A JOURNEY TO PORTUGAL
The official tourist promotion of *Turismo de Portugal*

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1. Introduction

This paper analyses the Portuguese official website for tourist promotion: www.visitportugal.com. This website suggests itineraries for a visit to the country and was created by *Turismo de Portugal*, the official national tourist organization, in order to provide visitors with information about Portugal and its major attractions.

Analyses will be carried out from two different, though integrated perspectives. First, the content and structure of the website will be discussed, in order to identify the image of the country that the official tourist promotion board aimed to convey. Next, an analysis of the web page and the web portal as text types of tourism discourse will be carried out. Indeed, the Web is gaining ever greater relevance as a means of tourism promotion, alongside the traditional catalogues and leaflets that are distributed at tourist offices throughout the world.

2. National identity and tourism promotion in Portugal

Turismo de Portugal is the official national board for the promotion, development and support of tourism in Portugal. It supervises the promotion of Portugal as a tourist destination, both nationally and internationally, and works along with seven regional agencies of tourism promotion in order to implement a national plan of foreign promotion. In 2008, notwithstanding the financial troubles which affected all Euro countries, *Turismo de Portugal* obtained the World Travel Awards as Europe's Leading Tourist Board),[1] beating France, Germany, Greece, Spain, Italy, Turkey, and the United Kingdom. In the same year, the Portuguese official web portal (www.visitportugal.com) was also created and proved to be an important means of tourism promotion and visibility in the Web. The portal promotes seven areas: Porto e Norte; Centro de Portugal; Lisboa; Alentejo; Algarve; Madeira (the Madeira islands) and Açores(the Azore islands), described in dedicated websites separately managed by the seven regional boards. These tourist destinations are also advertised in the leaflets and catalogues distributed by the tourist offices in Portugal. The last few years have also been characterised by an increasing promotion of the central region of Portugal, and more specifically of the Beiras area, a tourist destination that is not yet well-known internationally.

It needs to be noticed that the Azores and the Madeira Islands have only recently become important tourist destinations in the Portuguese tourism market, also thanks to their beautiful coastal and inland landscapes. This represents a major change from the years of the *Estado Novo*, when Portuguese tourism promotion did not even mention these islands when describing the artistic and natural heritage of Portugal. Indeed, at that time, tourism promotion used to

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[1] http://www.worldtravelawards.com (4.2010).

portray Portugal as a geographically monolithic continental country (Pires 2003, p. 54).

The following sections provide a brief summary of the development of Portuguese tourist promotion, in order to describe the major changes occurred over the years.

3. Past and present: tourism and propaganda

In 1933, Prime Minister Antonio Salazar established the *Secretariado de Propaganda Nacional* (SPN) under the chairmanship of journalist António Ferro, who was soon to become a leading ideologist of the regime. This board was renamed *Secretariado Nacional de Informação* (SNI) in 1945. Tourism was used as a primary means of political communication and propaganda: the *Estado Novo* wanted a tourist image of Portugal based on cultural and geographical unity and continuity and which would support the image of a rich and developed country. A major channel in the distribution of this official tourist image was the Portuguese journal "*Panorama*" (1941-1974), dedicated to plastic arts. Several SNI placards were published in this journal, all promoting mainland tourist sites, such as Minho, Trás-os-Montes, Alentejo, Algarve, Estremadura and Lisbon. Furthermore, some issues of the journal included explicit references to the Portuguese mainland as the ideal tourist destination, such as the following:

> Na verdade, de norte a sul, da fronteira ao Atlântico, **o nosso território continental** oferece ao viajante uma variedade tão grande de panoramas encantadores, de motivos plásticos e de costumes curiosos. (*Panorama* 1942, n. 2, p. 45)[2]

and the following:

> Pequenina **tira de terra**, aperta da entre dois azuis incomparáveis, o religioso do céu e o tentador do mar. (*Panorama* 1944, n. 20: 52)[3]

Some examples of the posters published in the magazine "*Panorama*" and created for the SNI during the fifties are reported in Figure 1.

These reproductions clearly illustrate a folkloric promotion of Portugal represented through its most characteristic traditional symbols: the bull fight (*corrida*); the Barcelos rooster (today's most famous souvenir); traditional costumes; popular feasts (the Pilgramage to *Nossa Senhora d'Agonia* – 'Our Lady of Agony' – Viana do Castelo, one of the most important religious events); the flag; and the sun. These symbols, present in almost all of the posters, power the stereotype of a country which is blessed by good weather and are used as metaphors of well being and prosperity. The cities advertised are continental destinations of the Ribatejo region (Santarém), Minho (Viana do Castelo), and the coast (Nazaré, Estoril). These posters promote a rural and coastal Portugal which bases its economy on the rearing of livestock and on activities connected to the sea (the woman from Nazaré wears a black traditional costume and carries a basket of fish on her head).

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[2] '[...], from North to South, from the board [with Spain] to the Atlantic, our mainland offers the traveller an incredible variety of enchanting views, plastic motifs and interesting customs' [personal translation].
[3] 'A small stretch of land, in between two incomparable shades of blue, the religious one of the sky, and the tempting one of the sea' [personal translation].

Figure 1
Posters published in the magazine "Panorama" and created for the SNI

With the Expo98 event, the Lisbon Treaty and the 2004 European Football championship, Portugal began to attract the attention of the media. This contributed to the development of tourism promotion through modern and powerful means of communication, such as the Internet. The creation and constant updating of the official web portal and its satellite regional websites marked the beginning of a new promotional era which is now moving towards the use of social networks. Indeed, many Portuguese towns have updated their marketing strategies, taking advantage of social networks, in particular Twitter and Facebook.

The Expo98 event (22 May-30 September 1998) revolved around "The Oceans" as its main theme and saw the participation of 146 nations. Pavilions and infrastructures were built for the occasion on the Eastern part of the city, the *Parque das Nações* (Park of the Nations) area, located in the vicinity of the Tagus estuary. This area has quickly become an important tourist attraction in Lisbon, both for its geographical position and attractions: *Parque das Nações*, now hosting the famous *Oceanário* (Aquarium); the important *Vasco da Gama* shopping centre; and an international complex with hotels, offices and residential buildings. There is also a harbour with over 600 moorings which is among other things a privileged location for bird-watching lovers.

4. The Web portal as a tourist genre

The *Turismo de Portugal* board has many channels of tourist promotion: an official web portal; brochures; leaflets distributed by tourist agencies; and promotional videos. All of the materials are multilingual and have the same tourist target: they offer the same types of holiday, advertise the same tourist

destinations, and use very similar imagery and contents.

The current paper will focus exclusively on the web portal of *Turismo de Portugal*. This is an institutional portal created with the aim of promoting tourist destinations and landmarks and providing useful information for planning holidays in Portugal. Many pages in the portal include last minute news on events and shows, as well as links to websites of local tourist facilities, governmental agencies, museums, travel agencies, and the like.

Such a portal represents "the expression of the on-line institutional communication of a single board, and its major aim is promoting a given region".[4] Furthermore, the tourist portal has been classified as a "vertical or second level portal" [5] specializing in the tourism field. Consequently, its navigation structure aims to encourage its users to explore and discover.

As Calvi (2009) says:

> El estilo de estos documentos es muy cercano al de los folletos, de los que representan una evolución, pero con una mayor implicación del interlocutor, mediante estrategias de todo tipo: formas exhortativas, abundancia de verbos en la segunda persona, posesivos, elementos gráficos, fotos, etc. A todo se cabe añadir, por supuesto, la organización hipertextual propia del medio, que permite crear recorridos de fruición personalizados.[6]

Thus, we could define the Web portal as a 'hybrid genre' which draws together the discursive strategies and structures of the other tourist text types. These strategies and structures are adapted to navigation needs and enriched with interactive resources that are not available in printed paper.

5. The Web portal *Turismo de Portugal*

Let us now enter the official website of the *Turismo de Portugal* board (www.visitportugal.com) and start a virtual tour of the country. The website is multilingual and visitors can virtually journey around Portugal in 9 foreign languages, plus the national one. Our analysis will consider some of the most culturally and linguistically relevant features of the website.

"*Quando a onda se espalha e a espuma chia, parece qua há mil vozes mínimas a falar*"[7] (Pessoa 1997): these words by poet Fernando Pessoa well describe the emotions that any visitors who enter the website may feel. Furthermore, the sound of sea waves is used as a background sound which will accompany visitors throughout their virtual tour. The mental associations are straightforward: the waters of Portugal; the age of discoveries – the *Descobrimentos*; and Portugal's projection over the Atlantic which has historically characterised the country as home of great sailors and still represents

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[4] http://www.urp.it (4.2010).
[5] http://www.cs.unibo.it (4.2010).
[6]'The style of these types of documents is very close to that of brochures, of which they represent an evolution characterised by greater involvement of the interlocutor, achieved by means of different type of strategies, including exhortative phrases and the frequent use of second person verbs, possessives, graphic elements, photos, etc. To all this we should clearly add the hypertext structure – typical of the medium – which favours the creation of customised paths of access to the information.'[personal translation].
[7] 'When the wave crashes and the foam hisses, it seems like a thousand tiny voices are speaking' translation from Zenith R. (ed. and transl.) (2001), *The Selected Prose of Fernando Pessoa*. New York, Paperback, p. 26.

part of Portugal's image in the tourist's mind.

Let us now consider a visual feature with a highly promotional value. The home page as well as every page of the "Experiences" and "Destinations" sections are dominated by a photograph with an attached slogan. The slogan, which can be considered as "the textual feature of the visual approach" (Boyer and Viallon 2000, p. 21), is a short phrase aimed at catching the reader's attention and conveying a precise message. This slogan differs from the ones on public transport, buildings, or brochures only insofar as it is animated: phrases appear gradually on the picture and are left aligned. The users' attention is, therefore, focused on the top left and 'above the fold' area, or rather, on the upper area. As shown by research on eye tracking and on "F pattern" (Nielsen 2006), regarding the visualization of the webpage, users tend to focus their attention on the beginning of the first line, in the section of the page where the main content is found. The layout of the web page object of our analysis thus supports the usability of the website (Figure 2): users will focus primarily on the promotional message – the slogan – only to move immediately to the horizontal menu below the image and the ten navigation languages available. The attention will then follow the above mentioned "F pattern", and the eye will move on the left of the page where a search bar and icons of the main social networks are located; at the centre of the page there are important links that direct users to practical information (where to eat, sleep, cultural events, FAQs, etc.) and on the left of the map of Portugal, the region of interest can be chosen with a click (as an alternative to the "Destinations" section).
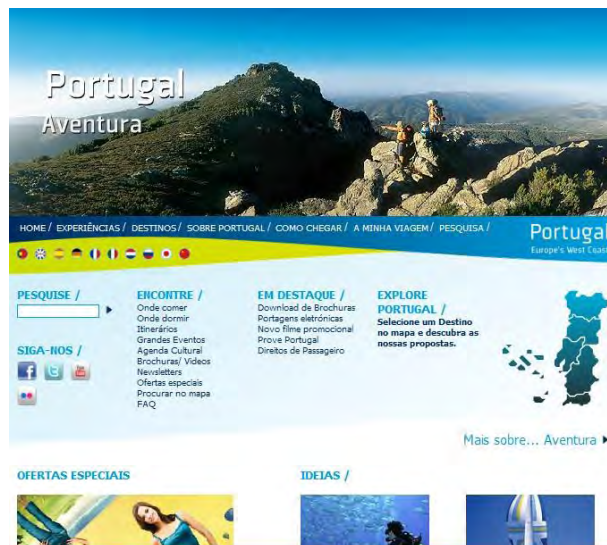

Figure 2
The home page, 'above the fold'

The information at the bottom of the web page, or 'below the fold', will be probably viewed only by some of the users (Figure 3).

Figure 3
The home page, 'below the fold'

Here, there are links and images that direct you to events in the foreground and other sections of the site (also accessible from the menu). On the fold of the screen there are three images cut in half with links that direct users to other sections of the site. In order to increase the usability of the site it would be advisable not to cut the information 'above the fold', moving in the foreground the events in this part (which otherwise might not be displayed).

5.1. Slogans across languages: analysis of some Italian translations

This section will analyse some slogans of the "Experiences" section, in their Portuguese and the Italian versions. The images they are associated to will also be considered, in order to compare the different promotional strategies at play.

5.1.1 Adventure

Let us start from the Adventure section (Figure 4; Table 1).

Figure 4
The Adventure image

PT *Aventura*	**IT** *Avventura* (Adventure)
A cada dia um mar de emoções	*Ogni giorno, emozioni sempre nuove*
(Every day a sea of emotions)	(Every day, always new emotions)

Table 1
The Adventure slogans, with literal translations into English

The slogan in Portuguese immediately attracts the reader's attention, as the metaphor *um mar de emoções* effectively matches the image of windsurfing, a sea-sport that attracts many tourists to Portugal. Conversely, the Italian version remains neutral and does not take advantage of the word-image combination.

5.1.2. Energy

In the Energy section the images are the same in the Italian and Portuguese versions, but they are matched with a different slogan (Figure 5; Table 2).

Figure 5
The Energy image

PT *Energia*	**IT** *Energia* (Energy)
Onde o sol se deita e nasce em festa	*Notti e giorni di divertimento senza sosta*
(Where the sun goes down and rises in a holiday mood)	(Nights and days of nonstop amusement)

Table 2
The Energy slogans, with literal translations into English

The contents are similar, and there are two words that belong to the same semantic field (*festa/divertimento*) and convey the same message. In this case, the tourist advertisement focuses mainly on the leisure activities that can be enjoyed by night or by day. The image of the Energy section is similar to that of the Adventure section and thus seems to be repetitive. This imagery describes only partially the sport activities that can be enjoyed in Portugal, focusing on a single type of sport activity that can be practiced only during the day.

5.1.3 Romance

Let us now move on to the Romance section (Figure 6; Table 3).
Quite interesting is the choice of the Portuguese term *romance*. False friend of the English 'romance', this term means 'novel', 'fiction', 'fancy', 'tale', 'story' and is here used to describe a romantic type of holiday, particularly suitable for couples. The verb *inspire-se* clarifies the metaphor: the travelling couple may write their own romance, inspired by passion.

Figure 6
The Romance image

PT *Romance*	**IT** *Pause romantiche* (Romantic breaks)
Inspire-se de paixão	*Lasciatevi andare alla passione*
(Be inspired by passion)	(Loose yourselves into passion)

Table 3
The Romance slogans, with literal translations into English

In Italian, the use of the word *pause* in *pause romantiche* shifts the focus to the holiday itself, but keeps the invitation to surrender to passion. The chosen image is a breath taking sunset, which matches the message perfectly.

5.1.4 Short-breaks

Short breaks are a type of tourist offer that primarily target workers who have few days available for a trip, and, for this reason, they prefer weekends and bank holidays. The tourist slogan should, therefore focus on the intensity of the holiday in order to convince the prospective customers to opt for it. In the image reported above, against a view of the city of Porto both versions make use of similar concepts (Figure 7; Table 4).

Figure 7
The Short-breaks image

PT Mini-férias	**IT** Vacanze brevi (Short breaks)
Dias que valem por meses	*Vivi al massimo le tue giornate*
(Days that last for months)	(Live your days at your best)

Table 4
The Short-breaks slogans, with literal translations into English

The Portuguese version refers to the lasting effect offered by a short break. It seems to be much more convincing than the Italian version which only invites tourists to live their holiday at their best and does not focus on the lasting effect

which is sought for by a worker.

5.2 The messages of tourist promotion: destinations and proposals

In the Italian version of the website, some of the destination names are left in Portuguese (e.g. Porto e Norte, and Lisboa), while for Madeira the English term 'Madeira Islands' is used. As mentioned above, the proposed destinations correspond to the seven Regional Agencies for Tourism Promotion and each of them has its own website.[8] By clicking on *Per saperne di più* ('For further info'), web visitors are directed to the destination web page which is constituted of a small picture and a long description. At the end of the description, both the link to the regional agency and the address of the tourist office are available.

Figure 8
Web page of the Azores holiday destination

At the bottom of the same page, 'below the fold', there is a section labeled "*Idee*" ('Ideas') where several links direct to trip ideas in the area being described.

More than 150 trip ideas can be found, ranging from cultural trips to excursions, from golfing to *fado* holidays. They are all reported in alphabetical order for an easier selection. This list includes the trips chosen by Portuguese VIPs, such as Cristiano Ronaldo, José Mourinho, and Mariza's, the latter being a young and successful Portuguese *fado* singer. This is an original advertising strategy, but has the limitation of being appreciable almost only by a Portuguese audience: with the exception of football players and coaches most of the VIPs mentioned are little known in the rest of the world.

The official website and the brochures of *Turismo de Portugal* show many similarities: they adopt the same style and advertising messages and propose the same destinations and activities. The Internet allows bi-univocal interaction between institution and audience, and the wide array of information provided needs therefore to be organized functionally and clearly. The website of *Turismo de Portugal* is user-friendly and allows visitors to save their navigation paths and personalize their profiles. As mentioned above, the website advertises a number of different locations and suggests a wide range of hotels, restaurants and facilities that can be accessed by clicking on the links provided, grouped together by topics.

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[8] www.visitportoenorte.com, www.visitcentro.com, www.visitlisboa.com, www.visitalentejo.pt, www.visitalgarve.pt, www.madeiraislands.travel, www.visitazores.travel (9.2011).

The different and heterogeneous proposals are addressed to travellers who travel on their own, as a couple, or with their family, and who intend to live their holiday productively and relax at the same time. The ideal addressees of the above mentioned proposals are aged between 25 and 55, love music, visual arts, sport, excursion trips, nature and plan to discover the mountains in the North or the beaches in the South.

The types of holiday advertised focus on twelve proposals or 'experiences' which can be differently combined according to the time tourists have, and their preferences. Two different targets can be distinguished: a general public characterized by an intermediate social status and a 'niche' public with a high social status. The proposals created for the first group include cultural holidays, holidays which mainly feature local cuisine and wine, adventurous holidays with activities such as rafting, surf, trekking, whale-watching, etc., holidays whose main feature is fun and entertainment (young people can enjoy the nights in Lisbon, the pubs in Algarve and the discos in Porto), romantic holidays for couples. The second group is offered relaxation in spas or in nature reserves, luxury holidays with high-quality cuisine, and golf holidays in the 70 golf courses of the country. Travellers will have the possibility to organize their own short holiday during a break from work, or their own longer trip to one of the several tourist destinations during the summer time. The promotion of these two alternatives targets a high-social-status traveller as can be deduced by the hotels suggested which can all be classified as luxury hotels.

The architectural, artistic and archaeological heritage plays a role of utmost importance in both the official website and the official tourist promotion. The focus on the thirteen UNESCO sites in the World Heritage List contribute to describe Portuguese culture as unique.

As Da Cunha Barros (2002, p. 27) suggests, tourism "*indipendentemente da modalidade que esteja em análise, como actividade humana, implica, na óptica do turista, desejos e motivações, mobilidade, actividades, contactos e processos de aculturação, impactes e mudanças culturais*".[9] The tourist product is a combination of different elements and diversified benefits. What the visitor looks for is not the quality of the tourist attraction but its being part of a global symbolic code (a semiotics of attractions). The tourist object becomes a sign which refers to other signs, a pure signifier (Amirou 1995, p. 78).

5.3 Tourist discourse in the language of *Turismo de Portugal*: a comparative analysis

The previous sections analysed promotion strategies of *Turismo de Portugal* on the Web. This section will focus on discourse. Indeed, "turismo e linguaggio sono un binomio inseparabile in quanto per promuovere, attirare, informare e comunicare il valore della attrazioni, il turismo necessita di un linguaggio che costruisca la realtà in termini positivi" (Nigro 2006, p. 41).[10] More specifically, the current section will focus on recurrent stylistic and formal aspects as well as on the identification of key words which aim to attract tourists and get their

[9]'independently from the typology analysed, [tourism] as a human activity implies desires and motivation, mobility, activities, friendship and enlightment, cultural impacts and changes in the tourist's perspective' [personal translation].
[10]'tourism and discourse cannot be separated, as, in order to promote, attract, inform, and communicate the relevance of specfic landmarks, tourism requires a type of discourse which depicts reality in positive terms' [personal translation].

consensus. Thematic corpora have been assembled both for the Portuguese and the Italian versions, by selecting extracts from the section "*Destinazioni / Destinos*". This section is particularly rich in interesting examples.

The language of tourism is characterised by the presence of emphatic phrases and highly evocative adjectives, and addressees are constantly involved by means of direct exhortations. Syntactic and lexical choices are never casual, but reflect precise intentions of the addresser who aims to impress, promote and attract.

Bakthin, as reported by Carlos Reynoso (1996, p. 25), has emphasised the non-subjective and interactive feature of language. According to Reynoso (*ibidem*), neutral words and sentences do not exist and everything is characterized by intentions and accents.

5.3.1. The rhetorical question

A recurrent feature of the language used by *Turismo de Portugal* is the rhetorical question. This feature involves addressers in tourist discourse and stimulates their response by convincing them to try the suggested tourist experiences.

Table 5 reports some of the rhetorical questions which are present in the Portuguese and Italian versions. The rhetorical questions on both versions are almost identical and implicitly introduce the argument or the proposal that is about to be put forward.

In the Portuguese version, the formal third person singular is used, thus maintaining a greater distance between the sender and receiver of the message with respect to Italian. The Italian version, in fact, makes almost always use of the second person plural, or more rarely singular. The second person singular is adopted to reduce even more the horizontal distance between the interlocutors.

PORTUGUESE	ITALIAN	DESTINATION
Já provou? (Have you ever tried?)	*Avete già provato?* (Have you ever tried?)	Algarve
Adivinhou? (Have you ever guessed?)	*Avete indovinato?* (Have you ever guessed?)	Azzorre
Já viu a sua refeição ser cozinhada...? (Have you ever seen your meal cooked?)	*Avete mai assaggiato...?* (Have you ever tasted?)	Azzorre
Já lhe falar am de…? (Have you ever heard of…?)	*Vi hanno già parlato…?* (Have you ever heard of…?)	Centro de Portugal
Anda ansioso por arranjar uns dias para descansar? (Are you anxious to get some days of relax?)	*Non vedete l'ora di passare qualche giorno di riposo?* (Are you looking forward to spending some days of relaxation?)	Madeira
Acha que pode resistir? (Do you think you can resist?)	*Pensate di potere resistere?* (Do you think you can resist?)	Madeira

Table 5
Examples of rhetorical questions

Tourist discourse is a type of advertising discourse, together with television ads and advertisement in newspapers and magazines, which often adopts the same communication techniques in Italian and Portuguese; in reported rhetoric questions we therefore find the formal third person in Portuguese (*provou, adivinhou, viu, anda, acha*) and the second person plural in Italian (*avete provato, avete indovinato, avete assaggiato, pensate*, etc.).

As for the use of verb tenses, in Portuguese the '*perfeito*' is used, while in Italian the '*passato prossimo*'. These tenses take up printed space differently, since the first is more concise (one form only), while the second is more expanded (made up of auxiliary and participle). This difference is important for the layout of the page.

5.3.2. The imperative

Another peculiar feature of the language of tourism is its use of the imperative: this verb form is not used to give orders, but rather to invite the tourist to enjoy what is offered (Nigro 2006, p. 60).

Table 6 provides some examples from the Portuguese and Italian web pages. As the examples show, in Portuguese the formal third person is used, while in Italian the second person plural is preferred.

PORTOGUESE	ITALIAN	DESTINATION
Admire o templo de Diana e verá que não se arrepende (Admire Diana's temple and you'll see that you won't regret it)	*Ammirate il tempio di Diana, non ve ne pentirete* (Admire Diana's temple, you won't regret it)	Alentejo
Mas não passe, para norte ou para sul, sem explorar o litoral (But don't go away, to the north or to the south, without exploring the coast)	*Che vi troviate a nord o a sud non partite senza avere esplorato la costa* (Wherever you are, in the north or in the south, don't leave without exploring the coast)	Alentejo
Se não acredita, visite as aldeias históricas e veja por si (If you don't believe, visit the historic heritage and see it by yourself)	*Se non ci credete, visitate, toccate con mano ed esplorate* (If you don't believe, visit, touch with your hands and explore)	Centro de Portugal
Apanhe um voo para a Madeira! (Take a flight to Madeira)	*Volate a Madeira* (Fly to Madeira)	Madeira
Seja narcisista por uma vez. Apaixone-se. Pela ilha, por si! (Be narcissist for once. Fall in love. With the island, with yourself!)	*Siate narcisisti per una volta. Innamoratevi dell'isola… e di voi stessi!* (Be narcissists for once. Fall in love with the island… and with yourselves!)	Madeira

Table 6
Examples of imperative forms

Another verb tense used is the future, a way to anticipate the emotions that the addressees will experience if they accept the invitation contained in the message (*verá que não se arrepende / non ve ne pentirete*).

Regarding the structure of the sentence, there is a clear tendency to maintain the same order in both versions (in the five examples there is an inversion in *Mas não passe, para norte ou para sul, sem explorar o litoral / Che vi troviate a nord o a sud non partite senza avere esplorato la costa*). Overall, a high correlation among contents is clearly visible.

5.3.3. Evocative and recurring verbs

Table 7 shows some of the most evocative and recurring verbs. Their function is to attract tourists and make the destination offers more suggestive.

There is almost perfect correspondence between the Portuguese and Italian texts, but in some cases the Italian version is more concise than the Portuguese one, as in the following cases: *a amplitude da passagem é entrecortada por* / *Coronano*; and *há uma sensação de encantamento no ar* / *Aleggia nell'aria*.

PORTOGUESE	ITALIAN	DESTINATION
Ondulando (Rippling)	*Ondeggiano* (They ripple)	Alentejo
A amplitude da paisagem è entrecortada por… (The vastness of the landscape is intersected by…)	*Coronano* (They crown)	Alentejo
A lembrar (Remember)	*Rammenta* (It remembers)	Alentejo
Evocam (They evoke)	Evocano (They evoke)	Alentejo
Temperam (They season)	*Insaporiscono* (They season)	Alentejo
As paisagens são inesperadas (The landscapes are unexpected)	*I paesaggi si rivelano inattesi* (The landscapes prove unexpected)	Azzorre
Há uma sensação de encantamento no ar (There's a sensation of enchantment in the air)	*Aleggia nell'aria* (It drifts through the air)	Azzorre

Table 7
Evocative verbs

In the last example in the table, the term *encantamento* ('enchantment'), a key word of tourist language, is used to attract Portuguese visitors, but disappears in the Italian version in favour of a less evocative expression. Translation obviously implies changes or synthesis of concepts. However, key words in the original text should be identified and adequately translated in the target text.

5.3.4. Adjectives

Adjectives are strongly connotative and in most cases precede the nouns they refer to. This makes tourist discourse a peculiar, intentionally emphatic type of language. Here, attention will be given to noun phrases referring to views and nature, two key concepts in the promotion of *Turismo de Portugal*. To make the analysis easier, sentences will be grouped by destination. Table 8 illustrates the adjectives used in the descriptions of the Alentejo area.

PORTOGUESE	ITALIAN
Planícies a perder de vista (Plains that make you lose the sight)	*Pianure sconfinate* (Boundless plains)
Planura imensa (Huge plain)	*Pianura immensa* (Huge plain)
Searas louras (Blond harvests)	*Biondi raccolti* (Blond harvests)
Praias selvagens (Wild beaches)	*Spiagge selvagge* (Wild beaches)
Beleza agreste e inexplorada (Rural and unexplored beauty)	*Bellezza agreste e inesplorata* (Rural and unexplored beauty)
O encanto do seu património (The enchantment of its heritage)	*Incantevole patrimonio storico e artistico* (Enchanting historic and artistic heritage)
A paisagem è alta e escarpada (The landscape is high and steep)	*Rocce alte e scoscese* (High and steep rocks)

Table 8.
Adjectives from the Alentejo pages.

In Portuguese, there are two synonyms *planície* and *planura*, translated as *pianure* (since in Italian there is no equivalent synonym); in the first case the term is associated to the structure *a* + infinitive + complement (*a perder de vista*); in Italian, this is replaced with the adjective *sconfinate* which clearly illustrates how large Alentejo plains are.

The noun *encanto* (a key word in tourist language) is translated into Italian with the adjective *incantevole* which accompanies *patrimonio storico e artistic*; these two adjectives add a specification to the *património* of the Portuguese version. Another difference can be noticed in the last sentence: *paisagem* is replaced by *rocce*, a term which describes the main feature of a landscape characterized by tall and steep rocks (*alte e scoscese*).

In the remaining sentences the adjectives are used very similarly in both versions, except from *biondi raccolti*, where an inversion inevitably occurs with respect to the Portuguese *searas louras*.

Let us now look at some examples from the Algarve pages (Table 9).

Excelente clima (Excellent climate)	*Eccellente clima* (Excellent climate)
Praias de areia fina e dourada (Beaches of fine and golden sand)	*Sabbia fine e dorata* (Fine and golden sand)
As grandes, as pequenas, as calmas, as agitadas (The big, the small, the quiet, the colorful)	*Spiagge grandi, piccole, tranquille e movimentate* (Big, small, quiet and lively beaches)
Ondas ou mar chão (Flat waves or sea)	*Onde selvagge oppure mansuete* (Wild or mild waves)
Muito bom tempo (Very good weather)	*Bellissimo clima* (Beautiful climate)

Table 9
Adjectives from the Algarve pages

The tourist promotion of the Algarve obviously focuses on the beautiful beaches and the mild climate which attract foreign as well Portuguese tourists especially in the summer. The climate is defined as *excelente / eccellente, muito bom / bellissimo*; the adjectives used for the beaches are antithetic adjectives, such as *grandes, pequenas, calmas, agitadas / grandi, piccolo, tranquille* and *movimentate*. Algarve suits every taste: it is ideal for those who are in search of

the sun and relaxation, as well as for those willing to take long walks along the coast or practice water sports, especially windsurfing.

Let us now look at some examples from the Azores pages (Table 10).

Vegetação intocada (Untouched vegetation)	*Rigogliosa vegetazione* (Luxuriant vegetation)
Lagoas azuis e verdes (Blue and green lagoons)	*Lagune verdi e azzurre* (Green and blue lagoons)

Table 10
Adjectives from the Azores pages

For the Azores section, two verb phrases have been chosen which are indicative of the type of promotion that *Turismo de Portugal* has adopted for this beautiful archipelago. As the examples illustrate, the *vegetação intocada* is used as an attractive feature. In the Italian version it becomes *rigogliosa vegetazione*. The image proposed in Italian is therefore different, in that it refers to a flourishing landscape instead of an unspoilt one.

Let us now look at some examples from the Lisbon Region / La Lisboa Regione (Table 11).

A luminosa capital de Portugal (The bright capital of Portugal)	*La luminosa capitale del Portogallo* (The bright capital of Portugal)
Luz radiosa da cidade (Bright light of the city)	*Luce radiosa della città* (Bright light of the city)
Pitorescos bairros (Picturesque quarters)	*Pittoresch iquartieri* (Picturesque districts)
Simbiose de palácios e natureza (Symbiosis of palaces and nature)	*Armoniosa simbiosi tra palazzi e natura* (Harmonious symbiosis between palaces and nature)

Table 11
Adjectives from the Lisboa Region pages

The Lisbon region (*Região de Lisboa* in Portuguese) is composed of a southern part, the district of Lisbon, and a northern one, the district of Setúbal, and it was created in 2002 when a part of the region of Lisbon and the Valley of the Tagus (Lisboa e Vale do Tejo) was assigned to the Centre and Alentejo regions. The region of Lisbon represents the remaining part after such separation and it is today the most densely populated of Portugal, with 5 million inhabitants distributed over 18 municipalities.

The Italian translation of the destination name, *Lisboa Regione*, is rather curious, since it leaves *Lisboa* in Portuguese and simply replaces *Região* with *Regione*, leaving the latter term postponed. The same happens with *Centro de Portugal* which is also left in Portuguese in the Italian version. Something curious is also visible in the name of the destination *Madeira* which is reported in Italian in its English translation 'Madeira Islands', instead of simply 'Madeira' or even *Arcipelago di Madeira* (preferably the former).

These three examples show that while the translation of the texts in the web pages is fairly accurate and stylistically correct, the translation of the menu entries – which include other fanny expressions such as *Clicca qui per registrar* (Click here to register) instead of *Clicca qui per registrarti* (literally 'Click here to register yourself' which corresponds to the Italian correct version) – is not and

should be revised in order to avoid undermining the website's appearance.[11]

The four sentences considered for analysis describe some important characteristics of the city of Lisbon. These are used as key words by *Turismo de Portugal* in the promotion of this area: brightness; typical districts; harmony between buildings; and nature. The Italian version is almost identical to the Portuguese and uses adjectives in a similar way.

Table 12 shows examples from the Madeira pages. The use of the English 'Madeira islands' in the Italian version has already been mentioned.

Nature plays a fundamental role in the promotion of the tourism destination of both Madeira and the Azores. There are adjectives such as *fulgurante, exuberante, surpreendente* and the expression *emharmonia* associated with *natureza*. The Italian version is once again specular, though the adjective *rigogliosa* is used instead of *fulgurante*.

Destino de requinte e sofisticação (Sought-after and sophisticated destination)	*Destinazione ricercata e sofisticata* (Sought-after and sophisticated destination)
Natureza fulgurante (Fulgurant nature)	*Natura di rigogliosa bellezza* (Nature of luxuriant beauty)
Natureza exuberante e surpreendente (Exuberant and surprising nature)	*Natura esuberante e sorprendente* (Exuberant and surprising nature)
Natureza em harmonia (Nature in harmony)	*Natura armoniosa* (Harmonious nature)

Table 12
Adjectives from the Madeira pages

Finally, Table 13 shows examples from the Porto e Norte pages.

Rica herança cultural (Rich cultural heritage)	*Ricca eredità culturale* (Rich cultural heritage)
Zona de montanhas e declives acentuados (Montaneous area with steep slopes)	*Zona montuosa e dai ripidi declivi* (Mountainous area with steep slopes)
Cenográfico Douro (Scenographic Douro)	*Scenografico Douro* (Scenographic Douro)

Table 13
Adjectives from the Porto e Norte pages

The name of the destination Porto e Norte is left in Portuguese in the Italian version, instead of being translated as *Oporto e il Nord*.

The city is located on the north bank of the Douro River and is the second most important city of Portugal (it is actually defined as *A capital do norte*, in other words, the capital of the north). Oporto is an important industrial city and a favorite tourist destination, chosen for its historical and artistic heritage, the unique landscape of the Douro valley, and the excellent wines.

The sentences reported above refer to all these features. The phrase *cenográfico Douro* ('scenic Douro') is very emphatic and well summarizes the magnificence and the beauty of the landscape that unfolds around the river. The adjectives in the Italian version are similar to those in the Portuguese version.

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[11]There are also other inaccuracies in the menus, such as *Diritti di passeggero* ('Rights of passenger') instead of the correct *Diritti del passeggero* ('Rights of the passenger').

5.3.5. The tourist promotion of Portugal sails the ocean's waters

The ocean plays an important role in the representation of Portugal, as visible not only in the web portal, but also in the brochures and in the promotional videos. Indeed, the theme of the Expo98 was "The Oceans: a legacy for the future"; it was chosen in order to remind nations of the role of the oceans and marine resources in the sustainable development of the Earth, and discuss important issues such as the contamination of ocean ecosystem. The area chosen for the exhibition, later renamed Nations' Park (*Parque das Nações*) is located on the eastern part of Lisbon, on the Tagus estuary. This area hosted the pavilions of the 146 exhibiting nations, several thematic pavilions, the famous *Oceanário* – the largest aquarium in Europe – a multipurpose pavilion (*Pavilhão Atlântico*), the Portuguese pavilion, a huge railway station and subway (*Gare do Oriente*), and the Vasco da Gama shopping centre, with its famous cupola designed by architect Calatrava on which water still flows today.

The ocean is a key concept also in the *Turismo de Portugal* website, as the examples in Table 14 show. These sentences have been chosen because they emphasise the role and importance of water in Portuguese history and traditions.

PORTOGUESE	ITALIAN	DESTINATION
Com ondas ou com mar chão (With plain waves or sea)	*Le onde si infrangono selvagge oppure mansuete* (The waves break wild or mild)	Algarve
O litoral atlântico de ondas batidas (The Atlantic seashore of beaten waves)	*Lunghe onde che si infrangono sull'arenile* (Long waves that break on the sandy shore)	Centro de Portugal
O mar, azul, sempre à vista onde quer que se encontre (The blue sea always at sight wherever you are)	*Il mare, azzurro, è visibile ovunque* (The blue sea is visible everywhere)	Madeira
Nove lugares mágicos no meio do Atlântico (Nine magic places in the middle of the Atlantic)	*Nove isole magiche in mezzo all'Atlantico* (Nine magic islands in the middle of the Atlantic)	Açores
São por certo o mar, o clima e a natureza preservada que confere a toda a região uma energia peculiar (The sea, the climate and a preserved nature certainly give a particular energy to the entire region)	*Sono certamente il mare, il clima e una natura preservata a conferire a tutta la regione un'energia peculiare* (The sea, the climate and a preserved nature certainly give a particular energy to the entire region)	Lisboa região
Primeiro que tudo com o mar. O mar sempre ispiro os portugueses, que com ele têm uma relação de amor que perdura no tempo (...). (The sea above all. The sea has always inspired Portuguese people, that have with it a relationship of love that lasts long (…).)	*Il mare, innanzitutto. Il mare ha sempre ispirato i portoghesi, che intrattengono con esso un rapporto di amore che il tempo non ha scalfito (...).* (The sea above all. The sea has always inspired Portuguese people, that have with it a relationship of love that time hasn't scratched (…).)	Romance

Table 14.
Sentences showing the ocean as a key concept.

The key words that we can identify in Portuguese are *ondas*, *mar*, *litoral*, *Atlântico*, *azul*, which have similar translations into Italian.

Some translated sentences are more articulate than the original versions, such as *com ondas ou com mar chão / Le onde si infrangono selvage oppure mansuete* and *o litoral atlântico de ondas batidas / Lunghe onde che si infrangono sull'arenile*. However, the Italian version is similarly evocative in the description of the ocean and of its vastness.

Water is described as a source of magic, inspiration, and love by the Portuguese people, who still feel deeply bounded to the sea.

6. Conclusion

The current paper has analysed the official tourist promotion of *Turismo de Portugal* through its tourist portal, adopting methodological procedures taken from the fields of social sciences and sociolinguistics that consider tourism as a social phenomenon. In this perspective, the language of tourism is the link between the institutional board and the tourists who are constantly stimulated by promotional messages.

In this article, we have briefly reviewed the official tourist promotion of Portugal in the years of the *Estado Novo*, showing that it was based on an idea of unity and continental geographic continuity and conveyed the image of a thriving country characterized by a strong folk and traditionalist spirit.

The reference to the past has been our starting point to analyse the development of tourist communication, which has been boosted by important artistic, cultural, political and sport events, such as the Expo98, the Lisbon Treaty and the European Football Championship of 2004, which gave Portugal significant media exposure.

Subsequently, we have analysed the promotional strategies adopted by *Turismo de Portugal* which is taking ever greater advantage of global communication media, such as the Web, through the creation of an official tourist portal alongside the portals of the various regions. We have seen how the promotion of tourism is adapting to the new dynamics of socialization, being present in all the major social networks; this enables the tourism institution to keep users constantly updated on cultural events and tourist destinations. The analyses performed has allowed us to identify the target of the Portuguese tourist board, a tourist with a medium-high cultural background, aesthetic taste, cultural and historical interests, lover of sports and nature, aged between 25 and 55.

Furthermore, we have analysed the structure of the web page of the official portal of *Turismo de Portugal*, identifying its main structural features in order to understand its communicative effectiveness.

Finally, we have analysed the contents of the portal, through a comparative analysis of various textual aspects, such as slogans, and stylistic and rhetoric elements which are recurrent in the language of tourism, such as the use of the imperative, adjectives and key words, in the Portuguese and Italian versions. We have also tried to understand which aspects of Portugal are privileged by the official tourist promotion and how these are rendered in the Italian translations. In the sections analysed, we have found accurate translations in the texts, but inaccurate translations in the menu entries and in the sections devoted to the destinations.

This research has allowed us to understand the importance of communication in the promotion of tourism, and of constantly updated contents. The website is currently one of the privileged channels of tourism marketing, and

Turismo de Portugal is giving great importance to the impact that the image of the country has on web users, investing more and more on the content of the portal itself and its structure. In this regard, we would like to thank the *Turismo de Portugal* for granting us the use of texts and images, and for the interest demonstrated in the present work.

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