’ is applied in the thesis.

Gunn (1972) was the first to distinguish between image formation agents by suggesting that images are formed through induced and organic agents. Induced images are created through information received from external sources such as destination advertising (Gartner, 1993: 196; Dann in Butler & Douglas, 1995: 114; Morgan & Pritchard, 1998: 65). On the other hand, organic images are formed from past experiences and unbiased sources of information e.g. news reports, movies and newspapers. According to Gunn, the formation of the image occurs in the continual interplay of the organic and induced image. The key difference between the two image formation agents is the level of control. The induced image is possible to control, since it is a result of a planned marketing effort through e.g. brochures, whereas the organic image is beyond the control of destination marketers (Gartner, 1993: 196).

The second approach to the image formation agents is the theory proposed by Gartner (1993). It is generally considered that Gartner has developed the most sophisticated adaptation of Gunn’s work (Morgan & Pritchard, 1998: 66; Dann in Butler & Douglas, 1995: 114). In the article ‘Image formation process’ (1993) Gartner expands Gunn’s two-dimensional (organic vs. induced) model. Gartner suggests a continuum consisting of eight separate image formation agents that each influences the destination image both in combination with each other and independently.
Furthermore, Gartner relates each agent to differing levels of credibility, market penetration and destination cost (Gartner, 1993: 197).

Firstly, Gartner distinguishes ‘induced’ agents into four types. ‘Overt induced I’ consists of traditional forms of advertising from the destination such as brochures, radio and television, whereas ‘overt induced II’ is information from e.g. tour operators not directly associated with the specific destination. ‘Covert induced I’ consists of e.g. testimonies from celebrities and satisfied customers. Finally, ‘covert induced II’ is independent endorsement through travel writing (Ibid.: 197-201).

Secondly, Gartner introduces ‘autonomous’ agents such as documentaries, movies, independent news stories and news articles. Whereas the ‘induced’ agents usually convey positive images of destinations, the ‘autonomous’ sources sometimes provide neutral or even negative images (Ibid.: 210-203).

Finally, Gartner presents ‘organic’ agents that are based on actual visitation at a particular destination. ‘Unsolicited organic’ agents consist of information provided by friends and relatives who have visited the destination, while ‘solicited organic’ agents refer to the tourist deliberately seeking information from friends and relatives (Ibid.: 203-204).

Appendix 2 illustrates how Gartner relates the eight formation agents to credibility, market penetration and destination cost. The appendix demonstrates that the various types of image formation agents have their advantages and disadvantages with regard to credibility, market penetration and destination cost. For example, credibility is generally quite low for induced images, while organic images have a higher level of credibility. In other words, Gartner considers information from friends and relatives more credible than information received through e.g. a tourist brochure produced by a destination. Hence, Gartner implies that a tourist brochure or an advertisement may not play a vital role in influencing the decision of the tourist because they are not perceived as credible. Obviously, each destination has a commercial interest in enticing potential tourists to choose the destination and thus seeks to promote itself as positively as
possible. Yet, a number of tourism researchers and academics disagree with Gartner noting that brochures are indeed credible and remain a vital information source in tourists’ selection process and should therefore not be underestimated (Morgan & Pritchard, 1998: 66; Goodall in Ashworth & Goodall, 1990: 175). Nevertheless, the choice of the optimum image formation agents depends on various factors: the amount of money budgeted for image development, the demographic characteristics, the timing, the type of image projected and the product (Gartner, 1993: 207-209).

It can be concluded that it is important to distinguish between different agents that provide information about destinations. Furthermore, an image is not merely affected by one type of agent but is formed through continuous interplay between a number of agents. In this connection, it should be emphasised that the overall image of Singapore is formed through an interaction of several agents and in order to identify this overall image, it would be necessary to analyse all the agents influencing the image. However, this is beyond the purpose of this thesis, which aims at identifying the image formed by an overt induced agent (the brochure).

2.5 Conclusion
This chapter has established the role of the destination image in the selection process, as Gartner argued that the destination image is a decisive factor in the final destination choice. Echtner and Ritchie proposed a model for analysing the components of the destination image, thus providing a tool for identifying the destination image of Singapore. In connection with the destination image formation, it was demonstrated that the destination image is influenced by various factors such as information sources and previous experiences. Additionally, it was found that the cognitive image is most easy to control and influence and should therefore be the focus of attention of the destination marketers. Finally, various types of image formation agents were outlined, and it was concluded that the overall image of a destination is formed by several image formation agents. Yet, the image of Singapore that will be identified in this thesis constitutes the image formed by an overt induced agent. Having provided an overview of the destination image, the thesis will now proceed to the study of the language of tourism.
3 The Language of Tourism

In the introduction to the book ‘The Language of Tourism’ (1996) the author Graham Dann writes that tourism, in the act of promotion, has its own language (Dann, 1996: 2). Dann suggests that the verbal and visual elements in tourism promotional material constitute a particular type of language, which differs from other forms of communication. We often come across references to the ‘language of music’, the ‘language of dance’, the ‘language of architecture’ and so on and so forth. We may not be fully aware of the meanings of these expressions. However, we recognise a common set of grammatical rules, structure, vocabulary, symbols and codes etc. belonging to each category. According to Dann, tourism operates along similar linguistic lines (Dann, 1996: 2).

The present chapter elucidates and discusses important concepts in relation to the language of tourism: the theoretical perspectives on tourism, the properties of the language of tourism and finally the verbal and visual rhetorical strategies linked to this particular type of language. The chapter provides an insight into the language of tourism and will later be employed as a theoretical framework in the empirical part of the thesis.

Prior to the publication of ‘The Language of Tourism’, few tourism researches and academics had examined and treated the language of tourism as an independent language. Thus, ‘The Language of Tourism’ is perhaps the most definite work in this area, and its structure and content have therefore been the primary inspiration for this chapter. Yet, tourism researchers and academics such as Morgan & Pritchard (1998, 2000) and MacCannell (1989) do indeed provide useful insight into this subject, and their contributions have been included to the extent they elucidate certain concepts and/or elaborate on a theory.

3.1 Theoretical perspectives on tourism

Three major theoretical stands are identified in the tourism literature: the authenticity perspective, the strangerhood perspective and the conflict perspective. A presentation of these perspectives is pertinent in the understanding of the significance of the language of tourism. The three perspectives have received much attention and been discussed among tourism researchers and academics for years. The three perspectives were first introduced in tourism literature in the 1970s. In this connection, it needs to be stressed that it is beyond the scope of this thesis to
provide an in-depth discussion on whether these perspectives explain the reality of contemporary tourism. Yet, few relevant remarks will be attached to each perspective.

3.1.1 Authenticity
The authenticity perspective has been the object of much attention among tourism academics and researchers. The authenticity perspective was first introduced in 1971 by Dean MacCannell in his book ‘The Tourist. A New Theory of the Leisure Class’. MacCannell was inspired to write his book as a reaction to Levi-Strauss’s claim that the structures of everyday modern life had been destroyed by modernity itself: ‘Modern society is just too complex; history has intervened and smashed its structure’ (MacCannell, 1989: 1). Given the destruction of modern society, MacCannell argues that the primary motive for tourists to travel is a quest for authenticity. Tourists are on a sacred crusade for authenticity and hope to find in foreign cultures a more genuine lifestyle that is more pure and complete than their own: ‘for moderns, reality and authenticity are thought to be elsewhere: in other historical periods and other cultures, in purer, simpler life-styles’ (MacCannell, 1989: 3).

MacCannell’s theory of authenticity has been discussed extensively in tourism literature, and numerous researchers and academics agree with MacCannell’s thesis. For example, Selwyn (1996) supports the thesis by saying that: ‘tourists go on holiday in order cognitively to create or recreate structures which modernity is felt to have demolished’ (Selwyn, 1996: 2). Dann and Morgan & Pritchard refer to tourists as ‘modern pilgrims’ seeking authenticity in other cultures away from their own (Dann, 1996: 7, Morgan & Pritchard, 1998: 9). Finally, Waller and Lea (1999) agree with MacCannell that tourists pursue authentic experiences to a greater or lesser extent. However, their research has indicated that the demand for authenticity is not uniform, meaning that it is not all tourists that seek authenticity (Waller and Lea, 1999 in Ooi, 2002: 69).

Despite a general conformity to the authenticity perspective, MacCannell himself observes a significant flaw in his thesis. By acknowledging that tourists are rarely able to gaze at other people’s everyday life, MacCannell admits that the quest for authenticity is doomed to fail. Tourists seeking authenticity want to experience local cultures and traditions. MacCannell realises that this is rarely, if ever, possible in a modern world. In order to solve this problem, MacCannell argues that the tourism industry presents tourists with constructed tourist spaces and a ‘staged
authenticity’ (Dann, 1996: 8; Morgan & Prichard, 1998: 9). John P. Taylor elaborates on this concept in his article ‘Authenticity and sincerity in tourism’ (2001). Taylor explains ‘staged authenticity’ by using an example of the indigenous population of New Zealand, the Maori. The Maori dance and serve traditional food to tourists with the purpose of providing an experience of authentic Maori culture. However, as Taylor notes, these shows do not reflect the manner in which the Maori live today nor do they take place in the original settings. These shows are not original in time or place, but instead they are examples of a ‘staged authenticity’ (Taylor, 2001: 14).

Critics of MacCannell’s authenticity perspective emphasise that the notion of the tourist as a seeker of structure and authenticity in foreign cultures is based on the assumption that all tourists seek authenticity. It is argued that one generic category of tourists does not exist and that tourists have different types of travel behaviour at different times in life. Cohen (1988) suggests that it is not convincing to see all tourists as authenticity-seekers, since there are many different kinds of tourists. Some, he argues, are more or less happy with just ‘building sand castles’ (Selwyn, 1996: 3). Another critic is Daniel Boorstin who argues that the modern tourist is content with commercial sights created for mass tourism. Boorstin has observed that tourists intentionally seek inauthentic experiences, the so-called pseudo-events, in an effort to escape a superficial lifestyle at home: ‘tourism comprises a series of contrived experiences grounded in ‘pseudo events’ produced by the graphic revolution’ (Boorstin in Dann, 1996: 7). Finally, Selwyn (1996) and Morgan & Pritchard (1998) note that MacCannell restricts his theory to studies published in the early 1960s. Obviously, new forms of tourism have emerged, which MacCannell has not accounted for. Furthermore, it is suggested that the cultures of our contemporary world are not static, but they are constantly developing and changing. The question then becomes: Whose version of authenticity is being experienced during this quest? (Selwyn, 1996: 3; Morgan & Pritchard, 1998: 9).

MacCannell’s thesis has been incorporated into numerous tourism studies, and he is frequently quoted in the highly regarded journal ‘Annals of Tourism Research’ (Dann, 1996: 8). MacCannell himself attempts to explain why the issue of authenticity continues to play such a significant role in tourism studies:
The rhetoric of tourism is full of the manifestations of the importance of the authenticity of the relationship between tourists and what they see: this is a typical native house; this is the very place the leader fell; this is the actual pen used to sign the law; this is the original manuscript; this is the authentic Tlingit fish club; this is a real piece of the true Crown of Thorns.’ (MacCannell in Dann, 1996: 10).

As the quote indicates, the quest for authenticity is clearly manifested in the language of tourism. In addition, Dann notices that the language of tourism often uses words and settings e.g. nostalgic on-sight markers such as ‘The Old Village’ and ‘The Back of the Island’, which makes the tourist feel as though he/she is part of an authentic experience (Dann, 1996: 11). Finally, Taylor finds that tourists are tempted by an authentic holiday experience and the more authentic a tourism product is, the higher is its value (Taylor, 2001: 10).

Whether an experience is authentic or not, or if it is even possible to distinguish in this way, is not the focal point of this thesis. The main point is that the language of tourism is aware of the notion of authenticity because the authenticity perspective is clearly an important element in tourists’ choice of destination, as it prompts desire and value. Therefore, destination marketers should aim at incorporating certain elements of authenticity into the destination image.

3.1.2 Strangerhood
The second perspective is the strangerhood perspective, and it originates from Eric Cohen. In his article ‘Towards a sociology of international tourism’ (1972) Cohen writes that:

‘He (modern man) is interested in things, sights, customs and cultures different from his own, precisely because they are different. Gradually a new value has evolved: the appreciation of the experience of strangeness and novelty…valued for their own sake.’ (Cohen 1972 in Dann, 1996: 12).

According to Cohen, tourists seek both familiarity and strangeness in the tourism experience (Morgan & Pritchard, 1998: 7; Dann, 1996: 12). Unlike MacCannell, Cohen emphasises that it is pertinent to distinguish between different types of tourists. He argues that not all tourists seek strangeness in foreign cultures. Some tourists deliberately seek familiarity when they are away
from their own culture. Therefore, Cohen identified various tourist types ranging from the mass tourist who has little interest in experiencing strangeness to the drifter who wished to go native and experience strangeness. Cohen’s study showed that most tourists found themselves at the centre of the scale seeking experiences that combined elements of strangeness and familiarity (Morgan and Pritchard, 1998: 7; Dann, 1996: 12-13).

Few tourism researches and academics have studied Cohen’s thesis in relation to the language of tourism. One of the few is Dann, who has studied how tourist destinations convey unfamiliarity to potential tourists (Dann, 1996: 17; Morgan & Pritchard, 1998: 214-215). Dann found that the establishment of expatriate connections between the potential tourist and the destination is often used by destination marketers. The following three examples clearly demonstrate how some destinations attempt to establish these expatriate connections to their European visitors through references to colonial relationships:

‘Barbados is an ideal introduction to the Caribbean….It’s know as Little England for its old colonial customs, which range from unobtrusive courtesy and colonnaded houses to afternoon tea and cricket whites’ (Morgan & Pritchard, 1998: 215)

‘Argentina is not only a land of immense space and exotic traditions. It’s also one country in South America with which the European visitor will feel a strange affinity, for here the population is essentially of Spanish, Italian and other European descent and strong British connections provide a fascination of their own’ (Ibid.: 215)

‘…history of Spanish and American colonialism combine to make the country uniquely interesting’ (Ibid.: 217)

A second common technique is to juxtaposes exoticism with well known European geography:

‘Bangkok: the Venice of the East’
‘Hongkong: where Britain meets China’
‘Delhi: the Paris of India’
‘South Africa is, in many ways, more European than African’
(Ibid.: 214-216)

The above examples clearly illustrate that the language of tourism is aware of the strangerhood-familiarity distinction. By incorporating this distinction into the language of tourism, each example seeks to seduce and persuade potential tourists by making them feel as though they have never really left home, despite being in a foreign country.

Obviously, the distance between the tourist and the destination impacts upon tourists’ image of a destination. Given that most tourists are found at the centre of Cohen’s scale, a holiday at a destination should include elements of familiarity and strangeness respectively, thus communicating both concepts through the destination image.

3.1.3 Conflict
The final perspective is the conflict perspective, where focus is on the manner in which destinations are portrayed in promotional material and the power relations that form part of tourism imagery. The conflict perspective originates from Edward Said, whose book ‘Orientalism’ was first published in 1978 (Dann, 1996: 23-24; Morgan & Pritchard, 1998: 14).

In ‘Orientalism’ Said examines the history and nature of Western attitudes towards the East. Said argues that the relationship between East and West is one of power and subordination, where East has been dominated by West. The oldest and primary colony of Europe is the Orient, which has therefore experienced a long relationship with Europe. Said argues that Europe has created the Orient as a way for writers and colonial administrators to deal with the ‘otherness’ of Oriental culture, customs and beliefs: ‘The Orient was almost a European invention, and had been since the antiquity a place of romance, exotic beings, haunting memories and landscape, remarkable experiences’ (Said, 2003: 1). Said describes how people from the Orient throughout history have been considered inferior and longing to be educated by the superior West. As a result the Oriental culture and population are depicted as different, childlike and weak, while the West is portrayed as rational, normal and mature, and these stereotyped images have crossed cultural and national boarders (Said, 2003: 1; Dann, 1996: 24; Hitchcock, 1993: 12).
Morgan and Pritchard (1998) and Dann (1996) argue that tourism is yet another chapter in the relationship between East and West. The language of tourism found in advertising, travel books, guidebooks and so on reflects the notion of Western dominance and superiority over Eastern inferiority. In particular, there is a general agreement about the manner in which people in Asia are likely to be portrayed as primitive and childlike, while the landscape is feminine and vulnerable (Dann, 1996: 24-25; Morgan & Pritchard, 1998: 14-15; Douglas in Hall & Page, 2000: 42; Hitchcock, 1993: 13). However, as Hollinshead (1993) notes, this relationship of power is not restricted to the former imperial power of Europe. Hollinshead refers to the Aboriginals in Australia and native Indians in North America, who have also experienced how society has imposed its view on perceived inferior people through stereotyping (Hollinshead 1993 in Dann, 1996: 26).

In connection with their discussion about the conflict perspective and the power relations in tourism imagery, Morgan and Pritchard argue that tourism images do not mirror nor reflect destinations and their people. Tourism images reflect the cultural values of a society and draw upon stereotyped images. Thus, Morgan and Pritchard conclude that tourism images promote the power relations underpinning their construction, and tourism images are powerful images, because they reinforce particular ways of seeing the world and have the ability to restrict people into certain mind sets (Morgan & Pritchard, 1998: 6+25). MacCannell supports this view and writes that: ‘Mass tourism is a powerful shaper of ethnic identity, more so than during the colonial phase, because Westerners continue to write about the existence of other peoples’ (MacCannell in Morgan & Pritchard, 1998: 169). Hence, MacCannell implies that contemporary tourism is subject to the historically relationship between West and East.

It should be stressed that the theories presented in this section do generalise to some extent. According to the theories presented, the increasing economic power of Asia does not necessarily mean that the prevailing ways of seeing and describing Asia will change. Arguably, tourism promotion material continues to reflect stereotyped images to match tourists’ perception of a place. Thus, while the world is changing, the old orders still remain extremely powerful. Yet, in recent years, Asian countries are acknowledged as being some of the most influential countries in the world within areas such as technology. Thus, it appears somewhat out-dated and hardly
reasonable to assume that all Asian countries continue to portray themselves as subjects to colonial relationships with Western countries in order to match tourists’ perception of a place. Definitely, some destinations include this aspects in their promotional material, but today, a majority of Asian countries does not promote themselves merely on the basis of stereotyped images as means to entice and attract potential visitors. Indeed, they promote themselves on the modernity they represent.

The perspectives of authenticity, strangerhood and conflict are all part of the established perspectives in tourism literature. Although the three perspectives have different theoretical stands, they combine to an appreciation and acknowledgement of the significance of the language of tourism. Furthermore, all three perspectives are indeed relevant when examining the language of tourism used to communicate a destination’s image. They all continue to manifest themselves in the language of tourism, and the have an obvious impact upon the tourists’ image of a destination.

3.2 Properties of the language of tourism
The following section outlines and discusses six properties of the language of tourism: function, structure, lack of sender identification, monologue, euphoria, and tautology. It will be demonstrated that the language of tourism shares similar features of function and structure with other forms of communication, while the additional four properties are unique to the language of tourism.

3.2.1 Function
The first property is function, which shares similar features with other forms of communication (Dann, 1996: 34). Language has a variety of functions; it is used to provide information, to express emotions, to influence the actions and beliefs of people, to tell stories and so on and so forth. Thus, this property refers to the different ways in which language is used to serve a specific purpose. In 1960 the Russian linguist Roman Jakobson identified six factors which can be distinguished in every verbal communication act: an addressee, an addresser, a message, a context, a channel, and a code. To each of these factors Jakobson attached six correspondingly functions of language (Jakobson in Innis, 1986: 150):
1. **The emotive function**

Focus is on the addressee of the message. The addresser’s own attitude, feelings and wishes towards the content of the message are emphasised. Emphatic speech and interjections are examples.

2. **The conative function**

Oriented towards the addressee. The language is used to influence emotions, attitudes and beliefs of the addressee. Examples are imperatives, vocative and recommendations.

3. **The referential function**

Refers to the context or meaning of the message and has often top priority in objective factual communication. The addresser either conveys new information or the addressee asks for information. Referential speech acts are e.g. to inform, to describe or to declare.

4. **The phatic function**

Refers to the channel of communication. The language is used to establish, to prolong or to discontinue communication between addresser and addressee.

5. **The metalingual function**

Deals with the code itself and the language’s ability to speak about itself.

6. **The poetic function**

Focuses on the message for its own sake. Linguistic devices such as metaphors and rhymes are examples.


Jakobson illustrates his theory as follows:

![Jakobson's model of communication](Jakobson in Innis, 1986: 154)

The tourism researcher, José Luis Febas Borra (1978), has applied Jakobson’s model to a tourism context. In a study of 250 Spanish tourist brochures issued over a 15-year period, Borra employed
Jakobson’s model as a theoretical framework for analysing the content of the brochures (Dann, 1996: 36).

Borra’s study indicated that all six functions were found in each tourist brochure. Yet, he observed a predominant use of the emotive function and the poetic function. The emotive function typically manifested itself in a high frequency of adjectives and superlatives, while the poetic function manifested itself by means of e.g. metaphors. Both functions created a euphoric and paradise-like atmosphere surrounding the destination (Borra in Dann, 1996: 36-38). Thus, Borra’s study demonstrated the significant role played by the sender (the destination) in the act of promotion.

According to Borra, the aim of any tourist brochure is to provide objective information about a destination (Dann, 1996: 37). In this respect, the referential function is the most important function. However, in the same breath Borra argues that no single function should be emphasised at the expense of others; communication is successful if no single function is emphasised to the detriment of the remaining functions (Dann, 1996: 38).

Arguably, using only the referential function in a tourist brochure, or even an equally share of the functions, does not provide a competitive edge for a destination. It has already been established that contemporary destinations should stress their psychological and symbolic benefits and characteristics (cf. section 2.2). Hence, a subjective approach is appropriate, perhaps even necessary, in order to increase the attractiveness of a destination and to differentiate it from competing ones. Thus, the skill lies in creating the perceived value of the destination, and this is achieved by a subjective approach such as the emotive function and the conative function. Ideally, focus should be on a subjective representation of the destination, however, destination marketers should strive for the inclusion of all functions. Finally, it should be mentioned that Borra’s study took place in the late 1970s, where the tourism industry did not operate in an overcrowded marketplace in which destinations constantly compete for the attention of potential tourists. Thus, providing only objective information may have been appropriate.

It can be concluded that all six functions are often present in tourist brochures. Nevertheless, Borra’s study as well as additional studies (Dann, 1996: 40-43) point to a dominant use of the emotive function and the poetic function in the description of the destination. As Borra’s
concludes himself: ‘there exists in the language of tourism an obsession with breaking records, of heading up a non-existent classification without any sort of justification’ (Borra in Dann, 1996: 37).

3.2.2 Structure
The second property is structure. A number of tourism researchers and academics have observed that the language of tourism tends to contrast e.g. the periphery with the centre, the port with the desert, the river with the oasis so on and so forth. Thus, tourist brochures employ a binary language of opposites in both text and pictures in order to communicate the many sides of a destination (Dann, 1996: 45). Febas Borra noted that the themes he identified in the Spanish brochures (cf. section 3.2.1) are grounded in this structure of opposites e.g. ‘strong’ versus ‘gentle’, ‘ancient’ versus ‘modern’ and ‘solemn’ versus ‘exotic’. Borra illustrated this structure of the language of tourism in the following examples:

‘Little towns (of the Costa Dorada) where cosmopolitan and native life blend to form a homogeneous whole’ (Borra in Dann, 1996: 45)

‘Cartagena holds a special enchantment, new and old, delicate and strong, permanent and on the move, which each time requires discovery’ (Borra in Dann, 1996: 46)

Borra’s observations have later been supported by numerous studies that argued that this structure of opposites is commonly found in the language of tourism: ‘you’ is contrasted with ‘crowd’, ‘young’ is contrasted with ‘old’, ‘materialism’ is contrasted with ‘spirituality’, ‘the artificial coastal strip’ is contrasted with ‘authentic villages’ (Uzzell and Urbain among others in Dann, 1996: 47).

3.2.3 Lack of sender identification
Lack of sender identification refers to the reader’s uncertainty with regard to the sender of a tourist brochure. Dann argues that the reader of a tourist brochure rarely knows who the sender is. Obviously, the reader may have an idea that the sender is someone within the tourism industry, but often the sender is not explicitly identified. According to Dann, the lack of sender identification may cause an uncertainty to the reader, because he/she cannot contest the validity of
the information provided in the tourist brochure (Dann, 1996: 62-63). Yet, I would argue that a lack of sender identification does not have a direct impact upon the image of destination. But to remove any uncertainties, it would be appropriate to identify the sender of a brochure.

3.2.4 Monologue
A tourist brochure is essentially a monologue, where the reader is expected to be detached from the sender. Despite the often anonymity of the sender of a brochure, the language of tourism assumes a form of monologue; it is generally the sender of the brochure who speaks and the reader who listen. (Dann, 1996: 63-64)

3.2.5 Euphoria
Euphoria is the third property of the language of tourism, and it is closely connected to the findings of Borra presented in section 3.2.1. Borra’s analysis of numerous Spanish tourist brochures demonstrated that the language of tourism is a form of extreme language, because it tends to focus on the exotic and positive aspects and benefits of a destination. A destination must appear to be problem free and any daily difficulties faced by the local population are omitted from the tourist brochure (Dann, 1996: 65).

3.2.6 Tautology
The final property, which is unique to the language of tourism, is tautology. This is one feature of the language of tourism which strongly enhances its uniqueness and differentiates it from other forms of communication. This section will demonstrate that the tautological nature of the language of tourism results in a certain control over tourists and that it impacts upon tourists’ image of a destination.

Dann claims that the relationship between the tourist and the language of tourism is tautological. This means that tourists on their holiday visit places featured in the brochure that persuaded them to take the trip. In other words, tourists simply confirm the discourse of the brochure (Dann, 1996: 65). In this respect, it could be argued that tourists do not always form their own opinion about a destination. The language of tourism dictates what tourists choose to see, and tourists take the contents of the brochure for the gospel truth.
Morgan & Pritchard (1998) and Chalfen (1980) support this view by arguing that the photographs taken by tourists at a destination are reproductions of the pictures found in the brochure promoting that specific destination. And the more the photographs depict the pictures in the brochure, the more successful they are (Morgan & Pritchard, 1998: 10; Chalfen 1980 in Dann, 1996: 66).

Tourists visiting e.g. India and France are therefore likely to return home with photographs of the Taj Mahal and the Eiffel Tower, because tourist brochures had informed them that the Taj Mahal and the Eiffel Tower are symbols of India and France respectively. Thus, tourists complete the tautological circle by bringing home photographs similar to those shown to them prior to their holiday (Dann, 1996: 66).

This circular nature of the language of tourism plays a significant role in connection with the promotion of tourist destinations. In order to evaluate the suitability of an advertising campaign or the like, companies in the contemporary society increasingly consult consumers. The tourism industry is no exception. Yet, the image that may arise from these consultations is in fact built on an already existing image of a given destination created by the tautological nature of the language of tourism. Visual and verbal elements are therefore carefully selected and reproduced endlessly, and tourists are active participants in the creation of an image (Morgan & Pritchard, 1998: 19+43+53).

The tautological nature of the language of tourism is supported by other researchers and academics. In their article ‘The ideology of class and tourism. Confronting the discourse of advertising’ (1983), Thurot and Thurot observe a tendency among tourists to simply confirm the language of a brochure when they return home and share their experiences with family and friends (Thurot & Thurot, 1983: 176). Adams (1984) also elaborates on the tautological nature of the language of tourism. He argues that tourist brochures perpetuate ethnic stereotypes, because they tend to emphasise a small segment of a market; a segment with which tourists can match their own perceptions (Adams 1984 in Dann, 1996: 66-67). Given the foregoing, it may be argued that the tautological nature of the language of tourism means that tourists are accustomed to and expect to meet visual clichés on their holiday such as sandy beaches, palm trees, sunshine and stereotyped images of cultures and peoples.
It can now be concluded that the language of tourism shares similar features of function and structure with other forms of communication, and that it differs from other forms of communication with respect to its frequent lack of sender identification, monologue, euphoria and tautology. Furthermore, the properties of the language of tourism impact upon the image of a destination and are important factors in the following analysis of the language of tourism used to communicate the image of Singapore.

3.3 Rhetorical strategies
The language of tourism employs a number of verbal and visual rhetorical strategies to communicate the destination image, and a presentation of these rhetorical strategies is important in order to analyse the rhetorical strategies used in the Singapore brochure to communicate the image of Singapore. The presentation of these strategies is based mainly on Dann’s comprehensive analysis of the language of tourism, yet contributions from other authors such as Morgan & Pritchard and Roland Barthes are included, too.

3.3.1 Verbal rhetorical strategies
The first verbal rhetorical strategy is comparison. Comparisons by means of e.g. metaphors tend to be popular in tourist brochures in order to compare a destination with paradise, to provide the destination with certain symbolic values or merely to transfer meaning from one context to another. In addition, Dann argues that metaphors are often implemented into a brochure to downplay the strangeness of a destination (cf. strangerhood perspective, section 3.1.2). By transferring the familiar to the unfamiliar, the language of tourism attempts to meet the tourist’s demand of familiarity to a destination. Dann provides an example with a travel writer, who describes a town in Ecuador as: ‘a colonial town nestled in a Banff-like setting’ (Atkinson 1991 in Dann, 1996: 173). This metaphor invites the readers to compare the Ecuadorian town with Banff. As the writer is addressing a Canadian audience, the unfamiliarity of the town in Ecuador is immediately minimised. Canadians are familiar with the famous tourism centre located at Banff as well as the Rocky Mountains surrounding the area. These associations are transferred to the town in Ecuador, which will then appear more familiar (Dann, 1996: 171-174).

The next verbal rhetorical strategy frequently used by the language of tourism is key words. These are used to provide inspiration, and they often correspond to the tourist’s needs and requirements
for adventure and escape from everyday life. Furthermore, they create a certain euphoric atmosphere. Thus, key words such as ‘away’, ‘escape’, ‘dream’, ‘discover’, ‘imagination’ and ‘pleasure’ are frequently found in tourist brochures promoting destinations. A second concept similar to key words is keying. It refers to words like ‘genuine’, ‘authentic’, ‘original’ and ‘real’, which emphasise the authenticity of a destination. In particular, keying relates to the quest for authenticity. However, the tourist brochure fails to acknowledge that keying promotes e.g. attractions, which are ‘staged authenticity’ created by the tourist destination as ‘pseudo events’ (cf. the authenticity perspective, section 3.1.1). However, the use of both key words and keying are important to attract potential tourists and are therefore common in tourist brochures (Dann, 1996: 174-176).

Testimony is another rhetorical strategy that is associated with the language of tourism. Dann and Morgan & Pritchard argue that testimonies from well-known people, e.g. celebrities, are frequently included in the promotion of destinations. For example, Paul Hogan from the movie ‘Crocodile Dundee’ is often promoting a holiday in Australia. The lifestyle and/or positive associations people have of Paul Hogan are transferred to the Australia, which then becomes more desirable in the eyes of potential tourists. Obviously, this is only the case, if the potential tourist has positive images of Paul Hogan, If not, then the effect will be negative. Furthermore, the strangeness associated with a destination is likely to minimise because tourists will associate Australia with a familiar face (Dann, 1996: 176-179; Morgan & Pritchard, 1998: 68, Morgan & Pritchard, 2000: 190). Nevertheless, an additional study by Dann has indicated that testimonies from one tourist to another may be equally effective, because a majority of potential tourists finds it easy to identify with other tourists (Dann, 1996: 177). In this connection, it can with reason be argued that if the other tourist is e.g. a relative or a friend, the testimony is even more trustworthy.

Finally, three verbal rhetorical strategies are associated with the language of tourism: humour, languaging and ego-targeting. Humour is an effective device to attract the attention of the readers and communicate an image of an easy-going destination. Nevertheless, Boyer and Viallon stress that the use of humour in connection with tourism promotion should be dealt with carefully in order to avoid that the destination is perceived as frivolous (Boyer and Viallon in Dann, 1996: 179). Languaging refers to the incorporation of foreign words and/or language unknown to the reader, and in particular, languaging is applied to the description of gastronomy. It could be
argued that languaging is an effective means to increase the authenticity of a destination (cf. the authenticity perspective, section 3.1.1). Finally, *Ego-targeting* is frequently encountered in tourist brochures. Using this strategy the destination seduces the reader of a tourist brochure by addressing him/her directly. The tourist will feel important and this in turn will reflect positively upon the tourist’s image of the destination (Dann, 1996: 179-188).

### 3.3.2 Visual rhetorical strategies

The visual elements in the brochure usually catch the eye immediately. Not surprisingly, the visual elements constitute almost 75% of the promotional material in the tourism industry (Dann, 1996: 190).

The use of *pictures* is the most dominant visual rhetorical strategy applied to tourist brochures. Morgan and Pritchard (1998) argue that photographs are the most frequent use of pictures in the promotion of tourism, because these are considered to be objective and examples of reality (Morgan & Pritchard, 1998: 172-172). However, the majority of the photographs found in tourist brochures is often manipulated to the extent they match the tourist’s perception of the destination e.g. sunshine or locals dancing in traditional costumes. I would argue that it is rarely reasonable to refer to tourist photographs as objective. They are often examples of an illusion and a *'staged authenticity'* (cf. section 3.1.1).

The tourism researchers Dilley (1986) and Borra (1978) have made two studies on pictorial content. Based on these studies, Dann argues that most pictures feature either landscape and/or the culture of a destination, and in particular, old and traditional traits of a given culture are emphasised (Dann, 1996: 193). With regard to the ways in which people are portrayed in pictures, Dann presents his own study in the article ‘*The People of Tourist Brochures*’ (Dann in Selwyn 1996: 61-79). Dann studied over 5,000 images featured on almost 1,500 pages in a number of tourist brochures promoting Britain.

<table>
<thead>
<tr>
<th>Category</th>
<th>Sub-category</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No people</td>
<td></td>
<td>24.3</td>
</tr>
<tr>
<td>People</td>
<td>Tourists only (1)</td>
<td>7.7</td>
</tr>
<tr>
<td>Category</td>
<td>Count</td>
<td>Percentage</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------</td>
<td>------------</td>
</tr>
<tr>
<td>Tourists only (2)</td>
<td>600</td>
<td>11.6</td>
</tr>
<tr>
<td>Tourists only (3+)</td>
<td>2112</td>
<td>40.8</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td><strong>3110</strong></td>
<td><strong>60.1</strong></td>
</tr>
<tr>
<td>Locals only (1)</td>
<td>149</td>
<td>2.9</td>
</tr>
<tr>
<td>Locals only (2)</td>
<td>44</td>
<td>0.8</td>
</tr>
<tr>
<td>Locals only (3+)</td>
<td>154</td>
<td>3.0</td>
</tr>
<tr>
<td><strong>Sub-total</strong></td>
<td><strong>347</strong></td>
<td><strong>6.7</strong></td>
</tr>
<tr>
<td>Locals and tourists</td>
<td>458</td>
<td>8.9</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>5172</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

*Fig. 4 People in brochure pictures*  
(Dann in Selwyn, 1996: 63)

Figure 4 indicates that a large number of the pictures chosen for analysis did not feature people at all, which allowed the potential tourist to insert him-/herself in the pictures. Furthermore, the absence of people communicates an image of an untouched and unspoiled destination. The figure also illustrates that a majority of the analysed pictures featured tourists at the expense of locals. Again the potential tourist is able to visualise him-/herself at the destination (Dann in Selwyn, 1996: 63-67)

In addition, Dann examined the settings in which tourists and locals were featured together. This examination indicated that locals were primarily presented as servants in e.g. hotels and transportation. In other pictures the locals were featured in settings which would reinforce the authenticity of the destination e.g. at tourist sights and local scenes (Dann in Selwyn, 1996: 63-67). The locals then signify the host culture and become what MacCannell has referred to as ‘cultural markers’ (Ibid.: 70). Dann’s study illustrated that the pictures in tourist brochures usually match tourists’ feelings and attitudes towards a holiday. Furthermore, they dictate with whom the potential tourists should interact once at the destination.

A second visual rhetorical strategy is visual cliché, which is closely connected to the tautological nature of the language of tourism (cf. section 3.2.6). The use of visual cliché in tourist brochures is also a result of the extensive use of superlatives and metaphors referring to paradise (cf. section 3.2.1). Examples of visual clichés identified through numerous studies include sunshine, palm trees, blue ocean, colourfully dressed locals, picturesque villages, untouched landscapes and
smiling locals. These examples are perhaps the most well-established visual clichés within tourism (Dann, 1996: 194-195).

Additional visual rhetorical strategies include *colour* and *format*. According to the study of Febas Borra (cf. section 3.2.1) warm and vivid colours predominate tourist brochures. The blue colour of the ocean and the sky tends to be strong and intense. Borra is not surprised that he does not locate any black and white pictures in the entire analysis (Dann, 1996: 190). Furthermore, Mayo and Jarvis found that brochures using colour instead of black and white pictures are more successful in catching the eye of potential tourists in the initial attention phase. Cazes found that colours such as blue and white provide associations towards a paradise-like destination which would not have been possible had the brochures featured merely black and white pictures (Ibid.: 190-191). This visual strategy provides destination marketers with an opportunity to convey an additional message and/or compliment other messages. Therefore, the choice of colour will affect the potential tourist’s image of a destination. With regard to the choice of *format*, choosing a unique format help communicate a certain image of a destination. For example, destination marketers may choose a somewhat atypical format and thereby signal various meanings e.g. status to potential tourists (Ibid.: 192-193).

Finally, Dann mentions that the language of tourism rarely speaks through pictures alone (Dann, 1996: 188). In this connection, it is worth returning to Roland Barthes’ article ‘*Rhetoric of the Image*’ in which Barthes argues that pictures in advertisements are most likely to be accompanied by a verbal text. Furthermore, Barthes argues that pictures are polysemantic: ‘*they imply, underlying their signifiers, a ’floating chain’ of signifiers, the reader able to choose some and ignore others’*’ (Barthes in Innis, 1986: 197). In other words, Barthes suggests that pictures are capable of multiple interpretations by the reader. The reader is subject to his/her cultural codes and conventions in the decoding process resulting in an uncertainty as regards the interpretation. Additionally, Barthes proposes that the text in relation to a picture has two functions: *anchorage* and *relay* (Barthes in Innis, 1986: 197). If a verbal text functions as an anchorage, the text guides the reader’s interpretation of the picture in a specific direction. Thus, the verbal message is a supplement to the picture. If the verbal text functions as a relay, the text is part of the overall message, where picture and text are analysed together. Hence, the picture adds something new
that is not mentioned in the text. Anchorage is commonly found in advertisements, whereas relay is less common in advertisements, but frequent in e.g. cartoons (Ibid.: 197-198).

3.4 Conclusion
The examination of the language of tourism has demonstrated that tourism has its own language, and it has provided an appropriate theoretical framework for analysing the language of tourism in the Singapore brochure. The presentation of the theoretical perspectives on tourism indicated that the language of tourism is aware of the notions of authenticity, strangerhood and conflict. The properties of the language of tourism illustrated how the language of tourism has similarities with other forms of communication, and yet how it differs from other forms of communication. Finally, it was demonstrated that the language of tourism employs a number of specific verbal and visual rhetorical strategies. This chapter indicates the importance of a certain familiarity with the language of tourism in order to favourably communicate a destination’s image to potential tourists, and the chapter will be used as a theoretical framework for the analysis of the language of tourism found in the Singapore brochure. Chapter five will explain in more detail how the theories presented in this chapter will be applied to the analysis. A semiotic approach to the analysis of the language of tourism will also be used, and thus the thesis now proceeds to the study of semiotics.
4 Semiotics

Semiotics is the study of signs and how meaning is generated from signs. A sign is identified as anything which refers to something other than itself (Fiske, 1989: 43-44). Language, art and religion etc. all contain signs used to communicate specific meanings. Characteristic to semiotics is that the reader partakes actively in the interpretation of signs, since the meaning of a sign depends of the interpretation of the reader and his/her cultural codes (Echtner, 1999: 47).

Semiotics can be traced back to the ancient Greece, where the meaning of signs was first studied. However, the birth of classic semiotics occurred in the 19th century with the work of the Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher and logician Charles Sanders Peirce (1839-1914) (Silverman, 1983: 3). However, it is Roland Barthes’ (1915-1980) understanding of semiotics which will be examined and applied in the empirical part of the thesis. Nevertheless, in order to introduce Barthes’ approach to semiotics and to present the foundation of semiotics as we know it today, I have found it relevant to briefly introduce the theories of Saussure and Peirce. Since the present thesis operates in a tourism context, this chapter also includes an outline of the link between semiotics and tourism marketing, and the usefulness of semiotics in the context of tourism.

It should be stressed that this chapter does not provide an exhaustive outline of semiotics. The concepts and principles elucidated are chosen according to their relevance for reaching the purpose of the thesis.

4.1 Ferdinand de Saussure

Ferdinand de Saussure was a linguist and as such he was mainly interested in language, and the way signs (words) related to other signs (words) rather than how signs relate to external reality (Fiske, 1989: 47). Saussure defined semiotics as ‘a science that studies the life of signs within society’ (Saussure in Innis, 1986: 34). According to Saussure, a sign consists of a signifier and a signified. The signifier is the physical appearance of the sign and the signified is the mental concept to which it refers. The mental concept is common to people who share the same culture and the same language, and the association between the signifier and signified will generate meaning. As mentioned, Saussure was not interested in the relationship between the signifier/signified and the external reality or meaning. However, he did briefly refer to this
relationship as ‘signification’ (Fiske, 1989: 47; Silverman, 1983: 6). Saussure’s theory is illustrated in figure 5.

Figure 5: Saussure’s elements of meaning (Fiske, 1989: 47)

Saussure stressed that the relationship between the signifier and the signified is arbitrary, which means that there is no natural connection between the two. Their relationship is entirely conventional (Saussure in Innis, 1986: 37-38). For example, there are different words in different languages for the same thing. Beach is ‘beach’ in English, ‘strand’ in Danish, ‘plage’ in French. The words ‘beach’, ‘strand’ and ‘plage’ are signifiers for the same but derive from different cultural context, and each word is thus controlled by its own cultural code. Therefore, it is only in an English cultural context that the word ‘beach’ is connected to a beach.

4.2 Charles Sanders Peirce

Another key figure in the early development of semiotics is the American philosopher Charles Sanders Peirce. Peirce resented a broader interpretation of sign systems compared to Saussure, perhaps most notably is Peirce’s attention to the object. Peirce emphasised his interest in examining the structure of meaning in the total human experience and did therefore not see the signs merely as words, but also as non-verbal signs (Echtner, 1999: 48). Peirce defined the sign as follows:

‘A sign is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign which it creates I call the interpretant of the first sign. The sign stands for something, its object’ (Peirce in Innis, 1986: 5).

Peirce suggested that meaning is derived through a triangular relationship between the sign, the interpretant, and the object. The first element is the sign, which stands for and refers to something
other than itself, i.e. its object. The interpretant is the interpreted meaning generated by the relation between the sign and the object. Thus, the interpretant is a mental concept that is influenced by the interpreter’s cultural conventions and personal experiences (Silverman, 1983: 14). In this respect, the sign does not merely stand for something, but it stands *for something to someone*. In order to illustrate this relationship between the sign, the object and the interpretant, Peirce constructed a triangular model. The double-ended arrows stress that each element interacts with the other two points and that the system of signification can only be understood in terms of the others (Fiske, 1989: 45).

![Peirce's elements of meaning (Fiske, 1989: 45)](image)

As the above figure illustrates, there are similarities between Saussure’s signifier and Peirce’s sign and between Saussure’s signified and Peirce’s interpretant. The main difference between the two models is the object, which Peirce included in the sign system. As indicated earlier, Saussure was less concerned with the relationship between the signifier/signified and external reality, i.e. Peirce’s object.

Additionally, Peirce distinguished between three categories of signs: icon, index and symbol (Peirce in Innis, 1986: 9-19). Each demonstrates a different relationship between the sign and its object. An *icon* is a sign that resembles or has similar features with the object to which it refers. The most obvious icons include photographs, paintings, and postcards. For example, a picture or a postcard illustrating Queen Elizabeth is an icon of Queen Elizabeth because it resembles her. An *index* is a direct link between the sign and its object. For example, smoke is an index of fire and snow is an index of winter. Finally, a *symbol* is a sign that stands in the place of something else. The symbol does not resemble nor does it have any connection to the object. The connection is based on cultural conventions. In order to read the meaning ascribed to a symbol people must
share the same cultural code, as there is no natural connection between the sign and its object (cf. Saussure’s arbitrariness, section 4.1) (Fiske, 1989: 51).

A sign often functions in more than one capacity. Thus, the icon, index and symbol are not mutually exclusive as illustrated in the following two examples. A picture of the Statue of Liberty in a tourist brochure is an icon, however, the same picture can also be characterised as a symbol representing New York. Likewise, a suntan is a symbol of the status that is associated with a holiday at a tropical destination, yet a suntan is also an index (Echtner, 1999: 48-49).

The theories of Saussure and Peirce form the basis of modern semiotics. Numerous researchers and academics have contributed to semiotics, and perhaps most notably Roland Barthes. In 1964 Barthes published the article ‘Rhetoric of the Image’ that would mark a breakthrough in semiotics and constitute the bridge between classic semiotics and modern semiotics.

4.3 Roland Barthes

With the work of the French literary professor Roland Barthes, semiotics entered into a marketing context, and in particular into the analysis of advertisement images (Dahl & Buhl, 1993: 22). In ‘Rhetoric of the Image’ Barthes described his interest in layers of meaning. He stressed that language is not merely used in an obvious denotative sense, but language is also used in a more symbolic connotative sense (Barthes in Innis, 1986: 193). The following figure illustrates how Barthes linked the denotative and the connotative sign systems:

<table>
<thead>
<tr>
<th>1. Denotative Signifier</th>
<th>2. Denotative Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Denotative Sign</td>
<td></td>
</tr>
<tr>
<td>I. CONNOTATIVE SIGNIFIER</td>
<td>II. CONNOTATIVE SIGNIFIED</td>
</tr>
<tr>
<td>III. CONNOTATIVE SIGN</td>
<td></td>
</tr>
</tbody>
</table>

Figure 7: Barthes’ two orders of signification. (Silverman, 1983: 27)

As indicated in figure 7, Barthes identified two orders of signification. The first order of signification (denotation) is equivalent to Saussure’s division of the sign. Denotation refers to the
common sense, obvious meaning of a sign common to people sharing the same cultural code (Fiske, 1989: 90-91). The second order of signification is connotation, which consists of both parts of the denotative sign as well as the additional meaning or meanings that occur when the sign meets the feelings, values or emotions of the reader. The connotations of a sign include all the associations created in the mind of the reader, and are therefore highly subjective and dependent on the reader’s cultural conventions. Hence, signs are more open to interpretation in their connotations than their denotations. As illustrated in the above figure, the connotative meaning of a sign is built on the denotative level and the sign of the first order becomes the signifier of the second order of signification (Fiske, 1989: 90-91; Silverman, 1983: 27).

Finally, it should be noted that Barthes limited his study to the analysis of visual elements. Nevertheless, Barthes’ thesis has been employed in numerous analyses of verbal elements, as verbal elements may also have a literal and a symbolic level. Therefore, this thesis argues that it is possible to apply Barthes’ theory to the analysis of verbal elements in the Singapore brochure.

4.4 Semiotics and tourism

Having outlined the semiotic approaches by Saussure, Peirce and Barthes, this section will take a closer look at the link between semiotics and tourism.

The use of semiotics in connection with tourism marketing is a relatively new phenomenon, and the research into the link between the two has been scarce. Nevertheless, tourism researchers and academics are increasingly acknowledging semiotics as a valuable tool when planning the communication between potential tourist and the destination (Echtner, 1999: 52). The tourism researcher Charlotte M. Echtner is one of the few who has applied semiotics to the marketing of tourist destinations. In her article ‘The semiotic paradigm: implications for tourism research’ (1999), Echtner has modified Peirce’s semiotic triangle (cf. figure 6) in order for it to express the semiotic relationship between destination, tourism advertisement and tourist. The terms used by Peirce are in brackets.

Tourism advertisement (Sign)
According to Echtner, the tourism advertisement (the sign) is a tool to convey a certain image of a destination (the object) to the potential tourist (the interpretant). The figure defines the relation between the three elements. Firstly, the relation between the destination and tourism advertisement (how does the tourism advertiser represent the destination?). Secondly, the relation between the tourism advertisement and the potential tourist (how does the potential tourist interpret the representations?), and thirdly, the relation between the destination and the potential tourist (what is symbolic consumption experience offered to the tourist by the destination?). Echtner stresses that the relationships represented by all sides of the tourism semiotics triangle should be addressed in order to achieve the optimum result (Echtner, 1999: 52-53). Thus, the result will be that the tourism marketing not only stands for something, but it stands for something to someone.

As the above figure indicates, the interpretant is the one interpreting the meaning of the relation between tourism advertisement and the destination. In this respect, Echtner’s model differs from Peirce’s model. Echtner understands the interpretant as: ‘the one interpreting the sign’ (Echtner, 1999: 48) and not as the mental concept generated by the relation between the sign and the object as suggested by Peirce (cf. section 4.2). However, in ‘The Tourist’ (1989) MacCannell refers to a relationship between a tourist (interpretant), a sight (the object) and a marker (sign). Thus, MacCannell also define Peirce’s interpretant as the potential tourist and thus the one interpreting the sign (MacCannell, 1989: 110).

As established earlier, Barthes’ theory of denotation and connotation is applied to the analysis of the language of tourism in the empirical part of the thesis, and therefore, it is necessary to return to this theory. Section 4.3 highlighted how the verbal and visual elements of a text can have both a denotative and a connotative meaning. Denotation was described as the obvious meaning of the sign, while connotation of a sign was referred to as the associations created in the mind of the reader. According to Barthes, the denotative meaning of a sign is based on its connotative meaning, and a sign should therefore be interpreted with respect to its denotative meaning as well.
as its connotative meaning. However, it could be argued that the non-material, imaginative benefits of a destination related to the tourist’s psychological needs are found on the connotative symbolic level, since this level is more open to interpretation. As indicated before, in the light of the increased similarity among the functional and physical benefits offered by today’s tourist destinations, destination marketers should aim at enhancing the psychological and symbolic values and benefits of a destination (cf. section 2.2 on the destination image components). In this respect, an analysis on the connotative level is vital, and perhaps even more important than the analysis on the denotative level in order to analyse the language of tourism.

Yet, it should be noted that the denotative level should indeed be taken into consideration in an analysis. Ideally, the reader goes through two steps in order to fully understand the meaning of a text. As mentioned, the denotative meaning of a sign is based upon its connotative meaning and in order for a message to appear trustworthy there should be a certain logical connection between the two orders of signification. Thus, on the denotative level, the reader needs to establish a composite picture of the destination by decoding the visual and verbal elements found in a brochure. Subsequently, the reader needs to proceed to the connotative level and establish the wider symbolic meaning of the elements.

Critics of the semiotic approach emphasise that the analytical freedom resulting from a semiotic analysis of a text is somewhat problematic because a conclusion will be dependent upon the examples chosen for analysis (Uzzell, 1984: 83). However, in the article ‘An alternative structuralist approach to the psychology of tourism marketing’ (1984), Uzzell stresses that the strength of a semiotic approach is that the different interpretations of a message are not necessarily contradictory, as they may be parts of a larger pattern. Therefore, there is no need to be selective and any example can be used to illustrate an argument (Uzzell, 1984: 83).

4.5 Conclusion
Given the foregoing, Barthes’ semiotic approach has particular relevance to this thesis. It is rare that a brochure’s visual and verbal elements have only one meaning. Barthes’ theory enables me to move beyond the obvious surface layer of contents of the text (the denotative level) and to interpret deeper symbolic meaning (the connotative level). Barthes’ theory emerges as a key tool in the interpretation and analysis of the signs in the tourist brochure.
5 Introduction to empirical study

Having outlined the theoretical framework in the previous chapters, this chapter introduces the remaining chapters of the thesis by presenting the model that will be used to analyse and identify the image of Singapore, and the model used to analyse the language of tourism employed to communicate this image. The destination image of Singapore will be examined on the basis of the model of the destination image components developed by Echtner and Richtie and presented in section 2.2. Subsequently, the theoretical framework presented in chapters three and four will form the basis of the analysis of the language of tourism.

5.1. Model for analysing Singapore’s image

The model presented in chapter two suggested that the image of a destination should be considered in terms of an attribute-based component and a holistic component respectively. In addition, destination images can be based upon observable or measurable characteristics (functional), while others can be based on more abstract and intangible characteristics (psychological). Finally, destination images can range from those based on common functional and psychological traits to those based on more distinctive or even unique features or feelings (cf. section 2.2).

Given the above, the examination of the image of Singapore will take place in three steps: firstly, the functional and psychological attributes of Singapore will be identified; secondly, I will examine the functional and psychological holistic impressions of Singapore; and thirdly, the common-unique dimension will be analysed. Echtner and Ritchie argue that an analysis of the components of a destination’s image includes a combination of structured and unstructured methodologies. The structured methodology is used to capture the attribute-based aspect of an image, while the unstructured methodology is deployed to analyse the holistic and common-unique aspects. This will be explained in detail in the following.

Echtner and Ritchie suggest that the functional and psychological attributes of an image can be identified using a structured methodology (Echtner & Ritchie, 1993: 5). Therefore, the functional and psychological attributes of the image of Singapore will be identified by means of a structured list of attributes developed by Echtner and Ritchie (appendix 3). This list is a result of extensive research derived by grouping the attributes used by various researchers into categories as well as
incorporating additional inputs obtained from focus groups. The results are merged to produce a list of destination attributes. Finally, this list has been examined by a panel of judges, who are academics and practitioners in the areas of tourism, marketing and consumer behaviour (Echtner & Ritchie, 1991: 10, Echtner & Ritchie, 1993: 6). All in all, it can therefore be argued that the list is trustworthy.

The list consists of 35 attributes arranged on a continuum ranging from functional to psychological (Echtner & Ritchie, 1991: 10). The list illustrates that certain attributes are obviously functional e.g. price levels and scenery, while others are distinctly psychological e.g. friendliness. It was mentioned in section 2.2 that it can be somewhat problematic to place some attributes e.g. cleanliness because this attribute can be characterised as both functional and psychological. To solve this problem, the attributes that are difficult to characterise as either functional or psychological, are placed near the middle of the continuum. Obviously, this list with attributes has not been developed with the specific aim of analysing the functional and psychological attributes of Singapore, and its use in this thesis could therefore with reason be questioned. However, due the trustworthiness of the list and its development based on analyses of several countries (Echtner & Ritchie, 1993: 6), the list is comprehensive. Furthermore, according to Echtner and Ritchie, the list can be applied to the analysis of any destination image, and several studies have used it to examine images of different destinations (Ibid.: 6). Hence, I find it appropriate to use the list in order to identify the functional and psychological attributes in the Singapore brochure.

I will then proceed to identify and analyse the functional holistic impressions as well as the psychological holistic impressions of Singapore. In section 2.2 the functional holistic impressions were described as the mental picture or imagery of the physical characteristics of the destination, while the psychological holistic impressions were refereed to as the atmosphere or mood of the destination. In order to examine the holistic components of the destination image, Echtner and Ritchie suggest the use of an unstructured methodology by means of two open-ended questions (Echtner & Ritchie, 1993: 5). On the basis of a very comprehensive study, including previous research and a panel of expert judges (cf. development of structured list), Echtner and Ritchie developed two open-ended questions used in interviews in relation to the analysis of destination images (appendix 4) (Echtner & Ritchie, 1993: 5). As it is beyond the scope of this thesis to
perform interviews, the two questions are modified to serve the purpose of this thesis. Thus, the questions will be elucidated on the basis of the brochure from Singapore. The two modified questions are as follows: 1) What images or characteristics do the brochure stress in relation to Singapore as a tourism destination? (functional holistic component); and 2) According to the brochure, which atmosphere or mood can a tourist expect to experience while visiting Singapore? (psychological holistic component). Analysing these open-ended questions will reach the objective of determining the holistic impressions conveyed in the brochure.

Finally, the common-unique dimension will be analysed. The focal point of this analysis is to determine whether the image of Singapore is based on the common component or the unique component. Thus, I will examine if the image of Singapore is characterised by features on which all destinations are commonly rated and compared, or if the image is based on unique features only found in Singapore. In connection with this dimension, Echtner and Ritchie has developed an additional question (appendix 4), which I have modified to be used in this thesis: ‘Which distinctive or unique tourist attractions in Singapore are offered by the brochure?’ Whether the common-unique components are psychological or functional has no decisive influence on the image of Singapore, and an analysis of this is therefore superfluous. Furthermore, as mentioned earlier, the analysis of Singapore’s image is limited to an analysis of the induced destination image (cf. image formation agents, section 2.4). As I do not compare several brochures, I will not be able to verify that the features I identify as unique are in fact truly unique to Singapore.

Having identified and examined the components of the image of Singapore, I will be able to identify the destination image of Singapore as it is projected in the brochure. The above model should be seen as a holistic oriented model in that it is not the result of each element of analysis which in itself conveys the image of Singapore. On the contrary, it is the combination of the three analyses that conveys the image of Singapore. The model proposed by Echtner and Ritchie is very comprehensive and captures the components of a destination’s image using a combination of structured (the list) and unstructured (the open-ended questions) methodologies. Therefore, I find it useful in order to identify the image of Singapore.

5.2 Model for analysing the language of tourism
The following section goes a step further and presents a model for reaching the purpose of analysing the language of tourism in the brochure. The aim of this analysis is to examine how the above identified image of Singapore is communicated. The model is based on the theory of the language of tourism presented in chapter three as well as the theory of semiotics proposed by Barthes in chapter four.

In connection with the presentation of semiotics in chapter four, it was argued that the reader of a brochure goes from the literal level to the symbolic level in his/her perception of the message. Thus, a semiotic approach based on Barthes’ theory of denotation and connotation is appropriate in the analysis of the language of tourism. This approach enables me to identify the obvious meaning of the verbal and visual elements of the brochure and then move beyond this layer and interpret the deeper symbolic meanings. Additionally, this thesis argues that it is on the connotative level that the visual and verbal elements in the brochure communicate the image of Singapore. Thus, the approach to the analysis is thus two-fold and consists of an analysis on the denotative level and an analysis on the connotative level. This approach is explained in more detail in the following two sub-sections.

5.2.1 The denotative level
On the denotative level I will briefly describe the denotative meanings of the verbal and visual elements. Subsequently, I will identify the functions and structures employed in the brochure. The text in the brochure is constructed by means of functions and structures, and meaning is generated by their manifestation in the brochure. The elements determined for the functions and structures will then be analysed rhetorically on the connotative level.

5.2.2 The connotative level
Proceeding from the denotative level to the connotative level, focus is moved from the literal obvious meanings of the verbal and visual elements to their symbolic and connotative meanings. A number of rhetorical strategies employed by the language of tourism was outlined in chapter three. It was mentioned that these rhetorical strategies are used to add symbolic meaning and communicate the image of a destination (cf. section 3.3). Thus, the analysis on the connotative level will revolve around the interpretation of the symbolic connotative meanings of the rhetorical strategies found in the brochure in order to examine how these communicate the image of
Singapore. It should be emphasised that it is not the presence of one rhetorical strategy at the expense of another, which is the focal point. Focus is on how the rhetorical strategies generate meanings. Moreover, a number of the rhetorical strategies outlined in chapter three is not examined due to their absence in the brochure. Although, it could be argued that the absence of these strategies is a rhetorical strategy in itself. For example, the lack of humour may very well connote a serious destination. However, I have chosen only to analyse the strategies incorporated into the brochure.

The first rhetorical strategy to be examined is *metaphors*. It was demonstrated previously (section 3.2.1 and 3.3.1) that the poetic function is commonly found in tourist brochures, and it was later argued that metaphors are used by the language of tourism to express the poetic function. Metaphors do not make any sense if interpreted literally, their meaning can only be understood if interpreted on a symbolic level. Thus, I will analyse the metaphors found in the brochure in order to identify how these communicate the image of Singapore.

The outline of the most frequent rhetorical strategies used by the language of tourism did not introduce adjectives and superlatives as rhetorical strategies. Yet, I have decided to include the use of *adjectives* and *superlatives* as one rhetorical strategy. As written earlier, adjectives are commonly used to create a certain atmosphere and/or feeling surrounding the destination, most notably a euphoric feeling (cf. euphoria, section 3.2.1). Febas Borra argued that: ‘there exists in the language of tourism an obsession with breaking records, of heading up a non-existent classification without any sort of justification’ (cf. section 3.2.1). Furthermore, it was established that the language of tourism tends to employ the emotive function that manifests itself by the use of e.g. adjectives and superlatives. Therefore, it can be argued that the use of adjectives and superlatives becomes an important rhetorical strategy in itself. Thus, I will analyse the connotative meanings of the adjectives and superlatives found in the brochure to identify how these communicate the image of Singapore.

In addition, section 3.2.2 demonstrated that the language of tourism often employs a structure of opposites. Therefore, it is relevant to analyse the connotative meanings of the *antonyms* used in the brochure in order to identify the image they communicate.
Key words are used to provide inspiration and create a certain euphoric atmosphere surrounding the destination. It is appropriate to analyse the connotative meanings of the key words found in the brochure, because they have an impact upon the tourist’s choice and image of a destination. Additionally, it was mentioned in section 3.3.1 that keying relates to the notion of authenticity, and if this notion is incorporated into the image it is relevant to study how it is communicated.

Language was referred to as the incorporation of foreign words and/or language unknown to the reader, and this strategy is most often applied to the description of gastronomy (cf. section 3.3.1). Languaging increases the authenticity of a destination. Thus, I will examine its use in the Singapore brochure.

Tourist brochures often use the conative function. Ego-targeting is used to address the reader of the brochure directly and single out the individual from the crowd. I will analyse the use of ego-targeting in the Singapore brochure.

Visual strategies such as colour and format are also used by the language of tourism to add various symbolic meanings to an image, and the connotative meanings of these strategies will be examined. Furthermore, the pictures found in the brochure will be analysed connotatively in order to examine how these convey an image of Singapore. In connection with the analysis of the visual rhetorical strategies, it must be emphasised that this analysis is a secondary part. Thus, I will not use a specific theoretical framework for this analysis, but I base my observations on common sense.

Finally, I will examine the interaction between text and picture. I will decode the text attached to the pictures (cf. Barthes’ theory of anchorage, section 3.3.2). Anchorage is used to control the reader’s interpretation of pictures and anchorage thus impacts upon the image of a destination. In the event of multiple interpretations, the attached text assists the reader in choosing one interpretation of a picture in preference to another.

The above model seeks to provide a rather comprehensive review of the language of tourism found in the brochure. The theoretical perspectives on tourism outlined in section 3.1 do not appear in the above model. The three perspectives (authenticity, strangerhood and conflict) are not...
considered to be rhetorical strategies. Therefore, I have chosen to exclude them as rhetorical strategies in their own right. Nevertheless, I have chosen to consider these perspectives during the analysis, but I regard them as secondary observations. For example, the structure of opposites used by the language of tourism not only connote a destination of contrast, but it also implies an awareness of the familiarity-strangeness distinction. Finally, the analysis on the connotative level has its starting point in the verbal analysis and then the visual analysis. It should be noted that this division has the sole purpose of systematising the analysis well aware that the reader of the brochure does not make this division in practice.
6. Analysis of Singapore’s image

This chapter examines and analyses the components of Singapore’s image with the aim of identifying the image of Singapore as a tourist destination as it is projected in the Singapore brochure. As mentioned before, the analysis of the components takes place in three steps: 1) functional and psychological attributes; 2) functional and psychological holistic impressions; and 3) common-unique dimension (cf. section 5.1). To identify and examine the various components, I will employ a combination of a structured methodology (the list) and an unstructured methodology (the open-ended questions).

6.1 Functional and psychological attributes

I will start by identifying the functional and psychological attributes in the Singapore brochure by means of the list developed by Echtner and Ritchie (cf. section 5.1). Thus, this section does not provide an analysis of the image, however, this will follow in a later section. Appendix 5 provides an overview of the functional and psychological attributes found in the Singapore brochure.

The brochure contains a number of functional attributes. The brochure emphasises the nightlife and entertainment as well as the festivals taking place in Singapore e.g. ‘Be spoiled for choice in the region’s most happening city’, ‘incredible possibilities for a night-out’ and ‘ethnic festivals’. The emphasis on events is supported by a picture of the ‘Esplanade – Theatres on the Bay’ as well as a listing of events ranging from ‘the international entertainment circuit’ to ‘the thriving local arts scene’. Furthermore, Singapore offers a range of shopping facilities: ‘shop the world’, and a picture of ‘everyone’s favourite shopping boulevard’, the Orchard Road, is featured. Yet another functional characteristic mentioned in the brochure is gastronomy e.g. ‘they don’t call Singapore a food paradise for nothing’. Moreover, the scenery and architecture are emphasised e.g. ‘nature’s creation at play’, ‘lush garden city’ and ‘funky architecture’. In addition, the architecture in the form of skyscrapers is shown in pictures. Subsequently, tourist sites/activities and historic sites are mentioned e.g. ‘you can sightsee from a trishaw ride’, ‘the sights and sounds of bustling ethnic communities’ and ‘the popular icon, the Merlion, stands guard at the mouth of the Singapore River’ Finally, the infrastructure is highlighted ‘state-of-the-art infrastructure’ and ‘excellent infrastructure’. All in all, it is possible to identify nine functional attributes in the brochure: 1) nightlife and entertainment; 2) festivals; 3) shopping facilities; 4) restaurants; 5)
scenery/natural attractions; 6) architecture; 7) tourist sites/activities; 8) historic sites; and 9) infrastructure.

With regard to the psychological attributes, the brochure stresses the friendliness of the population and the quality of service: ‘with its friendly and welcoming people...Singapore is so easy to appreciate’ and ‘attentive staff’. Furthermore, Singapore provides the possibility of diverse gastronomic experiences and different cuisine ‘Singapore is peerless in its diversity’ ranging from ‘haute French cuisine’ to ‘a ten-course Cantonese banquet’ and ‘the entire range of local dishes that are truly unique to Singapore – from fragrant Hainanese chicken rice to fiery Chilli Crab...’. The different cuisine are exemplified by means of pictures of local dishes. In addition, the culture found in Singapore is mentioned, and in particular, focus is on Singapore’s blend of tradition and modernity, East and West as well as the atmosphere this blend creates: ‘a bridge between the East and West for centuries, Singapore is today a vibrant melting pot of ideas, cultures and peoples’ and ‘Singapore is a city that has evolved uniquely, where age-old traditions and cutting-edge innovations are celebrated’. Other psychological attributes in the brochure include the opportunity for adventure: ‘Of high-seas adventure and romantic escapades’ and ‘as a gateway to the region and surrounded by some of the most beautiful waters in the world’, relaxation: ‘every visit leaves you...recharged’ and ‘chill out on the pier’, and accessibility: ‘as a gateway to the region’. Finally, a number of psychological attributes are found in connection with the brochure’s description of Singapore’s business district. The brochure highlights the fame associated with Singapore as a business centre: ‘...has won numerous accolades, including the World’s Best Business City’, and its economic affluence: ‘as the premier Meetings, Incentives, Conventions and Exhibitions destination in Asia’. Thus, ten psychological attributes can be identified in the Singapore brochure: 1) hospitality/friendliness; 2) quality of service; 3) different cuisine; 4) cultures 5) atmosphere (familiar vs. exotic); 6) opportunity for adventure; 7) relaxing/restful; 8) accessibility; 9) fame/reputation; and 10) economic affluence.

Given the above identification of the functional and psychological attributes in the brochure, it can be concluded that there is no obvious emphasis on either the functional attributes or the psychological attributes. Yet, the psychological attributes found in the brochure slightly exceed the functional attributes, which may indicate that the brochure is trying to differentiate Singapore based on its psychological characteristics, features and benefits. It was mentioned earlier that it is
quite difficult for today’s destinations to compete merely on the grounds of functional characteristics, and the Singapore brochure demonstrates how it seeks to differentiate Singapore from other destinations by highlighting the psychological values and benefits of the destination that are difficult to copy or find elsewhere.

6.2 Functional and psychological holistic impressions

Having identified the functional and psychological attributes found in the Singapore brochure, the present section proceeds and examines the holistic impressions of Singapore. Firstly, I will examine the mental picture of psychical characteristics (functional holistic impressions) by asking the following question: What images or characteristics do the brochure stress in relation to Singapore as a tourism destination?. Secondly, the general feeling or atmosphere surrounding Singapore (psychological holistic impressions) will be examined by asking: According to the brochure, which atmosphere or mood can a tourist expect to experience while visiting Singapore?

With regard to the functional holistic impressions, the brochure seeks to establish an image of Singapore as a destination rich in diversity and contrast in terms of events, gastronomy, shopping, scenery and architecture. For example, it is emphasised that Singapore celebrates its diversity in its events and offers events ranging from traditional and local ceremonies e.g. ‘Hindu firewalking ceremony’ and ‘a Canto pop-star’ to international modern art performances e.g. ‘international entertainment circuit’ and ‘a British boyband’. Additionally, the diversity of Singapore is evident in connection with gastronomy and shopping. With regard to the former, Singapore is ‘peerless in its diversity’, and the tourist may have culinary experiences ranging from ‘haute French cuisine’ to local dishes such as ‘Hainanese chicken rice’ and ‘Peranakan curries’. As regards the latter, the many and varied shopping possibilities are highlighted: ‘you can practically shop the world’; ‘of quality luxury labels and mind-boggling variety’; ‘from the latest electronic to tomorrow’s fashion trends’ and ‘shop for days in the city’. The brochure stresses an image of a destination, where everything that is on sale in this world can be purchased. The tourist gets an impression of a destination, where the supply of goods and the number of boutiques and shopping centres are enormous.

Furthermore, the brochure highlights images of a very modern destination with impressive architecture: ‘funky architecture’ and ‘...in the shadow of skyscrapers’. These descriptions of the
modern architecture are visually supported by a number of pictures e.g. the pictures of the skyscrapers and the picture of the Esplanade-Theatres on the Bay. Thus, the brochure stresses an image of a modern and technological advanced destination, and this image is additionally supported by the description of the infrastructure: ‘state-of-the-art-infrastructure’ and ‘excellent infrastructure’. However, the brochure also attempts to emphasise an image of Singapore as embracing its local and traditional communities: ‘bustling ethnic communities’. Additionally, the scenery in Singapore ranges from the modern ‘bustling metropolis’ to a perfect idyll: ‘nature’s creatures at play in a lush garden city’. Hence, the brochure stresses an image of the Singaporean architecture as a blend of old and new, and it conveys the image of a destination, where a day’s walk can take the tourist from ‘bustling ethnic communities’ to ‘the shadow of the skyscrapers’.

Closely connected to the image of a modern Singapore created by the brochure’s references to e.g. the architecture, the brochure also draws attention to Singapore’s position as an influential business centre: ‘world’s best business city’ and ‘legendary efficiency and high-tech convenience’. It may be somewhat surprising to some readers to find a section in a tourist brochure focusing entirely on business-related aspects. Nevertheless, this emphasis on business indicates that Singapore is a very business-oriented destination, which is a significant part of its identity.

Given the foregoing, it can be concluded that the brochure seeks to establish a metal picture of Singapore as a very modern tourist destination, which is evident by its impressive architecture, important business centre as well as in its diversity in architecture, entertainment, gastronomy, shopping, attractions and scenery. Furthermore, the brochure stresses that Singapore is characterised by a blend of old and new, East and West.

Concerning the psychological holistic impressions of Singapore, the brochure seeks to establish certain atmospheres and/or feelings surrounding Singapore, despite the absence of the words ‘atmosphere’ and ‘feeling’ in the brochure. Primarily, the brochure describes Singapore as having a vibrant and exciting atmosphere due to its nightlife and the many events: ‘there’s always something unique round the corner to surprise and enthral you’, ‘there is so much waiting to be experienced, a world of possibilities’ and ‘a place brimming with unbridled energy and bursting with existing events’. However, a visit to Singapore may also show traces of a relaxing and romantic atmosphere: ‘simply work your tan as you sip a leisurely cocktail besides the pool’,
‘travel with that special someone for a romantic holiday of a lifetime’, ‘just chill out on the pier’ and ‘..every visit leaves you ...recharged.’. Thus, tourists can expect to experience a vibrant destination, yet tourists may also experience a relaxed and romantic atmosphere.

Furthermore, the culture and atmosphere that characteristic the typical Singapore life are in focus. Singapore is influenced by its history as ‘a bridge between the East and the West for centuries’, and one of the outcomes of this relationship is a particular atmosphere generated by fusing Asian heritage with Western modernity: ‘a vibrant melting pot of ideas, cultures and peoples’ and ‘local in its perspective but global in its outlook, Singapore is a city that has evolved unique, where age-old traditions and cutting-edge innovations are celebrated’. In Singapore past and present, modernity and tradition go hand in hand, and the tourists can come into contact with both the authentic and the modern e.g. ‘you can sightsee from a trishaw ride in the shadow of skyscrapers’. By including the trishaw the tourist receives an instant authentic feeling of a romantic and exotic past, and the brochure promises an authentic atmosphere in a modern environment. As written earlier, there is a general agreement among tourism researchers and academics that a quest for authenticity forms the basis of many tourists’ choice of destination. Thus, the creation of an authentic atmosphere may be appealing to potential tourists. However, in the attempt to promote an authentic atmosphere, the brochure is actually promoting an attraction, which has been staged by the tourism industry as ‘staged authenticity’ (cf. section 3.1.1).

In addition to the above described atmospheres and feelings possible to experience during a visit to Singapore, the tourists may also take a break from the vibrant and ever-changing metropolis and experience a fresh and natural atmosphere: ‘lush garden city’, ‘natural environment’, ‘the pier’, ‘nature’s creation at play’ and ‘surrounded by some of the most beautiful waters in the world’. Thus, despite the emphasis on Singapore as a busy metropolis and business centre with all that includes, the brochure also highlights a feeling of tropical gardens with beautiful lush greenery nestled among the modern skyscrapers.

Finally, the brochure conveys a friendly and welcoming atmosphere: ‘attentive staff’ and ‘friendly and welcoming people’. In addition, the reader of the brochure will sit back with a feeling of a local population that is very much part of the destination’s identity: ‘What makes a place unique,

1 The trishaw is a mode of transportation used by Singaporeans in the early days.
that gives it its distinct identity? Its people’. With this statement, the brochure stresses the importance of the Singaporeans to the image of the destination.

The analysis of the psychological holistic impressions has shown that Singapore offers its visitors a particular atmosphere due to its blend of tradition and modernity, and fusion of East and West. In addition, the atmosphere in Singapore is vibrant, and yet relaxing, romantic and fresh. Finally, the tourist can expect to experience a friendly and welcoming atmosphere.

6.3 Common-unique dimension

Finally, I will examine whether the image of Singapore is based on the common component, or whether the image is based on the unique component. The term ‘unique’ is used extensively in the brochure, and at first glance, this may imply that Singapore’s image is based on the unique component. Indeed, the sender of the brochure attempts to position Singapore’s image as unique: ‘unique experiences’, ‘Singapore has evolved uniquely’, ‘unique blend of colourful ethnic festivals’, ‘entire range of local dishes that are truly unique to Singapore’ and ‘discover the unique pleasures of cruising’. Furthermore, Singapore’s logo ‘Uniquely Singapore’ has been carefully placed on the brochure’s front page and the first page. Moreover, when the term ‘unique’ does not appear explicitly, other terms and expressions with similar meanings have been incorporated: ‘from its beginnings as a humble trading post to the bustling metropolis it is today, Singapore has always been different’; ‘a city like no others’; ‘a world of possibilities not found anywhere else’ and ‘Singapore – truly a city like no other’. Given the examples presented above, it is obvious that the brochure projects a unique image of Singapore establishing Singapore’s attractions and services as different from other destinations: ‘a city like no other’.

However, attributes such as shopping, infrastructure, architecture and friendliness cannot be considered unique to Singapore, because these attributes can be found on other destinations. For example, the presence of many modern skyscrapers is a common feature found in many destinations, and this attribute is therefore not unique to Singapore. Furthermore, despite the emphasis on Singapore as a shopping-paradise, this is not a unique feature. Arguably, many destinations offer tourists the opportunity to ‘shop the world’. In addition, the infrastructure is often of high quality on numerous destinations, the local population is usually presented as friendly and so on and so forth. Thus, it can be concluded that these are all features on which all
destinations are commonly rated and compared, although they do indeed serve as special features that evidently characterise Singapore as a tourist destination.

Nevertheless, there are features, which are unique to Singapore. It may be argued that gastronomy is a unique feature of Singapore, because the typical local dishes e.g. *Hainanese chicken rice*, ‘*chilli crab*’ and ‘*Peranakan curries*’ are emphasised. Perhaps these dishes are available elsewhere, but they are traditionally Singaporean. Therefore, it is possible to characterise gastronomy as a unique feature. Other unique features are the Merlion and Orchard Road. With regard to the former, the icon, Merlion, is situated on the pier symbolising Singapore, and no other place outside Singapore offers the same attraction. As regards the latter, Orchard Road is also unique to Singapore. Certainly, other destinations have famous shopping roads e.g. Paris has Champs Elysées and London has Bond Street, but Singapore is the only destination in the world that has Orchard Road, and therefore, it is unique to Singapore.

Additionally, it can be argued that the diversity of Singapore gives the destination a unique character. In particular, the image created by the brochure of a metropolis in a tropical garden. Arguably, there is a great emphasis on Singapore as a busy, ever-changing and modern metropolis. Yet, the reader of the brochure will undoubtedly have images of him-/herself walking through busy streets and suddenly discover lush greenery. Many destinations claim to have parks or the like within the city. But in Singapore, it is as though every corner will surprise you with views of beauty and greenery. This can be characterised as a unique feature.

Finally, on the brochure’s first page the reader is told that Singapore is ‘a city that has evolved uniquely’ as a result of the ‘*bridge between the East and the West for centuries*’. The culture of Singapore is a blend of tradition and modernity, and Singapore is a living fusion of East and West. The aspect of the Singaporean culture may be characterised as common because this blend of cultures can be found in competing destinations as well. Yet, the culture of Singapore may be characterised as unique, because the brochure emphasises that Singapore has progressed and modernised through Western influence, and yet Singapore is a place, where enduring values and traditions are ever-present. These aspects of Singapore’s culture may be considered uniquely Singaporean.
Given the foregoing, it can be concluded that the image of Singapore consists of common features such as infrastructure, architecture, shopping and friendliness. However, the image of Singapore is indeed characterised by unique features: the Merlion, Orchard Road, the gastronomy, and finally the Singaporean culture and diversity.

6.4 Conclusion
Having analysed the different components of Singapore found in the brochure, I am now able to identify the image of Singapore as it is projected in the brochure.

Firstly, Singapore’s image consists of both functional and psychological attributes, and the psychological attributes slightly exceed the functional indicating an effort to distinguish Singapore from other destinations by highlighting its psychological characteristics, which may be difficult to find elsewhere. Secondly, the analysis of the functional and psychological holistic impressions indicated an emphasis on projecting an image of an exciting and a friendly and dynamic destination, where the tourist will find a diversity and a blend of cuisine, shopping, architecture and in particular culture. This diversity means that there is something for everyone in Singapore. The brochure leaves the reader with an image and a feeling of a destination, where a short walk can lead the visitor from ethnic communities to futuristic architectural masterpieces to a vibrant business centre and modern shopping malls. The brochure blends traditional and modern images and atmospheres in an attempt to create a feeling and an impression of a very dynamic and modern destination capable of providing old-fashioned traditions and services. Additionally, the brochure projects images of beautiful surroundings and tropical gardens, where the tourists can relax and have a romantic holiday.

Finally, the analysis of the common and unique features demonstrated that the image of Singapore can be described as being both unique and common. The image is unique, because there is an emphasis in the brochure on unique features such as the Singaporean gastronomy, its diversity, the unique sights and attractions such as the Merlion and finally emphasis is on the Singaporean cultures which is characterised by a unique blend of past and present.

The analysis of the components of the image of Singapore has demonstrated that the psychological characteristics and unique features of Singapore are emphasised, which evidently
differentiate Singapore from other destinations. In the introduction to the thesis it was argued that Singapore is facing challenges in further distinguishing itself from competing destinations. The brochure’s emphasis on the psychological and unique features and benefits of Singapore may therefore be a good strategy because Singapore is fast becoming a modern place with features that can be found on other destinations e.g. modern architectural style. And this modernity may not ensure Singapore a unique selling position, and it remains a challenge for Singapore to further distinguish itself and continue to embrace its traditions and attractions as ‘something different’. Arguably, this presents major challenges as Singapore is becoming increasingly westernised, which is evident in the brochure’s emphasis on the influence from the West, the many international events and so on.

It has now been established that the image of Singapore constitutes certain attributes, atmospheres and features. However, some are emphasised in particular, and therefore, it can be argued that these particular features, attributes and atmospheres together form the basis of the overall destination image of Singapore. Thus, based on the analysis in this chapter, it can be concluded that the brochure projects an image of Singapore as a friendly and welcoming destination rich in diversity in terms of entertainment, shopping, architecture, scenery, adventures and gastronomy. Singapore is exciting and vibrant, and yet romantic and relaxed. Singapore is an ever-changing destination with unique tourist attractions and a unique culture, where tradition and modernity, East and West, meet and mingle harmoniously. It is a metropolis and a business-hub in a tropical garden.

7. Analysis of the language of tourism
Having identified the image of Singapore, I will now analyse the language of tourism found in the brochure. The aim of this analysis is to examine how the language of tourism is employed to communicate the image of Singapore. As mentioned previously, the analysis is two-fold, and it consists of an analysis on the denotative and an analysis on the connotative level. In addition, it should be stressed that the analysis on the denotative level is a mere identification of the visual and verbal elements relevant for a connotative analysis. Thus, the meanings of the elements identified on the denotative level will be analysed rhetorically on the connotative level.

7.1 The denotative level
The analysis on the denotative level takes its starting point in the brochure’s front page, which attracts the initial attention of the reader (the potential tourist) with the appearance of the logo, ‘Uniquely Singapore’. *Uniquely* is printed in one text type, while *Singapore* is printed in another text type. Additionally, one large picture and six smaller pictures are featured on the front page. The large picture depicts a fountain in the shadow of skyscrapers, while the six smaller pictures feature different motives from Singapore. Finally, a text reads: ‘A city like no other, a world of possibilities’. This combination of elements serves as an appetiser that motivates the reader to open the brochure.

Subsequently, the first page in the brochure consists of the logo ‘Uniquely Singapore’ and a text divided into three sections. The first part of the text is printed in bold letters, and it addresses the reader directly by asking him/her the question: ‘What makes a place unique, that gives it its distinct identity? Its people. Its landscape. Its place in the world. Its passage through time’. On the denotative level, this text merely informs the reader of the sender’s opinion of the uniqueness of place. The second section leads the tourist briefly from Singapore’s past to the present, while the third section describes why the potential tourist should choose Singapore as a tourist destination.

The remaining of the brochure (excluding the last two pages) describes a number of themes. Each describes Singapore as a destination and constitutes one page and one colour. Firstly, the many *events* taking place in Singapore is described. Secondly, the potential tourist is informed about the possibilities of cruising and the *adventures* waiting to be explored, and thirdly, the various possibilities of *shopping* are described. Fourthly, Singapore’s orientation towards *business* is outlined, and fifthly, *gastronomy* is presented, and finally, the many *experiences* waiting for the tourist are stressed.

Each page is divided into two, where the first part consists of the text, and the second part shows a picture. Each picture accompanies the text. For example, the description of the shopping facilities is accompanied by a picture of Singapore’s main shopping boulevard ‘Orchard Road’. The description of gastronomy is accompanied by a picture featuring the local dish ‘Hainanese chicken rice’ and so on. Furthermore, only two of the pictures feature people: the picture of ‘Chinatown’ and the picture of ‘Orchard Road’. With regard to the former, a majority of the
people featured seems to be locals. Yet, some people are blurred, which makes it rather difficult to identify these people. As regards the latter, the photographic style of this picture is taken in a manner which makes the people blurred. The remaining pictures are characterised by an absence of people. Finally, each page has its own headline beginning with the preposition ‘Of’ and containing two adjectives e.g. ‘Of high-seas adventures and romantic escapades’ and ‘Of subtle flavours and local delights’.

The last two pages in the brochure consist of one page featuring six small pictures, which are equivalent to the pictures on the front page and a text describing why the reader should visit Singapore. The second page constitutes the back of the brochure. Contact information about the sender of the brochure, Singapore Tourism Board, is made available.

Finally, the format of the brochure attracts the reader’s attention. The brochure has a somewhat unusually format, and it is folded together so that is becomes very small and handy.

### 7.1.1 Function

A number of functions is found in the brochure. The analysis on the denotative level includes identifying these functions, yet the elements determined for these functions will later be analysed rhetorically on the connotative level.

According to a number of studies outlined in section 3.2.1, the emotive function was identified as a dominating function in tourism promotional material. And not surprisingly, the same applies to the Singapore brochure as illustrated in the following examples:

- ‘With its friendly and welcoming people’
- ‘…a city that has evolved uniquely’
- ‘Singapore offers incredible possibilities’
- ‘fantastic sales’
- ‘excellent infrastructure’
- ‘…everyone’s favourite shopping boulevard’
- ‘…most happening city’
- ‘…surrounded by some of the most beautiful waters in the world’
The above examples demonstrate a very subjective description of Singapore achieved by incorporating e.g. adjectives and superlatives expressing the attitude and feelings of the sender. The emotive function influences the reader’s image of the destination and affects his/her perception of the message.

Yet, other functions are also found in the brochure. In particular, the conative function is used:

- ‘Come and discover countless unique experiences’
- ‘Try your hand at the casino, catch a cabaret show or simply work on your tan as you sip a leisurely cocktail beside the pool’
- ‘Where else can you get such incredible diversity in one convenient location’
- ‘..you can sightsee from a trishaw ride…or relive the tough lives of early immigrants..’
- ‘Do check our calendar before you arrive’
- ‘..you could catch a boisterous street parade, a Hindu firewalking…’

By applying the conative function to the brochure, the sender seeks to dictate what the potential tourist ought to experience while in Singapore as well as the feelings and attitudes the tourist ought to have in connection with these experiences. The conative function found in the brochure is mainly expressed by means of the personal pronoun ‘you’, recommendations and imperatives.

In addition, the brochure includes the poetic function by means of e.g. metaphors: ‘a place brimming with unbridled energy’, ‘busting with exiting events’, ‘humble trading post’, ‘bustling ethnic communities’, and ‘vibrant melting pot’. As mentioned previously, metaphors do not make any sense if interpreted literally, and the meanings of the metaphors will be analysed later on the connotative level.

Finally, the referential function is included. However, this function does not play a prominent role in the brochure. There are no specific facts or objective information presented in the brochure, yet it may be argued that some expressions and descriptions are referential e.g. certain historical
aspects ‘a bridge between the East and the West for centuries’, and e.g. description of tourist attractions ‘the popular icon, the Merlion stands guard at the mouth of the Singapore River’.

7.1.2 Structure
A structure of opposites is common in tourism promotional material (cf. section 3.2.2). This structure is also found in the Singapore brochure e.g.:

- ‘humble trading post’ vs. ‘bustling metropolis’
- ‘age-old traditions’ vs. ‘cutting-edge innovation’
- ‘nature’s creation at play in a natural environment’ vs. ‘metropolis’
- ‘funky architecture’ vs. ‘lush garden city’.

On the denotative level this structure of opposites merely reflects the sides of Singapore and lists the opportunities that await the tourist in Singapore. The structure of opposites is manifested in the brochure by several contrasting pairs of adjectives and antonyms.

7.1.3 Conclusion
The analysis on the denotative level identified a number of themes, which constitute the basis of what is being said in the brochure. In addition, the Singapore brochure contains a number of visual elements, most notably the pictures. Subsequently, the analysis identified the emotive, the conative, the poetic and the referential functions. Finally, the brochure employs a structure of opposites.

7.2 The connotative level
The analysis on the denotative level was an important step on the way to examine how the language of tourism is employed to communicate the image of Singapore, because the denotative level identified the various elements relevant for a connotative interpretation. Hence, in accordance with the previously described model of analysis (cf. section 5.2), the rhetorical strategies found in the brochure will now be analysed.

7.2.1 Metaphors
The analysis on the denotative level identified the poetic function in the brochure, and the examples demonstrated that this function manifests itself in the brochure by means of metaphors. The language of tourism tends to employ metaphors in order to reduce the strangeness of a destination for the potential tourist (cf. section 3.2.1 + 3.3.1). This is also the case in the Singapore brochure, where a number of metaphors transfers meaning from one context to another. The following examples illustrate how a group of metaphors in the brochure communicates attributes that are usually positive to the modern western human being: ‘bustling metropolis’; ‘vibrant melting pot’; ‘brimming with unbridled energy and busting with exciting events’ and ‘peerless in its diversity’. By using the words ‘vibrant’, ‘brimming’, ‘busting’ and ‘peerless’, these metaphors gives an impression that Singapore is alive, and they communicate an image of Singapore as an energetic and modern human being. In addition, these metaphors create an emotional connection between the tourist and the destination, because the reader can identify with the attributes attached to Singapore. In other words, the metaphors communicate the image of Singapore as vibrant, exiting and alive, but they also reduce the strangeness of Singapore by giving the destination a human face. Thus, these metaphors meet the tourists’ demand of familiarity to a destination (cf. strangerhood perspective, section 3.1.2), and in addition, they communicate an image of Singapore as an open and a welcoming destination.

Yet, two other groups of metaphors in the brochure are employed in order to communicate the image of Singapore. The first group conveys the past of Singapore, whereas the second group emphasises Singapore’s present. Despite communicating two different images, the two groups of metaphors are closely interrelated, because together they communicate an important aspect of Singapore’s image: its blend of past and present. Examples of metaphors conveying Singapore’s past are: ‘humble trading post’, ‘local in its perspective’ and ‘bustling ethnic communities’. These metaphors imply that the past has not disappeared from Singapore, but the past is a part of the present and influences the day-to-day life in Singapore. With regard to the second group of metaphors that communicates the present, examples are: ‘bustling metropolis’ and ‘global in its outlook’. The connotative interpretations of these metaphors include a forward-looking and dynamic destination, because bustling and global connote dynamic and progress. Furthermore, the opposite of dynamic is static, which indicates an unchanging destination. Therefore, on a deeper symbolic level, the above metaphors signal a destination in constant progress and ever-change. Given the foregoing, it can be concluded that each group of metaphors connotes and
communicates two different images of Singapore, yet they combine to communicate the image of Singapore as a destination that emphasises its past and future equally, and in addition, Singapore is a destination, where the past is seen as a basis for the present.

All in all, it can be concluded that on the connotative level, the metaphors found in the Singapore brochure communicate the image of Singapore as a friendly destination with an enduring past and traditions as well as a dynamic and an ever-changing present.

### 7.2.2 Antonyms

The Singapore brochure operates on a structure of opposites, and on the denotative level these antonyms merely represent a listing of the possibilities in Singapore. Looking at the deeper symbolic meanings of these antonyms, it is evident that a majority of these reflects the image of Singapore as rich in contrast and diversity in terms of shopping, architecture, gastronomy, entertainment, scenery and so on. For example:

- *Hindu firewalking ceremony ↔ Big-name opera diva*
- *Local arts scene ↔ International entertainment circuit*
- *Cantonese banquet and local dishes ↔ Haute French cuisine*
- *Canto pop-star ↔ British boyband*
- *Bustling metropolis ↔ Lush garden city*
- *Bustling ethnic communities ↔ Skyscrapers*
- *Funky architecture ↔ Nature’s creations at play in a natural environment*

The several pairs of antonyms reflect the wide variety of choice and experience found in Singapore. They add symbolic meaning to Singapore and communicate the image of a destination rich in diversity.

In addition to the above antonyms other antonyms reflect Singapore’s blend of past and present. Examples are:

- *Local ↔ Global*
- *Trishaw ↔ Shadow of skyscrapers*
The antonyms above project an image of a destination that is very modern and technological advanced, and yet the destination has not lost its cultural heritage, which is evident in the culture and everyday lives of the Singaporeans. Hence, the incorporation of these antonyms is a conscience choice with the aim of communicating the significance of the past in the present Singapore. Furthermore, these antonyms convey the image of destination, where modernity blends with tradition, and East meets West.

Furthermore, the antonyms in the brochure add additional symbolic value to the image of Singapore because they reduce the effects of strangeness some tourists may associate with Singapore. It was mentioned previously (cf. section 3.1.2) that the language of tourism frequently seeks to eliminate the distance between the tourist and the destination by juxtaposing the familiar with the unfamiliar and by establishing expatriate connections through references to colonial relationships. For example, ‘haute French cuisine’, ‘a British boyband’ and ‘a big-name opera diva’ are contrasted to local traditional events and gastronomy, and yet they are examples of an attempt to meet the Western tourists’ demands of familiarity. Despite being in a foreign country, the potential tourist may have experiences that he/she could have had in his/her home country. In addition, one example in particular demonstrates how the sender seeks to establish expatriate connections between the tourist and the destination: ‘a bridge between the East and the West for centuries’.

Arguably, the antonyms found in the brochure add symbolic meanings to the image of Singapore. Together they communicate the image of Singapore as a destination rich diversity, where tradition and modernity blend, and East and West are fused together. Finally, the antonyms downplay the strangeness of Singapore for the potential tourist.

7.2.3 Adjectives and superlatives

The analysis of the denotative level identified the use of the emotive function in the brochure. And it was demonstrated that the emotive function manifests itself by an extensive use of
adjectives and superlatives. The fact that the emotive function is emphasised in the brochure supports the argument made earlier that tourist brochures are often characterised by very subjective description (cf. sections 3.2.1 + 3.2.5). In addition, it was argued that a subjective representation of a destination is most likely to result in increased visitation.

In particular, a majority of the adjectives in the brochure communicates a very positive image of Singapore, because they are used to describe the services and the attractions in a purely positive manner. The adventures and experiences waiting to be explored in Singapore are compared to paradise, and it is as though paradise has come to earth in the form of Singapore e.g.: ‘romantic escapades’, ‘stunning destinations’, ‘fantastic sales’, ‘unforgettable experiences’, ‘friendly and welcoming people’, ‘legendary efficiency’, ‘a dazzling festive light-up’ and ‘endless photo moments’. These adjectives add purely positive associations towards Singapore.

Furthermore, several contrasting pairs of adjectives emphasise Singapore’s blend of past and present. Firstly, a group of adjectives describes the past and the traditions of Singapore: ‘humble’, ‘tough’, ‘local’ and ‘age-old’. These adjectives lead the tourist on a journey back in time to a different place. The tourists will receive a feeling of not only visiting Singapore but also taking part in a journey to another time. Subsequently, a second group of adjectives connotes the present of Singapore e.g. ‘modern’, ‘cutting-edge’, ‘global’, ‘latest’, ‘high-tech’ and ‘top-notch’. These adjectives suggest the present/future and modernity. Thus, these two groups of adjectives are in diametrical opposition to one another, although, in combination these contrasting pairs of adjectives reflect and communicate the unique blend of past and present, and tradition and modernity.

Other adjectives in the brochure provide associations to feelings that the potential tourist can expect to have, should he/she choose a visit to Singapore. For example, in connection with the brochure’s description of the various events taking place in Singapore, two adjectives are used in the headline: thrilling and artistic, while the text describing these events uses adjectives such as ‘unique’, ‘vibrant’, ‘thriving’ and ‘incredible’. Likewise, the adventures in connection with cruising are introduced in the headline by two adjectives ‘high-seas’ and ‘romantic’. Then, the text adds a number of adjectives to this experience ‘beautiful’, ‘natural’, ‘unique’, ‘romantic’ and ‘stunning’. Besides adding obvious positive value to these experiences as well as creating an
almost euphoric feeling, these adjectives are also promises made by the sender of the brochure. The reader is promised to have thrilling and incredible experiences, if he/she chooses to have certain experiences. Likewise, the brochure promises romantic and beautiful adventures, if the tourist chooses a cruise. Additionally, in combination with the picture of the cruise liner, the adjectives also create associations towards visual clichés of blue water, sunshine, beautiful and peaceful surroundings etc. Thus, besides the obvious positive images created by these adjectives, they are also promises of certain feelings, and the brochure thereby establishes an emotional attachment to the potential tourist prior to the visit. Obviously, the sender seeks to influence the tourist’s perception of the message and his/her image of Singapore. Prior to a visit, the brochure assures a preconceived positively opinion about Singapore and the experiences associated with a visit.

Furthermore, Singapore has an image of a very exciting and vibrant destination. A number of adjectives adds additional value to this image: ‘thrilling’, ‘incredible’, ‘bursting’, ‘brimming’, ‘unbridled’, ‘exciting’ and ‘vibrant’. These are all very energetic words characterising Singapore. They reflect the excitement and dynamic of Singapore.

Finally, the brochure tends to describe Singapore with a string of superlatives. For example, Singapore is described as the ‘most happening city’, as being ‘surrounded by some of the most beautiful waters in the world’, as having ‘the latest electronics’ and ‘the best bargain’. These superlatives expressing the highest degree of comparisons add value to the image of Singapore by distinguishing Singapore from others. They seek to emphasise the uniqueness of Singapore as a tourist destination by claming that Singapore is a destination unlike any others.

Definitely, the adjectives and superlatives found in the brochure convey a very positive image of Singapore. In particular, the extensive use of adjectives carefully position this positive image in the minds of potential tourists. The brochure describes its attractions and services in only positive and glowing terms, and this finding supports the argument made earlier by Febas Borra’s that the language of tourism is characterised by ‘an obsession with breaking records, of heading up a non-existent classification without any sort of justification’ (cf. section 3.2.1 + Borra in Dann, 1996: 37). Furthermore, Dann argued that euphoria is a unique characteristic of the language of tourism (cf. section 3.2.5). The adjectives and superlatives analysed above do indeed create an almost
euphoric feeling surrounding Singapore. Finally, the analysis highlights the dominance of the sender in this brochure, as the sender attempts to impose his/her own feelings, attitudes and beliefs on to the potential tourist.

7.2.4 Key words and keying
Key words are used to fire the imagination of the tourist and/or to correspond to the tourist’s need and requirement for adventure and escape from everyday life (cf. section 3.3.1). A number of keywords is found in the brochure e.g.: ‘discover’, ‘chill out’, ‘enriched’, ‘recharged’, ‘thrilling’, ‘adventure’, ‘romantic’, ‘explore’ and ‘sightsee’. The interesting aspect of the use of these keywords is that they do not merely symbolise the attributes of Singapore, they also communicate promises of excitement, romance and adventure that are part of the image of Singapore.

Furthermore, keying was referred to as words that emphasise the authenticity of a destination, and in this respect, keying relates to the quest for authenticity (cf. section 3.3.1). Authenticity and tradition were identified in the previous chapter as part of the image of Singapore, and the authenticity is communicated partly by keying: ‘age-old traditions’, ‘trishaw ride’, ‘ethnic communities’ and ‘truly unique’. These words all connote authenticity. Yet, keying is used to promote attractions, which are examples of a ‘staged authenticity’ created by the tourist destination as ‘pseudo events’ (cf. sections 3.1.1 + 6.2).

7.2.5 Languaging
Languaging is yet another rhetorical strategy used to increase the authenticity and the traditional traits associated with Singapore. The main application of languaging is in the domain of gastronomy (section 3.3.1). Not surprisingly, languaging is found in the Singapore brochure in connection with its description of the culinary experiences available in Singapore: ‘Then there is the entire range of local dishes that are truly unique to Singapore – from fragrant Hainanese chicken rice to fiery chilli crab and Peranakan curries’. The fact that the sender maintains the local and exotic names conveys an authentic image. Furthermore, the sender does not attempt to explain the various food items nor does the sender spell out the ingredients of the foreign sounding Singaporean dishes. This connotes an authentic feeling, which is then transferred to the image of Singapore.
7.2.6 Ego-targeting

The analysis on the denotative level identified the presence of the conative function in the brochure, which indicated the sender’s attempt to influence the reader’s feelings and attitudes towards Singapore. It was then demonstrated that the conative function manifested itself by means of e.g. the personal pronoun ‘you’ and recommendations. The rhetorical strategy ego-targeting is used to address the reader directly e.g. ‘come and discover it for yourself’, ‘you could catch a boisterous street parade’, ‘it all depends on how many meals you can fit in a day’ and ‘whatever you choose’. One of the outcomes of addressing the reader directly is that he/she is distinguished from the crowd. By emphasising the individual, the reader will get the feeling that Singapore is waiting just for him/her. In the attempt to single out the individual, the dialogue in the brochure becomes a close conversation, because ‘you’ are the only person in the world receiving special treatment. For example, ‘the attentive staff’ is waiting just to serve every needs of the tourist. Additionally, a chair has been reserved just for the tourist ‘on the pier’. Yet, there is a contradiction in these messages.

Furthermore, the brochure includes recommendations such as ‘do check our calendar before you arrive’, ‘try your hand at the casino, catch a cabaret show or simply work on your tan as you sip a leisurely cocktail besides the pool’ and ‘..chill out on the pier’. Moreover, the tourist is told how he/she will feel after a visit to Singapore: ‘..every visit leaves you enriched, recharged and craving for more’, ‘you’ll also appreciate Singapore’s top-notch facilities, excellent infrastructure and attentive staff’, ‘you can practically shop the world’ and ‘there’s always something unique round the corner to surprise and enthral you’. Thus, the brochure assumes a form of superior role by imposing the potential tourist with certain feelings and attitudes prior to the tourist’s decision to visit Singapore.

The use of ego-targeting is not only used to appeal to the individual as demonstrated above. It could be argued that the brochure makes the individual feel as though he/she is missing out on something if he/she does not visit Singapore e.g. ‘..where else can you get that unique blend of colourful ethnic festivals, vibrant performances and spectator sports?’ and ‘..where else can you get such incredible diversity in one convenient location?’. In a way, the brochure puts the tourist in a rather peculiar situation. The brochure claims that Singapore is by far the best choice of destination, and any other choice would be a mistake, if the tourist wishes to experience diversity.
and a unique blend of events. This may work as a successful strategy, because the tourists will realise that he/she needs to visit Singapore, and if not, he/she will definitely miss out on something unique. And yet, it may be argued that this strategy has the potential of backfiring because it may seem untrustworthy to the tourist that there is no place in the world that can match the experiences of Singapore.

The analysis of ego-targeting illustrates that the tourist is singled out from the crowd by the use of the personal pronoun ‘you’. As the focus of attention is directed towards the tourist, he/she will feel special and important and a connection between Singapore and the tourist is created. This may convey a friendly and welcoming image of Singapore. However, it could be argued that the sender’s attempt to control and influence the feelings and choices of the reader may be interpreted negatively by some, which will then have a negative impact upon the image. Finally, the use of ego-targeting may reduce the effects of strangeness. By addressing the reader directly, a relationship may be created. Most probably, this relationship results in a decrease of the distance between Singapore and the tourist.

7.2.7 Visual strategies
This section will focus on the visual rhetorical strategies in the brochure by analysing elements such as pictures, colours, format and logo. The denotative analysis indicated that pictures constitute a large part of the brochure, and therefore, they play a significant role in communicating the destination image.

The large picture on the front page of the brochure depicts a fountain in the shadow of skyscrapers. Yet, on the connotative level this picture is open to deeper symbolic interpretations. The picture may connote the contrasts of Singapore because the fountain is ancient-looking and symbolises the past and tradition. On the other hand, the four skyscrapers connote modernity and the contemporary Singapore. Hence, this picture communicates the image of a destination in which the past and present, and modernity and tradition are melted together. Yet another, but similar, interpretation may be that Singapore of the past, as symbolised by the ancient-looking fountain, forms the basis of the contemporary Singapore represented in the form of skyscrapers. Therefore, the picture may also communicate the image of Singapore as a destination that
continues to emphasise its past, despite its increasing modernity, because its past is the foundation for the future.

The image of Singapore as a blend of past and present is supported by the logo ‘Uniquely Singapore’. ‘Uniquely’ is printed in a rather fancy-looking modern text type symbolising the present, whereas ‘Singapore’ is printed in ancient-looking text type, which connotes the past. By including these two different text types, the logo visually supports the image of Singapore as emphasising its past and traditions, although it has developed into a very modern and technological advanced destination. Finally, six smaller pictures are featured in the top right corner. Each picture features a different motive e.g. one picture features gastronomy and another picture features adventures and cruising. Characteristic for them all are that they in combination communicate the image of Singapore as a diversified destination in terms of experiences and culture. All in all, the visual elements on the front page of the brochure complement each other to communicate the image of Singapore as diverse and as a mixture of old and new.

The remaining pictures in the brochure are the six large pictures attached to each theme described. As mentioned on the denotative level, these pictures depict various motives from Singapore, and they are connected to the theme that they accompany. It is possible to divide the pictures into two categories, where the former constitutes the pictures connoting modernity, progress and the present by depicting almost architectural masterpieces (the business district and the Theatres on the Bay), a large cruise liner (Singapore cruise centre) and modern buildings (Orchard Road). The latter category consists of the pictures connoting tradition and the past. Only two pictures belong to this category; the picture of the Hainainese chicken rice dish and the picture of Chinatown. In other words, the first group of pictures connoting the present, modernity and progress forms a contrast to the pictures constituting the second group. Together they communicate the image of Singapore as a destination, where the old blends with the new. This image is additionally supported by the different colours found inside the brochure. Each theme described has its own colour, and these various colours support the image of a destination rich in contrast.

Furthermore, a majority of the pictures in the brochure is characterised by an absence of people. Consequently, the tourists can place him-/herself in the picture. Two pictures do feature people; the pictures of Orchard Road and Chinatown. With regard to the picture of Orchard Road, the
people are blurred, which may give associations towards a fast-pacing, modern and energetic destination. The people are moving so fast and become symbols of the modern age and lifestyle, which characterise Singapore. In fact, they move so fast that it is not possible to identify them as either tourists or locals. As regards the picture of Chinatown, a majority of the people is locals. Some people featured in this picture are also blurred, yet the majority appears to be relaxing. Thus, this picture is in contrast to the picture of Orchard Road, because the picture of Chinatown connotes a certain feeling of relaxation.

Finally, the format of the brochure reflects the modernity of Singapore. The brochure is small, handy and perhaps even sophisticated due to its outlook. This atypical format may connote the modernity and status of Singapore.

All in all, the connotative analysis of the visual elements found in the Singapore brochure has demonstrated that these elements are all part of communicating an image of Singapore. In particular, an image of a destination, where past and present, and tradition and modernity come together. Furthermore, the visual elements communicate the image of Singapore as a dynamic destination in progress, yet Singapore is defined by its strong cultural and historical roots and heritage.

7.2.8 Interaction between text and picture

Usually, the language of tourism communicates through the interaction between text and pictures, and the pictures in tourist brochures are most likely to be accompanied by a verbal text. Thus, a destination’s image is also communicated in the interaction between text and picture. If the picture is open to multiple interpretations, the text plays a significant role because it may guide the reader’s interpretation of the picture (cf. anchorage, section 3.3.2). In the Singapore brochure anchorage partakes in communicating the image of Singapore. For example, in connection with the brochure’s description of the business aspect of Singapore, the text ‘Of legendary efficiency and high-tech convenience’ is the textual half of the interaction between text and picture. The picture of Singapore’s business district constitutes the second half. An analysis of the relation between text and picture indicates that the text dictates which associations the reader should have when interpreting the picture. The skyscrapers are symbols of legendary efficiency and high-tech convenience and connote an image of a very modern, advanced and business-oriented destination.
By letting the reader know the essential elements the sender wants to communicate with the picture, the sender attempts to avoid any possible negative interpretations such as a feeling of desolation.

7.3 Conclusion
The elements analysed in this chapter take part in communicating the destination image of Singapore, both in combination with each other and independently. The analysis on the denotative level provided an overview of the verbal and visual elements in the brochure. It was found that the emotive, the conative and the poetic functions were applied to the brochure. It was then demonstrated that the brochure uses a structure of opposites. Subsequently, on the connotative level, the elements determined for the findings on the denotative level were analysed. It has been established previously that meanings are generated on the connotative level, thus the conclusions drawn from the analyses on the connotative level will demonstrate how the image of Singapore identified in the previous chapter is communicated in the brochure.

Firstly, Singapore is identified as a welcoming and friendly destination rich in diversity in terms of entertainment, shopping, architecture, scenery, adventures and gastronomy. The aspect of Singapore as friendly and welcoming is communicated primarily by the adjectives ‘friendly’, ‘attentive’ and ‘welcoming’. However, ego-targeting is also used to project this image, because this strategy singles out the individual out from the crowd and creates a relationship between the tourist and the destination. The reader is addressed directly, and he/she will feel welcome in Singapore. Subsequently, the metaphors symbolise that Singapore is alive. The above elements communicate an image of a destination and a local population that are friendly and welcoming and truly interested in their visitors. With regard to the image of Singapore as rich in diversity, this part of the image is communicated by the many references to the various functional attributes. Yet, a number of strategies are then used to emphasise this diversity, most notably the several pairs of antonyms e.g. ‘haute French cuisine’ vs. ‘Perankan curries’ and ‘skyscrapers’ vs. ‘ethnic communities’. Finally, several pictures connote the diversity of experiences. The many different colours in the brochure add additional value to the image of Singapore as a destination rich in diversity in terms of entertainment, shopping, scenery, architecture, adventures and gastronomy.
Secondly, Singapore’s image is characterised as *exciting and vibrant, and yet romantic and relaxed*. Adjectives such as ‘*thrilling*’, ‘*brimming*’, ‘*romantic*’ and ‘*stunning*’ suggest that Singapore is a destination filled with energy and excitement, and yet, romance and relaxation are easy to come by. A group of metaphors and antonyms conveys the image of Singapore as vibrant and exiting, and additionally, key words are used to emphasise promises of excitement, romance and relaxation e.g. ‘*discover*’, ‘*chill out*’, ‘*adventure*’, and ‘*explore*’.

Thirdly, Singapore is an *ever-changing destination with unique tourist attractions and a unique culture, where tradition and modernity, East and West, meet and mingle harmoniously*. In particular, the image of Singapore as a blend of tradition and modernity, East and West builds on the antonyms connoting past versus present. Furthermore, metaphors e.g. ‘*bustling ethnic communities*’ and adjectives e.g. ‘*local*’ and ‘*age-old*’ stress the image of Singapore as an authentic and a traditional destination. In addition, languaging and keying increase the authenticity of Singapore. This image is then supported by visual elements e.g. an ancient-looking fountain and a traditional community (Chinatown). Furthermore, the logo ‘*Uniquely Singapore*’ is partly printed in an ancient-looking text type symbolising the ever-presence of the past in Singapore. However, other elements are included to communicate the image of Singapore as a modern, unique and progressing through Western influence, most notably metaphors and adjectives connoting the modernity of Singapore e.g. ‘*bustling metropolis*’, ‘*modern*’, ‘*cutting-edge*’, ‘*global*’, and ‘*unique*’. Finally, the pictures provide associations towards a modern destination e.g. skyscrapers. Thus, the elements communicate certain images of Singapore in relation to either the past or the present, both in combination with one another and independently.

Fourthly, the image of Singapore includes a *metropolis and a business-hub in a tropical garden*. With regard to ‘*a metropolis*’, it has already been demonstrated that a number of visual and verbal elements connote the busy and modern destination. As regards ‘*a business-hub*’, it is stressed in the brochure that Singapore is an important business centre, and this is particularly emphasised by adjectives: ‘*legendary*’, ‘*hassle-free*’, ‘*world-class*’ and ‘*top-notch*’. Finally, a number of adjectives are used to stress the image of Singapore as a tropical garden e.g. ‘*natural*’ and ‘*lush*’.

Finally, it can be concluded that the language of tourism found in the Singapore brochure communicates a very positive image of Singapore, and it assumes a very subjective role by using
the many positive and glowing terms in the description of Singapore’s attractions and services. However, it is not surprising to find this subjective presentation of Singapore, as the Singapore brochure as well as other tourist brochures seek to stress the psychological characteristics and unique features of the particular destination, in this case Singapore. Furthermore, the analysis has demonstrated how the language of tourism seeks to entice potential tourists into becoming actual visitors by influencing their feelings and attitudes.

Finally, a few words are necessary on the role of the theoretical perspectives (authenticity, strangerhood and conflict) on the language of tourism in the brochure. Firstly, the language of tourism in the Singapore brochure does, in many cases, convey the notion of authenticity to potential tourists. Despite the image of a modern destination, the brochure makes promises of authentic experiences. And as authenticity is an influential part of many tourists’ expectations to a vacation (cf. section 3.1.1) this impacts positively upon the image of Singapore. Nevertheless, as written earlier, a number of the attractions and experiences presented in the brochure as authentic are examples of a ‘staged authenticity’. For example, the trishaw has become a historical and traditional object, which have been preserved for the tourists.

Subsequently, the analysis demonstrated that the brochure attempts to reduce the strangeness of Singapore by means of e.g. antonyms that juxtapose the familiar with the unfamiliar, and ego-targeting that create a relationship between the tourist and Singapore. It was argued in section 3.1.2 that it is appropriate for destination marketers to incorporate the distinction of strangeness-familiarity into a brochure, as most tourists seek experiences that include elements of both. Thus, by highlighting familiarity and strangeness respectively, Singapore’s image is influenced positively.

Additionally, the examination of the conflict perspective in section 3.1.1 indicated that the language of tourism continues to reflect the notion of Western dominance over Eastern inferiority and that destination images may be products of stereotyping. However, this seems not to be the case in the Singapore brochure. Arguably, Singapore is portrayed as very modern and technological advanced. Nevertheless, it may be argued that the structure of opposites with Singapore on one side and the West on the other side suggest that the brochure reflects a strict distinction between East and West and restricts people into certain main sets.
8 Conclusion

The purpose of this thesis has been to analyse and identify the projected tourist destination image of Singapore in the brochure ‘Uniquely Singapore’. In addition, the purpose has been to analyse the language of tourism employed in the brochure to communicate the image of Singapore. To reach the purpose, the thesis has examined theories within the areas of the destination image, the language of tourism and semiotics.

In recent years, the destination image has become a key tool for destination marketers to differentiate one destination from competing others. Tourism researchers and academics agree that the image has emerged as one of the most influential determinants affecting the potential tourist’s subjective evaluation and final destination choice. Additionally, knowledge of the language of tourism is vital to communicate the destination image in a manner, which will persuade tourists to visit a destination.

In connection with the first purpose of the thesis, it was illustrated that the image of Singapore is influenced by an effort to emphasise its psychological characteristics, and this in turn evidently differentiate Singapore from other destinations. Based on the analysis of the six components, the image of Singapore as a tourist destination can be identified as: a friendly and welcoming destination rich in diversity in terms of entertainment, shopping, architecture, scenery, adventures and gastronomy. Singapore is exciting and vibrant, and yet romantic and relaxed. Singapore is an ever-changing destination with unique tourist attractions and a unique culture, where tradition and modernity, East and West, meet and mingle harmoniously. It is a metropolis and a business-hub in a tropical garden.

Subsequently, in relation to the thesis’ second purpose, the analysis demonstrated that the image of Singapore is communicated through the interaction of the connotative meanings of several visual and verbal elements of the language of tourism. Additionally, the analysis indicated a very subjective representation of Singapore in an attempt to increase its attractiveness, and the significant role played by the destination, in the act of promotion, is evident.

The theory of destination image components developed by Echtner and Ritchie (1991, 1993) was chosen as a theoretical framework for the analysis of Singapore’s image. This theory provided the
needed tool for the analysis. A weakness of the theory is that it is slightly difficult to place certain attributes and holistic impressions as either functional or psychological. Consequently, there are bound to be overlaps between the three continuums. However, the model includes elements such as the holistic component, which have been largely overlooked in previous studies. In addition, the model provides an appropriate theoretical framework for a comprehensive examination of the image of Singapore.

In order to reach the second purpose of the thesis, Barthes’ theory of denotation and connotation was included to ensure an in-dept analysis of language of tourism. Nevertheless, applying this two-fold approach would result in certain overlaps because elements identified on the denotative level were then subject to analysis on the connotative level. However, a semiotic approach allowed me to move beyond the obvious layer of meaning and interpret the deeper symbolic meanings. Barthes’ theory gave the analysis the necessary structure, and it ensured a thorough analysis on the connotative level, where the image of Singapore is communicated.

In connection with the analysis of the language of tourism, it may be argued that the language of tourism has an extraordinary ability to manipulate tourists’ perception of a place. Several elements projected images of Singapore as being authentic. However, the language of tourism in the Singapore brochure is promoting a staged authenticity constructed by the tourism industry. This presentation of constructed tourist spaces increases the attractiveness of Singapore. Nevertheless, it does seem slightly ironic because the sender is actually preventing the tourists from experiencing and entering into the real everyday life of the Singaporeans. Moreover, the language of tourism attempts to single the individual out from the crowd by addressing him/her directly. Yet, there is a contradiction in this message because there are several readers of the brochure and thus several ‘you’s’. Nevertheless, the language of tourism singles ‘you’ as an individual out from all others.

In the presentations of the theoretical framework, I have tried to incorporate as many aspects as possible relevant to the purpose of the thesis. Nevertheless, there remains considerable scope for further studies of the aspects included. Additionally, some interesting theories and aspects were not included in order to stay within the scope of utmost relevance to the purpose of the thesis.
Additional empirical studies are needed to substantiate the model used for analysing and identifying the destination image of Singapore. In particularly, future researchers may consider refining and modifying the structured methodology (the list) in order to ensure its applicability to an analysis of the image of Singapore. The list may benefit from the incorporation of additional items derived from e.g. reception analyses or survey reports from Singapore.

Furthermore, additional studies of Singapore’s image remain. Firstly, the analysis of the unique features of Singapore can benefit from additional research to identify the truly unique features of Singapore. Future researchers may consider analysing additional brochures to verify the findings. Secondly, the analysis of Singapore’s image made in this thesis has been limited to the induced destination image. The overall image of Singapore is formed through an interaction of several agents, and an analysis of all the agents (e.g. print and television advertisements) influencing the image could be conducted in order to identify the overall image. Finally, to assure that the image communicated in the brochure matches the tourists’ perceptions of Singapore, an analysis of the organic image would be appropriate.
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**Articles:**

LIST OF FIGURES:

Figure 1: The components of destination image
Figure 2: A general framework of destination image formation
Figure 3: Jakobson’s model of communication
Figure 4: People in brochure pictures
Figure 5: Saussure’s elements of meaning
Figure 6: Peirce’s elements of meaning
Figure 7: Barthes’ two orders of signification
Figure 8: The tourism semiotic triangle
Summary

In recent years the tourist destination image has emerged as an important component in destination marketing. Potential tourists often base their decision to visit a destination upon promises established through the destination image. Destination marketers are facing new challenges, and destinations are constantly reinventing themselves. And this leads me to the purpose of this thesis which is to analyse and identify the projected tourist destination image of Singapore in a tourist brochure. In addition, the thesis analyses the language of tourism employed in the brochure to communicate the image of Singapore. The empirical material used in the thesis is an English-language tourist brochure, 'Uniquely Singapore', which was distributed in March 2004 in connection with the launching of Singapore’s new destination positioning strategy.

In order to reach the purpose, the thesis takes its starting point in the establishment of a theoretical framework by examining theories of the destination image, the language of tourism and semiotics.

The study of the destination image focuses primarily on the theory and model of the destination image components developed by Echtner & Ritchie (1991, 1993). The theory proposes that destination images consist of functional/psychological attributes and holistic impressions as well as common/unique features. The model provides an appropriate tool for the following analysis because it includes aspects e.g. the holistic which have not been considered by previous research. Furthermore, aspects in relation to destination selection process, destination image formation and image formation agents will be elucidated based on theories developed by Gartner (1993) and Baloglu & McCleary (1999), whom I have chosen due to their in-dept research into these areas.

Subsequently, the language of tourism is introduced on the basis of a thorough contribution to the subject by Dann (1996). The theoretical perspectives on tourism, the properties and the rhetorical strategies of the language of tourism are presented and discussed. The chapter will later be used as a theoretical framework. Finally, semiotics is introduced, and in particular focus is on Barthes’ theory of denotation and connotation that argues that a word can have both a denotative and a connotative meaning. This division gives dept and structure to the analysis and is therefore an appropriate approach to the analysis of the language of tourism.
The analysis of Singapore’s identified the functional/psychological attributes by means of a structured list, which illustrated that the psychological attributes slightly exceed the functional, which differentiate Singapore from other destinations. The functional/psychological holistic impressions were analysed using the question: 'What images or characteristics do the brochure stress in relation to Singapore as a tourism destination?' and ‘According to the brochure, which atmosphere or mood can a tourist expect to experience while visiting Singapore?’. The analysis showed that Singapore has a friendly atmosphere and a diversity of e.g. shopping and culture.

The common-unique dimension is analysed by the following question: ‘Which distinctive or unique tourist attractions in Singapore are offered by the brochure?’. This analysis indicated that Singapore’s image is based on both the common and unique component. It is unique because the brochure stresses e.g. Orchard Road, gastronomy and culture which cannot be found elsewhere.

On the basis of the above analysis the image of Singapore can be defined as: a friendly and welcoming destination rich in diversity in terms of entertainment, shopping, architecture, scenery, adventures and gastronomy. Singapore is exciting and vibrant, and yet romantic and relaxing. Singapore is an ever-changing destination with unique tourist attractions and a unique culture, where tradition and modernity, East and West, meet and mingle harmoniously. It is a metropolis and a business-hub in a tropical garden.

The analysis of the language of tourism is two-fold. On the denotative level the analysis aims at identifying the elements relevant for a connotative analysis. On the connotative level the verbal and visual elements are analysed. The analysis indicated that the brochure employs the emotive, the conative and the poetic functions and a structure of opposites. These manifested themselves by means of rhetorical strategies such as adjectives, antonyms, metaphors, key words and pictures. On the basis of this analysis it can be concluded that the image of Singapore is communicated through the connotative and symbolic meanings generated by the rhetorical strategies.
Some interesting aspects were left out altogether in order to stay within the scope of the thesis. Future researchers may consider additional analyses of other image formation agents in order to identify the overall image of Singapore as a tourist destination.