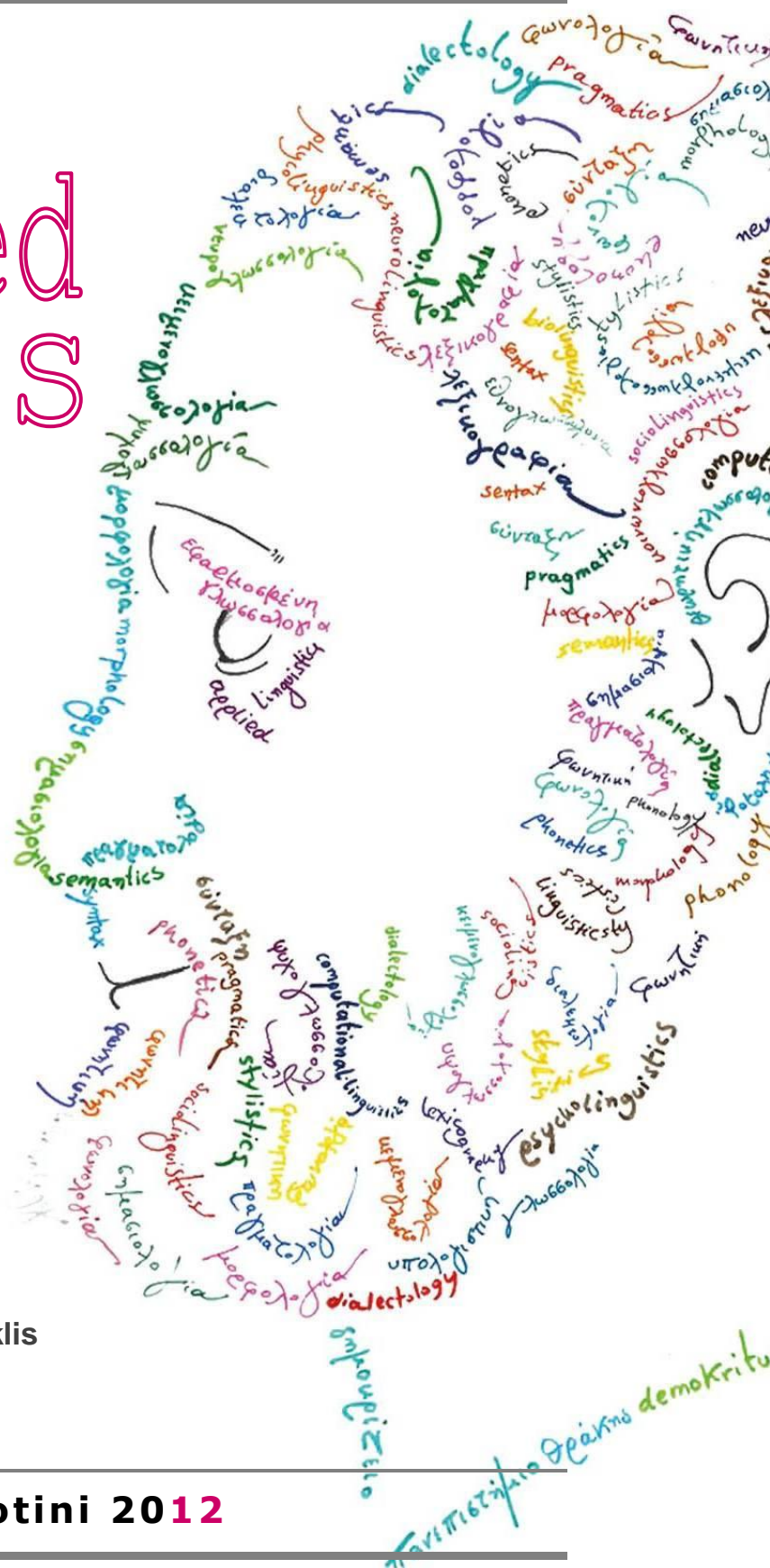


the **10<sup>th</sup>**  
**International  
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# ANALYSING THE GREEK NATIONAL TOURISM ORGANISATION NEWSLETTER AS A NEW INTERNET GENRE

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## ABSTRACT

*In the summer of 2010 the Greek National Tourism Organisation (GNTO) launched its first newsletter to promote the country as an attractive tourism destination. In this paper we examine the ways in which this promotional genre fulfils its communicative purposes. We analyse the structure of the newsletter, its form and functional value. Besides, the GNTO newsletter constitutes a new Internet genre. Therefore, text length, hypertextual linking, and text/image correlation are also taken into consideration. Finally, since the texts are written both in English and Greek we examine the way they are transferred from one language to another.*

**Keywords:** newsletter, promotional genre, cybergenre/internet genre, multimodality, interactivity

## 0. Introduction

In July 2010 the Greek National Tourism Organisation put out its first Internet newsletter in an attempt to rebuild Greece's damaged image and to implement the country's overall brand strategy. The newsletter evidently holds a privileged position in the GNTO's website, being both the official voice of an institution responsible for creating attractive images of Greece for the local and for the international tourist market, and also an open channel of communication with people who plan to visit or have visited the country (having previously visited GNTO's website). On the basis of this observation, we can offer a rough description of the newsletter as a digital (or Internet) genre. Compared to common/traditional newsletters the GNTO's newsletter has a unique feature: it combines –or rather intermingles– information and/or evaluation, persuasion, details of special tourist destinations and suggestions to help potential visitors to enjoy these places. It is a non-commercial (culturally oriented) advertorial (Erjavec 2004) that can be classified as a new member of the promotional genre colony (Bhatia 2004). The dominant conative function of an Internet genre like this is based on multimodality and hypertextuality, the two structural properties of digital documents, referring to the variety and organisation of information respectively. Functionality in the sense of interactivity, the website-user interface potential, is the third characteristic of the GNTO's newsletter as a genre, which takes advantage of all social media to broaden communication with the targeted audience. Finally, evolution, being perceived as gradual integration of new verbal and visual formats, it is proved to be a standard tendency of the GNTO's newsletter from the beginning until now.

The aim of this paper is to consider the novelty of the GNTO's newsletter as an Internet genre and its prospective impact on its readership. More specifically, we will examine:

- how the online travel newsletter could be analysed in terms of its socio-cultural and textual conditions (i.e. communicative/rhetorical purpose(s), generic class membership, schematic structure, prevailing text types);
- how the multimodal assembly of verbal and visual constituents leads to a cohesive (and coherent) discourse pattern;
- the textual and hypertextual profile of the particular genre, in other words the statistically dominant lexico-grammatical features (textuality) and the repertoire of semantic relations between texts and the corresponding hypertexts (hypertextuality);
- the way(s) in which the author(s) of the GNTO's newsletters address(es) the intended audience to stimulate a desire to visit Greece.

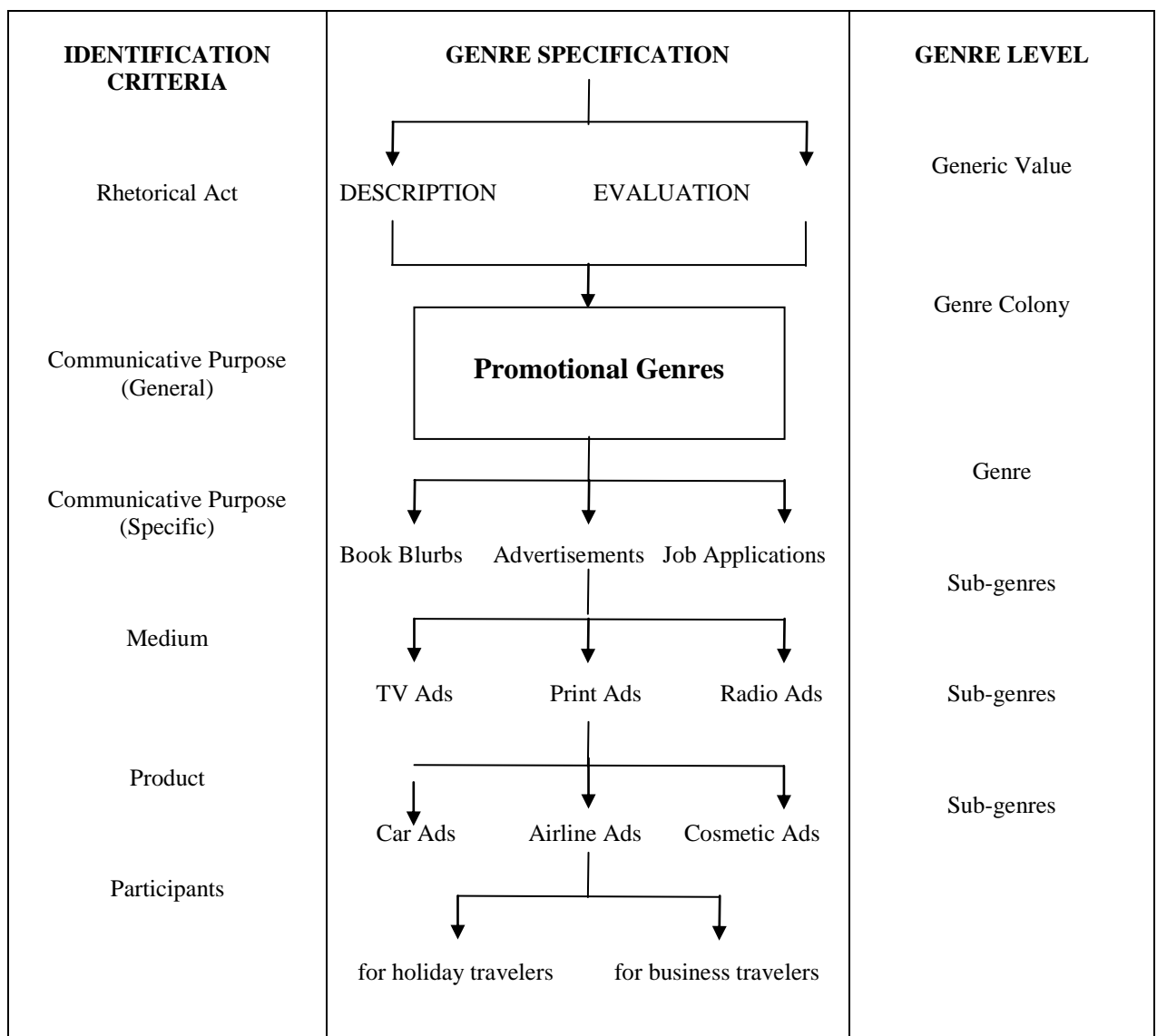
## 1. Theoretical considerations

Analysing Internet genres (or cybergenres) at various levels (content, form, function, and evolution) is a demanding task because a group of methodological tools –both linguistic and non-linguistic– need to be used. We will, therefore, focus on a set of theoretical and typological proposals that are necessary to identify the GNTO’s newsletter as a new (i.e. multimodal, hypertextual, interactive) Internet genre.

Internet travel newsletters share with several other (addressee-oriented) genres a common communicative purpose which is *promotion* (of either information or goods and services in a local or global market). They all make up a “genre colony”. Bhatia’s (2004: 59-64) classification of promotional genres is the most comprehensive survey/description of a great number of discourse activities performed in the commodity and cultural market. Bhatia, in his study (see Figure 1):

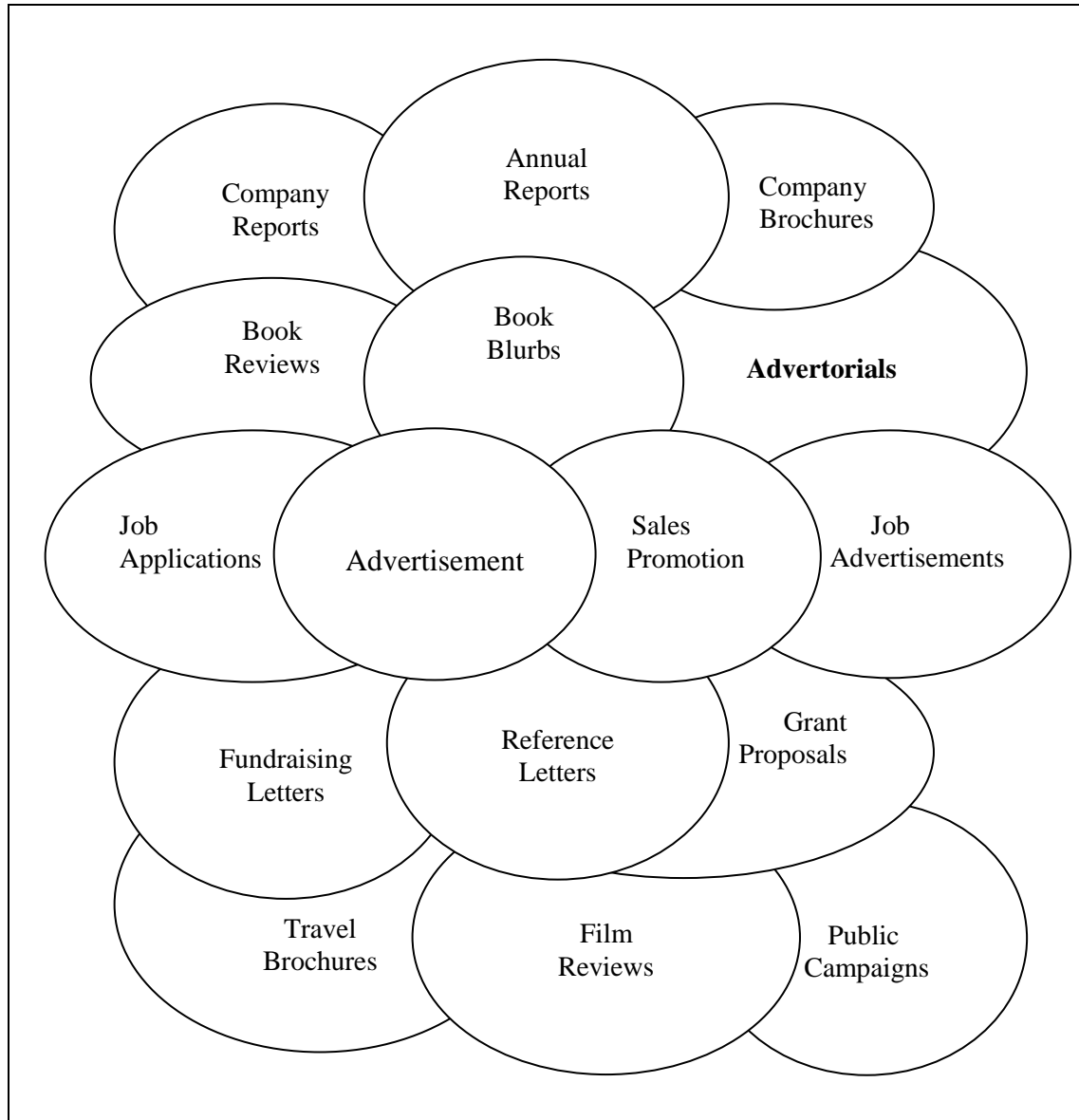
a. Sets forth a hierarchy of ethnographic criteria to identify a wide range of promotional genres and subgenres and constructs a tree-like diagram pointing to similarities and differences between promotional genres/subgenres which are labelled, in a descending order, as genre colony > genre > subgenre, etc.

b. States that two controlling text-types (or rhetorical acts), information and evaluation –he prefers to call them “generic values”– “are used in various combinations (...) to give shape to (...) promotional genres”. Indeed, these textual sequences abound in our material, thus confirming that the GNTO’s newsletter is a member of a promotional genre colony.



**Figure 1** Versatility in generic transcription  
Adapted from Bhatia’s *Worlds of Written Discourse* (2004: 59)

c. Depicts the members of the colony (e.g. advertisements, sales promotion letters, grand proposals, book blurbs, company reports, travel brochures, etc.) as overlapping domains arranged on different clines “in terms of the degree and nature of appropriation of promotional elements” (p. 62, see Figure 2). Thus, he makes a distinction between primary and peripheral members of the colony. Advertorials, like the GNTTO’s newsletter, “are mixed genres, partly promotional, partly information-giving or opinion-giving”.



**Figure 2** Colony of promotional genres  
Adapted from Bhatia’s *Worlds of Written Discourse* (2004: 62)

We also need a model to describe the GNTTO’s newsletter in relation to its “mode of discourse”, the semiotic materiality of this particular genre. Shepherd & Watters (1998) invented the term *cybergenre* to indicate Internet genres and identified two classes of subgenres: *extant* and *novel* (see Figure 3). The first class comprises those based on genres existing in other media, such as paper and video, that have shifted to a digital form. When an already existing genre relocates in a computer environment, it is faithfully *replicated* in the initial stage, because does not completely take advantage of the potential of the new medium. Content and form remain almost the same (as, for instance, in the electronic edition of a newspaper). At a subsequent stage in the evolution, *variant* genres are emerged that fully exploit the capabilities of the new medium. That is the reason why these genres are characterised by multimodality (Kress 2010) and interactivity. Electronic news is a typical example of

variant genre, designed to fit in with the new medium. The second class (*novel cybergenres*) includes those wholly dependent on the new medium. They may come from extant genres (*emergent cybergenres*) or may be entirely new genres (*spontaneous cybergenres*). Obviously, the GNTO's newsletter is a novel emergent cybergenre.

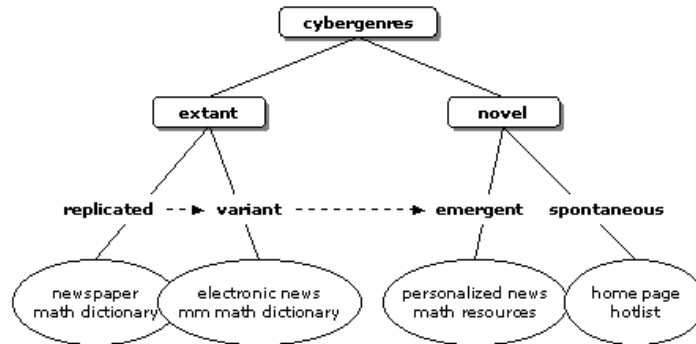


Figure 3 Cybergenres

Finally, concerning hypertextuality and interactivity, mainly in the sense of hypertextual connectivity and coherence, we draw on Jucker's theoretical framework (2002) of "hypertextlinguistics". Particularly useful for the study of Internet newsletters are:

- the distinction between *interactivity* (the multilinear network of hypertextual structures) and *interaction* (the actual "conversation" between the reader and the hypertext);
- a typology of cohesive elements connecting a root text with a destination text (semantically filled links, semantically empty links, pop-up windows), and
- a typology of hypertexts on the basis of various pragmatic categories or textual sequences.

## 2. Visitgreece web team ethnography and general info

The first issue of the GNTO newsletter appeared in July 2010 (English version only). As already mentioned earlier, the Greek National Tourism Organisation produced its first newsletter in an attempt to create a fresh positive destination image by exploiting the opportunities offered by the Internet.



Figure 4 The GNTO newsletter

The visitgreece web team (staff working at the GNTO) consists of copy editors who write and proof the articles, web designers who design the layout, and social media experts who are responsible for distribution (i.e. creating a sign-up list, monitoring the number of recipients of the newsletter, calculating the number of Greek or foreign readers, etc.)

According to the monthly schedule, the newsletter goes online the first Thursday of every month, with 3-4 topics in English and in Greek. The topics are selected according to:

- (a) the time of year (November: olive harvesting; January: skiing, etc.),
- (b) tourist activities, in order to promote Greece as a year-round destination,
- (c) important cultural events (“Dimitria” in Thessaloniki), and so on.

The form of the newsletter has been redesigned since the first issue was launched. In particular, from December 2010 until now the following major changes have taken place:

- in the layout (December 2010): more vivid colours are used in line with Greece’s national colours, the title and teaser length has been decreased as well as the framing margins;
- in the content (January 2011): social media are introduced as a topic is chosen based on the response to a question posted on facebook;
- a follower is rewarded for their tweet with the best tweet being included in the newsletter, which has now become more interactive. Similarly, an article is sometimes presented for facebook fans based on their feedback.

Furthermore, in January 2011 two sections were added: an editorial section so that the Organisation could address readers more directly and a “special feature” where texts written by licensed tourist guides are presented. Additionally, every month those who receive the newsletter see an intriguing title in their inbox that invites them to click & read. Since May 2011 the newsletter has also included video clips (instead of a 4th topic) linked to the general topic of the month, e.g. when the topic was about summer holidays the video clip entitled SEASIDEINGREECE was selected.

### 3. The parts of the newsletter

The GNTTO newsletter consists of the following parts:

- (1) The header YOUINGREECE, which includes pictorial items, such as the signature line & logo used to focus the DESIRE on a certain brand.<sup>1</sup>



Figure 5 The header

- (2) The subject. “Subject” is defined as the title of each newsletter received by the subscribers. It appears in their inbox and helps introduce them to the issue’s monthly topic (e.g. «Ιανουάριος 2011: Πάμε για σκι!», “June 2011: It’s a family affair!”, “May 2011: Summer? Greece of course. Where else?”, «Σεπτέμβριος 2011 «Γοητευτική Αθήνα», etc.). These titles are brief and telegraphic, due to frame/layout constraints (max 100 characters including logo and date). The rule of thumb that applies here is the use of key-words, and the extensive use of exclamation and question marks. As a mnemonic technique applied in order to lure the reader into downloading the issue and reading it through, English titles are also used, such as subject titles taken from lyrics of famous songs.
- (3) Titles. The titles precede the so-called “teasers”.<sup>2</sup> Their main characteristics are as follows:

- They present the text’s main theme (core info), or the topics of the newsletter in general.
- They entice the reader (the potential tourist) as attention-grabbing devices.
- They reinforce the message sent by the GNTTO according to the general marketing plan, i.e. to promote Greece as a year-round destination.
- Furthermore, we can observe some differences in the way titles are written triggered by the changes in the layout adopted in December 2011:
  - a. Titles became shorter. This change led to the increase in rhetorical figures, rhetorical questions, and playful language –all employed to create mystery and lure the reader into reading the newsletter articles and visiting the GNTTO website–, and there was a corresponding decrease in melodic punctuation (question marks, exclamation marks, quotation marks and dots). Thus, the reader’s attention is captured by the use of an enigmatic way of presenting the information, a typical characteristic of the language of advertising.

b. In June 2011 numbers were used in titles for the first time (i.e. Top 6 family destinations). Apparently, the idea was to give the reader more condensed focused information and to help potential tourists decide which place to visit in Greece and why.

Here are some examples of the newsletter titles in both languages:

(1a) The islands of Paxoi & Antipaxoi

(1b) Παξοί και Αντίπαξοι

(2a) Rock climbing on Kalymnos island

(2b) Αναρρίχηση στην Κάλυμνο

(3a) Top 6 family destinations: Just for you, kids!

(3b) Κορυφαίοι προορισμοί για οικογενειακές διακοπές

Other characteristics of the newsletter titles are:

a. The preference of elliptical sentences and noun phrases (especially in Greek):

(4a) The Armata re-enactment lights up the sky!

(4b) Εκρηκτική Αρμάτα!

(*Literal Translation: Explosive Armata!*)

(5a) “I will” you said. To be continued on Santorini...

(5b) Γάμος με θέα...την καλντέρα!

(*Literal Translation: Wedding with a view...of a caldera*)

(6a) Stand still...A butterfly might touch you.

(6b) Καλοκαιρινές διακοπές και πεταλούδες. Τέλεια;

(*Literal Translation: Summer holidays with butterflies. Perfect?*)

(7a) The IMF is being celebrated at the carnival of Xanthi.

(7b) Ξανθιώτικο Καρναβάλι: ΔΝΤ και η μεγαλύτερη μάσκα στον κόσμο.

(*Literal Translation: The Xanthi Festival. The IMF and the biggest mask in the world*)

b. The use of questions (sometimes transferred as answers in Greek):

(8a) Do skiers find Vassilitsa the most beautiful ski resort in Greece?

(8b) Για κάποιους σκιέρ η Βασιλίτσα είναι το ομορφότερο χιονοδρομικό στην Ελλάδα.

(*Literal Translation: According to some skiers Vassilitsa is the most beautiful ski resort in Greece.*)

(9a) Hmm...Still in Crete. Let's try something different.

(9b) Είστε έτοιμοι για τη διαδρομή που σας προτείνουμε;

(*Literal Translation: Are you ready for the route we recommend?*)

(10a) Intense ski activity on Mt. Helmos

(10b) Ατελείωτες χιονοδρομικές πίστες, μυθολογία, ιστορία, μυστήριο. Καλάβρυτα;

(*Literal Translation: Endless ski runs, mythology, history, mystery. Kalavrita?*)

c. The use of rhetorical questions. In the following examples this use is limited to each language, meaning that if a rhetorical question is used in Greek it is not transferred to English, and vice versa.

(11a) Colours and Aromas of Spring in the Garden of Music

(11b) Πάσχα στην Κέρκυρα. Τι άλλο να πει κανείς;

(*Literal Translation: Easter on Corfu. What else can you say?*)

(12a) Stand still...A butterfly might touch you.

(12b) Καλοκαιρινές διακοπές και πεταλούδες. Τέλεια;

(*Literal translation: Summer holidays with butterflies. Perfect?*)



- d. Extended use is made of figures of speech (metaphor, personification, etc.). These rhetorical devices are not always translated/transferred into the other language (Greek or English, respectively):<sup>3</sup>
- (13a) A mastic-scented island with a fascinating history  
(13b) Ένα γλυκά «αρωματισμένο» νησί με πλούσια ιστορία
- (14a) On Easter Sunday a gastronomic marathon takes place.  
(14b) Μύρισε Πάσχα...ελληνικό!  
(*Literal Translation: Smell the Easter – the Greek one!*)
- (15a) Love, Made in Greece  
(15b) Όταν ο κινηματογράφος ερωτεύεται την Ελλάδα.  
(*Literal Translation: When the cinema falls in love with Greece*)
- (16a) Crete gazes at the Libyan Sea. Do the same!  
(16b) Ένα βραχώδες έργο της φύσης αγγίζει τη θάλασσα.  
(*Literal Translation: A rocky work of nature that touches the sea*)
- e. Playful language (mostly appearing in English):
- (17a) Cross these bridges when you come to Epirus.  
(17b) Αναζητήστε τα πέτρινα γεφύρια της Ηπείρου.  
(*Literal Translation: Look out for the stone bridges in Epirus.*)
- f. The use of melodic punctuation: (Usually the same when a pair of titles share the same meaning and they are translated from one language to another, but different when a totally different title is initially written in English or Greek):
- (18a) Revitalise your senses!  
(18b) Αναζωογόνησε νου και σώμα!  
(*Literal Translation: Rejuvenate your mind and body*)
- (19a) A spiritual celebration...  
(19b) Δεκαπενταύγουστος: Το Πάσχα του καλοκαιριού  
(*Literal Translation: August 15th: Easter in summer!)*
- (20a) Loving nature while bathing in sunlight!  
(20b) Στη Φύση της Ελλάδας με αγάπη...  
(*Literal Translation: To Greece's nature with love...*)

(4) Editorials. They were first introduced in January 2011 to add a more personal tone to the newsletter. They represent the collective voice of the web team working at the GNTO, and with a signature at the end of the editorial text the sender of the message displays their own recognisable identity.

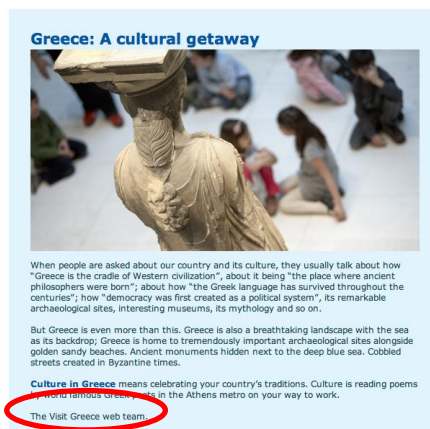


Figure 6 The typical form of an editorial

Editorials are usually in the form of a small text (app. two paragraphs in length). Their main lexicogrammatical features are:

- exclusive first-person plural, e.g. *we think/πιστεύουμε*
- second person imperatives (to guide potential tourists; Maci 2007), e.g. *Μην ξεχάσετε/Don't forget, etc.*, because editorials are written by copywriters who represent a national organisation and offer readers compelling reasons to visit Greece.
- Finally, the message communicated is often linked with the general social and political climate in Greece, often using allusion –especially in the editorials written in Greek addressing the Greek readership:

(21a) [...]Λοιπόν, πιστεύουμε ότι ήρθε η ώρα να πάρουμε όλοι μια πρώτη γεύση από το θρυλικό ελληνικό καλοκαίρι, αυτό που ζούμε ως Έλληνες και αγαπάμε. Αυτό που, τελικά, μετά από έναν βαρύ χειμώνα θα χρωματίσει τη ζωή μας με: γλυκιά ξενοιασιά, άπλετο φως, παιχνίδια στη θάλασσα, σημάδια από τον ήλιο, περιπέτεια και ανεκτίμητες παιδικές (και όχι μόνο) αναμνήσεις [...]. (May 2011 issue)

(21b) So, we think it's about time for you to get your first taste of the legendary Greek summer. The summer we here in Greece know and love. (In Greek the phrase “The summer which after a *hard winter* will paint our life with [...]”. (May 2011 issue)

However, depending on the topics (when they are more romantic, or when major celebration such as Easter is being presented), the typical editorial form is replaced by: (a) a poem (Figure 7a; April 2011 issue), or (b) an unconventional type of writing (Figure 7b; March 2011 issue), such as melodic punctuation, capital letters, lack of punctuation, full stops that break up phrases and isolate words. In this way “[...] writing is a form of image-making too”: Goddard 1998).



Figures 7a & 7b Other forms of editorial

(5) Leads. Leads are based on a twofold structure with which readers ascertain facts from the text and are then encouraged to try things out themselves. Accordingly, leads attempt to persuade or inspire readers to read the main article (hypertext), and provoke a reader's curiosity to continue reading the visitgreece website, creating another viewing opportunity. They also support the title (headline) and save readers' time, giving them the most important information in a clear, concise and interesting manner. In addition, leads establish the voice and direction of an article and the point of the story.

In the visitgreece newsletter they are constricted by the layout/frame (max 450 characters), and they form part of a module that consists of: a title, a photo (image), a text, and colour (the blue frame around them) (multimodality).<sup>4</sup> The messages conveyed through leads are addressee-oriented, since the active voice, the first and second-person plural pronouns and the imperative and subjunctive mood are mostly employed. Thus, a conversational style is adopted (conversationalisation) that helps messages become more intermediated, asynchronous and interactive.

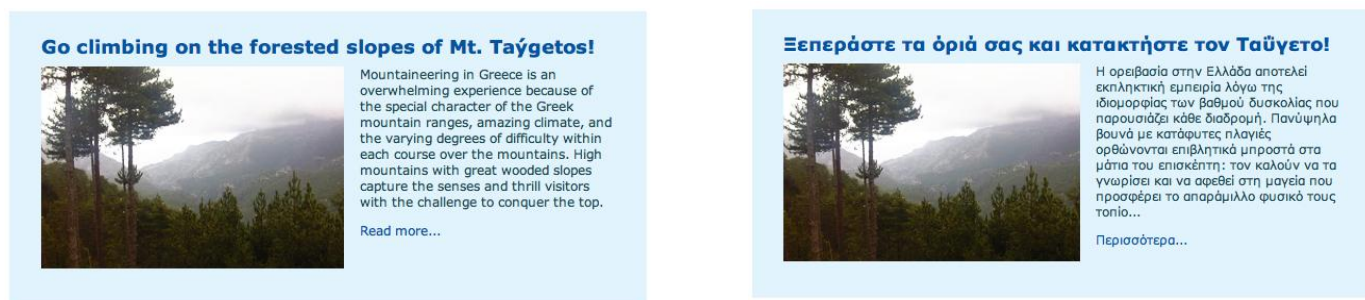


Figure 8 Leads

In this type of text the following rhetorical tropes and lexico-grammatical features are also used:

- Generics (*οι άνθρωποι, Ολόκληρος ο κόσμος απολαμβάνει τα δώρα της Αρχαίας Ελληνικής Αρχιτεκτονικής*)
- Common evaluative adjectives (*marvellous, glorious, μοναδική, μαγευτική* etc.)
- Lexical collocations (*μαγευτικές παραλίες, αρχέγονη φυσικότητα, ιδανικό σκηνικό, αυθεντική επαφή, rare natural wealth, unique wildlife habitats, etc.*)
- Mental state attribution (*the whole world enjoys the gifts of Ancient Greek Architecture, etc.*)
- Hyperbole (*enormous variety..., Η ιππασία συνδυάζει μοναδικά τη δυνατή περιπέτεια, Horse backriding offers a unique adventure, etc.*), to enhance the persuasive power of the message (Ip 2008)
- Personification (*...βουνά...τον καλούν να..., the mountains invite the visitor to...*)
- Rhetorics of Writing: words written with capital first letters (*the Greek Ideal of Beauty, το ιδεώδες του αρχαίου ελληνικού Κάλλους, etc.*)

- (6) The “special feature” section. Since January 2011, licensed tourist guides have written a text every month in English and Greek which is added to the monthly newsletter issues. These texts form part of the visitgreece website content and are actually hypertexts connected with the newsletter. In this way, the “special feature” section is a small text used as an introduction to the topics presented by the tourist guides. Its main characteristics are:

- present tense (the tour is being conducted as we speak);
- future tense (e.g. *together we will discover, they will give all the necessary information, etc.*)
- suggestions: mostly for social advertising rather than commercial (*Let's follow them...*)<sup>5</sup>
- inclusive “we” and “you”;
- synonymous phrases, expressing in different ways the tours that the tourist guides are taking us on: *“they tell their own story...”*; *“they will give all the necessary information...”*; *«οι ξεναγοί μάς οδηγούν», «καθοδηγούν την περιπλάνησή μας», «μας υποδέχονται»* etc.



Figure 9 The “special feature” section

- (7) The video section. In May 2011 the video section was first introduced. As seen from the figure below, the text is taken from the ID-project YOUNGGREECE, where the goal of this campaign is presented. From June onwards the same text has been used in both languages, thus promoting the campaign YOUNGGREECE as a tourism marketing initiative implemented by the GNT0.

#### Culture in Greece



YOUINGREECE is about real people from different backgrounds, nationalities and lifestyles, who choose to visit Greece travelling from all over the world. People, just like you, who pass on the message that Greece is a country whose authenticity, natural beauty, and warm hospitality are uniquely combined attributes. Let's see what CULTUREINGREECE means to you!  
**Play the video...**

#### Culture in Greece



Τι είναι το YOUINGREECE: Αληθινοί άνθρωποι από όλο τον κόσμο, που αναζητούν πρωτόγνωρες εμπειρίες αλλά και αληθινές ανθρώπινες αξίες προβάλλουν τη μοναδικότητα της Ελλάδας, αναδεικνύουν τις ανεξερεύνητες ακόμα ομορφιές της και διαδίδουν αυτό το μήνυμα σε όλο τον κόσμο. Επισκέπτες όλων των ηλικιών μιλούν για τον πολιτισμό στη χώρα μας. Θέλετε να μάθετε τι λένε;  
**Δείτε το βίντεο...**

Figure 10 The video section

- (8) The social media section. The newsletter has become more interactive and followers are rewarded for their tweets, with the best tweet being included in the newsletter.

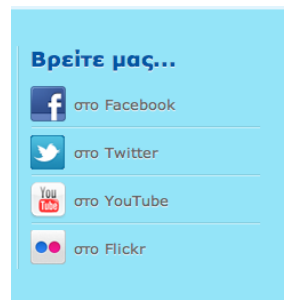
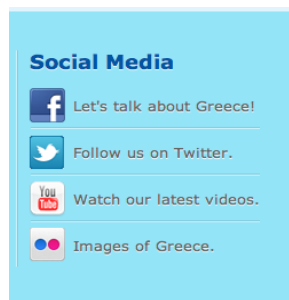


Figure 11 The social media section

- (9) The footer. Formed by standing details which help transform DESIRE into ACTION (cf. Ungerer 2004).

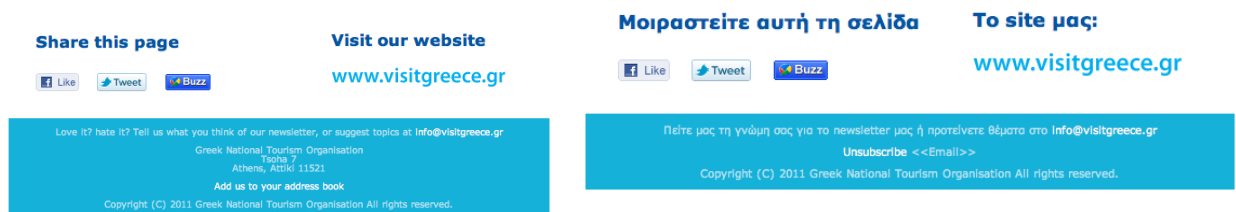


Figure 12 The footer

## 4. A few words about hyperlinks

Hyperlinks are clear “call to action” messages (*Δείτε το βίντεο, Πήγαινε με εκεί, Read more, Take your pick*, etc.). They are short phrases written under each lead, or any other type of text composed for other newsletter sections (“special feature”, video etc.). Newsletter hyperlinks take the readers on a tour inside the website where they find a multimodal hypertext consisting of text and image, or text, image and video. Inside these hypertexts more links lead the reader to a path made by the copywriter via key information (again use of key words), i.e. general info about a place or a site.<sup>6</sup>

## 5. Some comments on translation

As stated by Cappelli (2008) “The translated text (TT) must have a function equivalent to that of the source text (ST) and this requires a “cultural filter”, which is a sort of “adaptation” of the translated text to make up for socio-cultural, stylistic and rhetorical differences between the ST and the TT”. Regarding the GNTO English and Greek newsletter issues, Greek is not always the source language,

since some of the texts are written in parallel in English and Greek (by different copy-writers). Nonetheless, a considerable number of Greek texts are translated into English. Either way, the texts (and the translated versions) fulfil the same function, that is, to promote Greece and persuade readers to visit the country. The “adaptation” process Capelli (op.cit.) mentions can be seen in the attention paid to each language’s basic principles, e.g. lighter constructions in English as well as the stylistic and rhetorical differences found in the use of punctuation and poetic language (cf. section 3). Furthermore:

- “localisation” is a process adopted in English language texts since great care is taken to reflect the target language’s linguistic and cultural preferences;
- Key words, keying and cliché phrases are used in both languages (special attention is paid to the use of English collocations);
- emphatic language (language euphoria: Dann 1996) is common.

In general, the strategies of tourism and promotional discourse are followed in both languages.

## 6. General conclusions

The Greek National Tourism Organisation as a social actor and a governmental entity has been using the reconstruction of the [visitgreece.gr](http://visitgreece.gr) portal and the newsletter in particular to convey values that enhance a certain political message, that is, the attempt to restore Greece’s damaged image, and to promote the country as an attractive tourism destination. Drawing upon pre-existing conventional discourse types in order to create a positive image for Greece the organisation has made use of:

- (a) new technologies: the Internet, smartphones –the so-called “computer-mediated environment”;
- (b) new media: social media: facebook, twitter, Flickr;
- (c) specific discourse strategies within a specific socio-cultural situation, and communicative situation in order to influence readers all round the world and persuade them to become visitors to Greece.

The [visitgreece](http://visitgreece.gr) newsletter comprises all the attributes that are characteristic of a promotional travel genre distributed via the Internet forming eventually a novel hybrid cybergenre, because:

- (1) It is a multimodal semiotic entity:
  - it uses a wide range of multimodal resources (text, video, image) aimed at “encouraging” people from all over the world to visit Greece;
  - its layout is determined by the medium: it is vertically organised to be easily read on the Internet.
- (2) Unlike other genres of tourism discourse (e.g. brochures, guidebooks, etc.):
  - it demonstrates a certain degree of interactivity and intimacy since the addressee signs up to receive it;
  - the mode of address (use of the pronoun systems) which is frequently present in the newsletter texts, minimises the social distance, showing familiarity and equality;
  - present tense verbs foster a sense of involvement.
- (3) In the [visitgreece](http://visitgreece.gr) newsletter texts are written according to the main principles of Promotional/Advertising/Tourism Discourse as they:
  - (a) meet the classic requirements of the AIDA principle: capture Attention, create Interest, foster Desire and inspire Action;
  - (b) contain evaluative language (repetition of positive adjectives);
  - (c) make use of hyperbolic language and images;
  - (d) employ special words and formulae/specific vocabulary;
  - (e) utilise key-words (authentic, discover, adventure, dream, destination, etc.);
  - (f) imperatives and directives are frequently found;
  - (g) prototypical advertising discourse is found: extensive use of NPs.
- (4) The GNTTO newsletter is a novel emergent cybergenre, because:
  - (a) it constitutes a conventionalised web-textual form;
  - (b) it is wholly dependent on the new medium, i.e. the Internet;
  - (c) it incorporates discursive elements of promotion, drawing upon news report discourse, and
  - (d) it offers favourable information encoded into promotional messages according to underlying principles of credibility (news writing) & desire (ads).



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<sup>1</sup> The initiative is described as follows: "YOUINGREECE is about real people from different backgrounds, nationalities and lifestyles, who choose to visit Greece travelling from all over the world. People, just like you, who pass on the message that Greece is a country whose authenticity, natural beauty, and warm hospitality are uniquely combined attributes".

<sup>2</sup> These are the small texts that accompany the photos, which are also defined as "leads" (ibid section 3, paragraph 5).

<sup>3</sup> With reference to translation we should pay attention to whether the rhetorical devices are transferred, e.g. the use of metaphor, and not whether the title is translated as such.

<sup>4</sup> Click rates show to what extent leads attract readers and measure the effectiveness of leads. The lead paragraph summarises the central action by answering the questions "who", "when", "where", "what", and sometimes "why" (Erjavec: 563).

<sup>5</sup> Social advertising: It is about applying marketing and advertising principles to promote health and social issues and bringing about positive behavior change.

<sup>6</sup> Newsletter and hypertexts: the structure is similar to that of a journey. From the general presentation we move to a specific place, to the heart of the information.