

Language and Culture in the Intercultural World

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Edited by

Vesna Mikolič

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FOREWORD

DO WE STILL BELIEVE IN LANGUAGES AND CULTURES?

VESNA MIKOIĆ

At a time when some conspiracy theories, economic trends, and the evolution of communication technologies highlight the process of the homogenization of global society, single national communities, with their religious and cultural elements, urgently demand greater strength and capability to influence society. The worst world conflicts started in the contrast between globalization and nationalisms, the latter fomented by religions, racial divisions, traditions, and other peculiarities linked to a specific culture. How do single national communities and transnational communities – for example, the European Union – behave? How do such conflicting trends influence economy, tourism, art, education, and other social spheres of local communities? What role do communication and single languages have under these circumstances? How should politics, language planning, and language and literature teaching and learning be designed? How do identities – multiple and individual – develop within this context? And, last but not least, what side do you as an individual stand for? Do you maybe think that a *lingua franca* and a global culture are enough to function in today's world? Or do you still believe in the importance of languages and cultures?

It is interesting that the nation state emerged as an expression of early capitalism in the nineteenth century, as it was formed by the needs of the bourgeoisie for the better organization of capital, and was then condemned by the international proletarians. It seems today that the state can be understood as a potential tool in the hands of the fight against major corporations and their way of globalization and cultural unification. But what kind of modern nation state does it take to perform this role? Undoubtedly, it must be open and democratic inside out, as this is the only way to ensure the constant streaming and checking of ideas, attitudes, and habits; in short, there must be the constant refreshment and development of

established cultural patterns of thinking and behaviour, as is claimed by Canadian political philosopher Will Kymlicka in many of his works. On the other hand, it must be capable of autonomous social development based on an independent economy that is developing and aware of its own natural and social capacities. This is the only way that countries and their cultures become a sufficiently strong social corrective measure towards the continual pressure of global capital for cultural unification.

These and other questions are what the monograph *Language and Culture in the Intercultural World* tries to answer¹ in dealing with the relationship between language and culture in a modern society. This relationship is essential for the research field of sociolinguistics, although nowadays it seems that other branches in linguistics and literary studies cannot ignore this fundamental relationship. Due to the intensification of contact between cultures and languages and their consequent influences on all the spheres of the current society, the complex relationship between language and culture becomes the subject matter of many fields of research within humanistic and social studies, from cultural studies to economics. A certain perception of culture in a literal or broader sense and the use of one or more languages are in any case important elements within the local, regional, transnational, and global community life.

This work consists of thirty chapters divided into the following three sections: Language, Culture, and Tourism; Interculturalism, Multilingualism, and Approaches to Language Learning; and Culture in Literature and Translation, the authors of which are renowned experts from Central and Southeastern Europe.

The first section, dedicated to communication within cultural and tourism studies, begins with the chapter by Gudrun Held, which is a starting point for understanding the relationship between culture and tourism. In a chapter comparing tourism advertising in different countries, Held establishes an important link between cultural identity and tourism advertising.

In the next chapter, Ksenija Horvat Vidmar sees in tourism advertising a kind of tourist patriotism, but differentiates the ethnicization from the marketization of the nation in the process of tourism communication. Vesna Mikolič explains how the keywords of Slovenian tourism can at the same time be those of the Slovenian culture. Among other keywords she underlies

¹ An important part of the research and editorial work for the monograph was done within the research programme "Slovenianhood Dimensions Between Local and Global at the Beginning of the Third Millennium" (P5-0409) at the Science and Research Center of Koper and the Institute for Ethnic Studies in Ljubljana (Slovenia) with the financial support of the Slovenian Research Agency. The chapters 3, 8, 17, and 28 were written in the framework of this research programme.

the word “domać” [domestic], which is related to the Slovenian everyday world and tourism, while in the next chapter Agnieszka Będkowska-Kopczyk presents some keywords of the Slovenian wine culture in the cross-cultural communication in tourism.

On the basis of two different tourist destinations, Hristina Nedialkova describes how important intercultural sensibility is for tour guides. Intercultural approaches are also observed in the translation process of tourism websites in the chapter by Sonia Vaupot and the Russian for Tourism language course in the chapter by Irina Makarova Tominec. Terminology should also be seen as a cultural project, especially in a minority context, claims Matejka Grgič in the last chapter of this section.

The second section refers to language didactics, and especially some modern intercultural approaches. Tamara Turza-Bogdan and Lidija Cvikic present a survey from Croatia in which multilingualism in the mother-tongue classroom is analysed. The first group of Croatian authors, Dunja Pavličević-Franič, Katarina Aladrović Slovaček, and Lana Jager, undertook a comparative analysis of communicative competence in Croatian language learning as L2 in Germany and Hungary, while the third group of Croatian experts, Ivana Čagalj, Anita Skelin Horvat, and Aleksandra Ščukanec, present the situation in Slovakia and Austria regarding Croatian language teaching as a part of minority education. Bilingual education at grammar schools south of Serbia is presented in the chapter by Ana Cvetković and Dragana Vasiljević.

In the following chapters, some language teaching and learning approaches are presented very accurately. Ingrid Keller-Russell writes about the interaction and reflexivity in the globalized school, Katarina Aladrović Slovaček, Ivan Igić, and Ana Trninić describe the role of creative didactic games in the process of language and culture learning, while Filip Džankić, Krunoslav Mikulan, and Vladimir Legac highlight the importance of comics and language anxiety in teaching English as a foreign language.

The last part of the didactics section discusses some important topics within language policy. Tadeja Rozman, Špela Arhar Holdt, and Marko Stabej present the importance of the sociolinguistic web portal Jezikovna Slovenija [Linguistic Slovenia]. Irina M. Cavaion is interested in teaching and learning neighbouring languages in multilingual border areas, with a focus on the Slovenian-Italian border. Tatjana Balažic Bulc explains what the image of the Other in Slovenian elementary school curricula and textbooks looks like. Anja Pirih, Mojca Žefran, and Silva Bratož focus on the role of parents' attitudes towards multilingualism and plurilingualism, while Tanja Pavlič shows how the family theme is covered in language classes.

The third section consists of chapters related to literary studies and translation. Renate Hansen-Kokoruš asks directly what we can learn through literature about culture. Sabina Zorčič sees culture and linguistic identity through a Bourdieusian lens. Ana Pejović and Miluša Bakrač present some interesting cultural features of Montenegrin literature. Pejović writes about the codes of humanity in the novels of Milovan Djilas, the former Vice President of Yugoslavia, while Bakrač is interested in the incidence of Scepanovic's characters in his novels.

Mirela Šušić analyses the language and culture in the Trilogy of Kurlani written by the Croatian writer Mirko Božić. Stereotypes and prejudices about kaj-dialect speakers are described via an imagology approach to contemporary Croatian prose in the chapter by Andrijana Kos-Lajtman and Ana Marija Klarić. In the chapter by Ana Toroš, the models of literary representation of the Other and traumatic collective memory of a minority community are analysed within the Slovenian literature in Trieste. Lucija Čok observes culture in Slovenian and French literary translation. Mojca Schlamberger Brezar presents some new approaches to translating the culturally-specific terms of French culture into Slovenian, while Adriana Mezeg writes about the transfer of French culture-bound vocabulary into Slovenian.

As we can see from this monograph, linguistic and cultural intertwining is an important topic today. Thus, any extreme views are superfluous. Narrowing the focus to one's own language and own community will not bear fruit, as mixing languages and cultures in multicultural spaces is a very natural and lasting process. In the same way, it naturally makes sense to be aware of the identity traits of our own community, because only in this way can our culture contribute to a specific perspective in finding solutions to global problems. So, we hope the monograph will be interesting for teachers with intercultural education in their curricula, while at the same time it addresses an academic and wider readership that is interested in the role of culture and language in a modern intercultural society.

I would like to thank all the contributors of the chapters, as well as my co-workers at the Institute for Linguistic Studies of the Science and Research Center of Koper, who work on research projects on language and culture. Special thanks go to Alenka Obid, a friendly editor at our institute who helped with the technical editing of the monograph, as well as Cambridge Scholars Publishing, who kindly accepted our monograph and understood what we wanted to achieve with it. We hope that we have succeeded, at least to an extent, and that the linguistically and culturally aware reader will not only believe in the cultures and languages but also use and live them.

LANGUAGE, CULTURE, AND TOURISM

CHAPTER ONE

STAGING PLACE IDENTITY THROUGH LANGUAGE MARKERS: OBSERVATIONS ON TOURIST ADVERTISING

GUDRUN HELD

As one of the most influential branches of the global economy, tourism is established and maintained by a continuously growing network of communication. Spread all over the world and through all sorts of media, tourist communication is concerned with promoting territories, countries, regions, and locations as desirable holiday destinations. To be profitably “consumed” according to the common ideologies of leisure, sightseeing, and mobility – known as the “tourist gaze” (Urry 1990) – places thus have to be turned into competitive marketing products that sell their material and cultural properties as pleasure-promising service packages. This goal is achieved through the establishment of a distinctive image that is discursively proposed and upheld by a thoughtfully elaborated multimodal textuality, engaging sight and language simultaneously.

As advertising, in all its mediatized forms, is the most successful means of not only representing the built image but also expanding it cross-culturally, I will focus on this diversified genre and discuss the relationship between “language and culture” referring to a large collection of print adverts from the last fifty years. By charging the physical, social, and cultural qualities of a place with specific cognitive knowledge and emotional values, advertisers attempt to create a unique destination proposition which should not only capture different tourist targets, but also unconsciously influence their decision-making process regarding the touristic choice (pre-trip), the “lived” tourist experience (in-trip), and what is later kept in memory (post-trip). A (diachronic and comparative) study of this rich corpus of (mainly Italian and German) destination ads has shown that these economically driven strategies are supposed to be reflected in language use which, in combination with other semiotic resources, skilfully draws on what Lugrin (2004) calls “icônes identitaires des lieux touristiques.”

The aim of this chapter is to briefly cover what I understand as the identity of places – how it can be significantly exploited in order to create a long-term corporate image that, in the best case, leads to a globally functioning destination brand, and further discuss what can possibly be the role of language in this complex marketing procedure and its transformation both over time and in changing mediatic conditions.

As a result of a multimodal discourse analysis which examines the use of language units in the light of their compositional, ideational (or semantic), and interpersonal (or pragmatic) metafunctions (see the socio-semiotic model of Kress and Van Leeuwen [1996] and Kress [2010]), this complex subject is going to be briefly analysed on the basis of some striking examples. We will focus on lexical items I henceforth call “identity markers” (IMs) and show how they are embedded in the multimodal pattern of the advertising texture that normally consists of the classical elements, regarding logo, catch-visual, and a headline topping a short body copy. Yet, the linguistic insight I draw from this analysis is further applied to the case of Slovenia, which, as a young nation, has had to elaborate its destination image in the default of any special socio-historical tradition and hence is unbiased regarding cognitive elements of an identifying nature.

A simple advert of the early 1960s demonstrates what is meant here.

Fig. 1.1. Yugoslavia: “I go to Yugoslavia ... because ...”

**Vado in
JUGOSLAVIA**

**perché rivaluta...
la nostra svalutazione**

Perche' e' bella
Perche' e' vicina
Perche' ha la natura incontaminata
Perche' costa meno che rimanere a casa
Perche' ha alberghi per ogni esigenza e possibilità, ivi compreso case di pescatori
Perche' ...Vi offre 6000 chilometri di costa, e tanto, tanto sole con tanto, tanto verde.

**Piu' vacanze
con meno spesa**

In this example, Yugoslavia – which Slovenia was part of in this era – is trivially presented as a beautiful and natural holiday destination, close by and hence cheap for Italian travellers. Due to the lack of any traditional “place personality,” but conforming to the simple ways in which tourist advertising was usually conceptualized, there are no identifying elements. In today’s promotional communication, however, these are fundamental for creating a distinctive place image and thus triggering the complex process of destination branding.

Considering the strategic construction of the identity of places as the main motor of tourism marketing, and approaching the ways in which it manifests itself as a result of skilfully planned textual procedures, it is necessary to make brief remarks on how we conceptualize the notion of place identity in order to make it linguistically graspable, and what we understand as those “iconic” signs we later subsume as identity markers.

Being an interdisciplinary topic and still a fuzzy concept, identity needs a proper definition, especially when referring to places. In this view, identity is supposed to be the self-definition a territory has developed over time through discourse. Elements of natural and cultural saliency have constituted narrative traditions that have entered into the collective memory of national communities where they go on living as more-or-less fixed beliefs, being henceforth reduced to frames of general knowledge. Though real facts get neglected more and more, these frames nevertheless keep being dominated by a core of local attributes that affect emotions and stimulate the imagination. Either individually mapped or generally stereotyped, reproducing these attributes shapes a common vision of the place and nourishes expectations and desires. It is basically this “vision” that is responsible for the formation of an image which, referring to a compilation of impressions coming from a variety of “identity-bound” sources, results in an internally accepted mental construct.

As the key factor in the travel decision-making process, the destination image is a visual concept that evokes “imagery” where the composite of long-term attributes is discursively set in motion. It is further charged with those authentic qualities which, as typical tourist attractions, convey the promise of perfect holiday enjoyment. Hence, both the choice of the attributes and the textual staging are responsible for how places are perceived (“imaged”) as special but optimal tourist destinations.

Defining destination branding (Nigel, Pritchard, and Pride 2002) as the effort to build a positive destination image that identifies and differentiates a place implies textual procedures that establish a consistent meaning framework, the elements of which reflect a particular message that is, above

all, of a perceptive nature, and as such is immediately “identifiable” as distinctive and unique.

The multimodal analysis of my advert corpus has shown that one of the main tools for this complex processing is the use of a group of signs I have identified as IMs. The following examples demonstrate their heterogeneous, but mainly localizing nature.

Fig. 1.2. Oui, la France



Fig. 1.3. Regione Lazio: Duemila anni di vacanze



The France example from the early 1960s is based on the simple addition of well-known identifying elements of the visual hexagon and the French keywords “Oui, La France.” The second example from 2010 is a skilfully designed multimodal text where an ordinary beach is turned into a special one by hallmarking it with a sand-built colosseum. This is commonly known as one of the greatest symbols of Rome. But we immediately notice that the colosseum is more than a simple IM. Thanks to the interplay of the textual modes it offers a double semantic face by assigning both the localizing touch and the cognitive frame for a new selling argument – in this case, it is time as history on the one hand, and as the always limited, and thus by all means enjoyable, touristic stay. Therefore, IMs reveal themselves as semantically dense signs which deploy their rich connotations in immediate

comparison with the product logo, in our case the name of the place and the knowledge it stands for.

The examples show that identities of holiday destinations are in any case communicative products based on a sign-determined “Verweis-Verhältnis” [“reference-relation”] (Wöhler 1998, 100) that is achieved and transmitted through a bunch of place-representative devices. But it is up to the text-design itself to activate this representativity – in my experience, this happens by staging perception. Rightly termed as “icônes identitaires du lieu,” IMs are assumed to have this perceptive character in a particular way.

Fig. 1.4. Identity markers

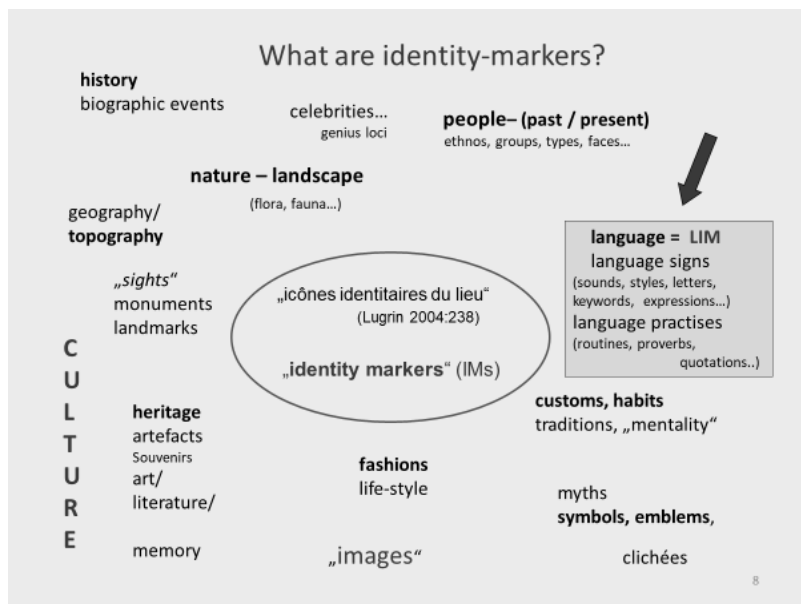


Fig. 1.4 above shows what kinds of items can belong to this open group of identifying markers. Generally, they include material conditions and natural properties as well as, for instance, heritage traditions, cultural artefacts and monuments, lifestyle customs, local celebrities [*genius loci*], and collective memory narratives. Drawing their “representative” function on effectively given facts of the place and their cognitive and affective ascriptions fixed over time, they have acquired both an indexical nature as petrified locating entities and an iconic nature as sensory appealing

performative devices. Among all, there is language that in all its properties takes a particular, not to say essential, role in place re-presentation and the identification potential it is able to create within the given (multimodal) context.

Many are the ways in which language as a sign-system deploys its dual property between *signifiant* [form] and *signifié* [meaning]. On the one hand, phonetic and graphic varieties can be exploited for “voicing” and “lettering” localities (like sound, pronunciation, prosody, and tonality). On the other hand there are lexical items used for “wording” places (recent literature speaks about phenomena like *linguaging*, *keying*, or *glossing* [Jaworski and Thurlow 2010]), hence labelling them as products by reinforcing lexical borrowing, rephrasing typical frames, and enacting typical scripts. Yet, language can also be exploited in terms of its pragmatics. Quoting typical rituals, idiomatic forms, and social practices can be as identifying as rephrasing speech habits, re-performing particular communicative events, or reproducing place-conform multilingual phenomena.

Limiting my attention in this context to single lexical items, I want to show some examples of how these phenomena are strategically used as language identity markers (LIMs) in destination adverts by developing a complex but perceivable localizing meaning within the multimodal text design.

Ways of *linguaging* are simple means for bringing an immediate localizing touch into the logo and fixing the place as a labelled product.

Fig. 1.5. Indexing logos

It is also common in advertising to nominate local cues and employ proper names in the text parts. This kind of tagging strategy, mostly supported by the key visual, can both reduce the psychological distance by creating familiarity with the “foreign” product and awake curiosity by giving it an exotic touch.

Fig. 1.6. Gruezi Schweiz – ways of *linguaging* a place by typical Swiss names

Schweiz.
ganz natürlich.

Grüezi Schweiz!
Berner Bären,
Emmentaler, Jung-
frauojoch und mehr.

MySwitzerland.com
Nirgendwo ist es leichter ein Land per Bahn zu erfahren
als in der Schweiz! Diese Sternfahrt führt Sie vom
zentralen Ausgangspunkt Bern in die umliegenden Re-
gionen mit Highlights wie dem Jungfrauojoch oder an die
Geestade des herrlichen Genfer Sees sowie die schönsten
Schweizer Städte.

RTA-Angebot «Grüezi Schweiz»:

- Bahnfahrt 2. Kl. nach Bern und zurück über Buchs SG
- 5 Übernachtungen/Frühstück in Bern (3-Stern-Hotel)
- Bahn-Ausflüge ins Berner Oberland zum Jungfrauojoch,
Genfersee und Lausanne, durchs Emmental nach
Lucern – inklusive Museums-Eintritte
- Swiss Card für beliebige Bahnfahrten 2. Kl. zum
halben Preis innerhalb der Schweiz, gültig für 1 Monat

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Doppelzimmer ab EUR 549,- pro Person
Preise gültig 01.11.05-01.11.06

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RTA RailTour Austria

But this is not enough for advertising textures these days. Besides their localizing effect, identifying items unfolds a connotative meaning, turning it into a particular touristic message. This is the case in an early *Südtirol* example.

trigger and place reference influences this enlightening awareness by *linguaging* the place and increasing the perceptive pleasure.

Fig. 1.8. Louisiana: “Come as you are. Leave different”

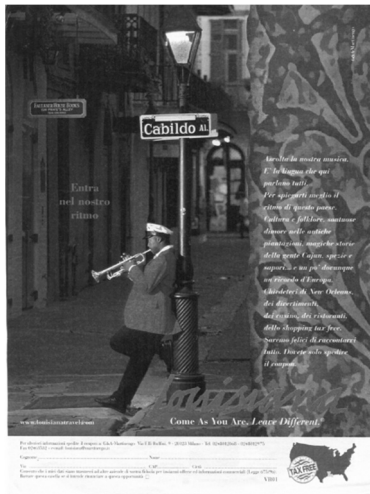
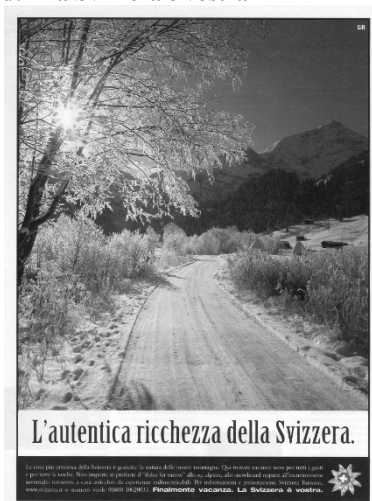


Fig. 1.9. Cologne: “Köln klingt gut”



Fig. 1.10. Switzerland: “La Svizzera è vostra”



In Fig. 1.8 the semantic field around *rhythm*, *Louisiana*, and the saxophone shows a tight reference relation, so all elements are easily connectable and lead to one consistent message – the “changed” mind due to the trip to the country of jazz.

In Fig. 1.9 the collocation *Kölnisch Wasser* is striking as it displays the fixed notion of *Eau de Cologne* as a localizing IM. But, contemporaneously, it functions as a literal hint at the running sweat of the dancing teeny in the visual. This double-facing effect evokes the connotation of Cologne as a young destination for “hot” experiences.

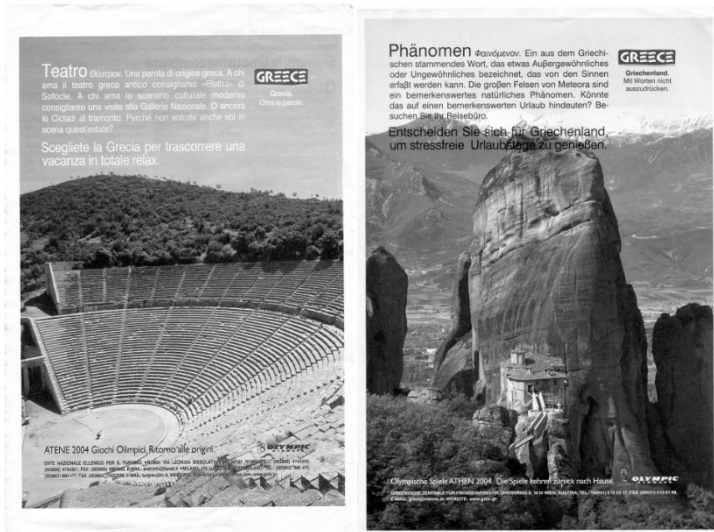
Fig. 1.10 is more sophisticated. *Ricchezza* [richness], an item of loose reference, takes its identity charge only when according it with the Switzerland logo. This linkage probably requires a longer identifying exploration. Yet, it shows that nearly every lexical unit can be turned into an IM when skilfully staged in the multimodal text design. In cases like this, it is the place name *Switzerland* that unfolds the identity force and not the key visual – here, it is a winterly nowhere nature that is turned into the Swiss authentic richness.

The trick is to split the triggering item between its literal and figurative meanings, one mostly generated in the visual, the other in the verbal part – or vice versa. This now dominates multimodal advertising in many ways, making promotional texture a pleasant way of text production and text reception. Exploiting it gainfully for place promotion is thus dependent on the referential ability place names establish in front of intentionally staged lexical items that draw on collective memory and reveal themselves as typical LIMs in the given context.

Yet, the process gets much more complex when the ways of “locating” LIMs must be both usable for multi-subject campaigns and adaptable for global advertising. This means that LIMs have to be found, the core meaning and the connotations of which have to be somehow translatable into other languages. Advertisers succeed by returning to global knowledge frames and differentiating them variously according to cultural implications.

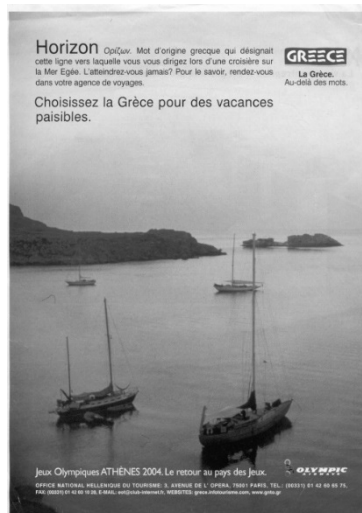
A remarkable example how language cues contribute at all levels for establishing a globally running brand is an international campaign on Greece from 2005 where the whole multimodal framework is based on the item *WORD* and its properties as multiple IM (see also Held 2008).

Fig. 1.11. Greece *Oltre le parole / Mit Worten nicht auszudrücken / Au delà des mots*



Teatro (it.)

Phänomen (germ.)



Horizon (fr.)

The slogan is built on the idiomatic expression *beyond words* which, in all its language versions, is immediately understood as the metalinguistic comment on what the campaign is dealing with – the Greek language, and hence the selection of lexical units that are exploited in their double force as *signifiant* and *signifié*. On the one hand we have the Graecism that – at least in Western cultures – commonly evokes scholarly connotations. That is why the Greek items are presented by imitating the intertextual reference to a lexicographic lemma (consisting of the transcription in the Greek alphabet and the following content paraphrases). On the other hand, the selected Greek words deploy a meaning and thus open a frame that can be filled with a picture scenario recognizable as a typical (antique?) Greek monument, which is then verbally presented in the copy text as a hot recommendation for experiencing Greek authenticity. And the gag of this coherent multi-level framework is that, without the literal translation, it is not only well adapted in all cultures, but it also challenges the same mental connections and thus causes the same identity associations.

Concluding this overview of how language cues can turn into globally functioning IMs by skilfully integrating them into the multimodal design of place adverts, I return to Slovenia which – because of its eventful history in coming out of the Balkans and becoming a young European nation, its niche-like smallness, and its disparate language culture – at first glance, does not offer passed-on elements that are exploitable for providing an identity-bound touristic image. Hence, this has to be created by tapping other resources, namely the rich diversity of the Slovenian nature and the emotions it evokes by experiencing the elemental goods according to today's ideology of vacancy as a balance between relaxing wellness and pleasant excitement (see <http://ifeelslovenia.org/en>). So “the Slovenian green” was born, creating a branding process that initially referred to the invigorating effects tourists gain from its accommodations. The circumstance which affects the visitors is linguistically reflected in the slogan *Slovenia rinivgorisce / Slowenien belebt*.

Fig. 1.12. Slovenia rin vigorisce Slovenien belebt

Nutri la tua anima

Vieni a bere alle sorgenti naturali e salubri della Slovenia, bagnati nelle nostre acque vitali e curative, riempi con bontà minerale nelle nostre piscine e nei nostri mari. Assapora i vapori terapeutici delle acque tradizionali e senti la magia dei laghi limpidissimi, dei minerali e dei messaggi che portano nuova vita al tuo corpo e alla tua anima.

Immergiti nelle splendide naturali del calore sole sloveno, inspira l'aria limpida delle montagne e la leggera carezza della brezza salita dal mare. Rilassati nel comfort e nell'ospitalità delle nostre spa e centri di bellezza associati ai famosi laghi e protetti, in vigne pittoresche, o abbandonati al caldo abbraccio del Mediterraneo. Scopri il paradiso termale e senti la tua anima.

www.slovenia-tourism.si

Slovenia
RINVIGORISCE

Informazioni importanti sulla Slovenia, uno dei paesi dell'Unione Europea, sono disponibili presso l'Ufficio del Turismo Sloveno.

Entdecken Sie Ihre Leidenschaft

Spüren Sie, wie Ihre Sinne durch die reinigende Kraft unserer Bergquellen und Wasserfälle belebt werden. Die majestätischen Julischen Alpen erwecken Leidenschaft und Ehrfurcht zugleich und führen Sie zu Sloweniens höchstem Gipfel, den überwältigenden Triglav.

Wecken Sie Ihre Abenteuerlust und entdecken Sie satt grüne und fruchtbare Täler und den unvergesslichen glitzernden Paz-Sich.

Genießen Sie die unglaubliche Schönheit des Seen-Blau und entspannen Sie sich an dessen Ufer oder auf dem darüber thronenden Schloss. Schmecken Sie im unberührten Böhmer See, trinken Sie direkt von den Source Wasserfällen, lassen Sie sich von den Naturwundern Sloweniens verzaubern – und entdecken Sie Ihre Leidenschaft.

www.slovenia-tourism.si

Slowenien
BELEBT

Slowenien belebt Ihre Sinne und erweckt Ihre Leidenschaft. Finden Sie mehr Informationen über Slowenien, ein Mitglied der Europäischen Union, unter www.slovenia-tourism.si.

The second step of the branding process consists of changing the perspective completely from the effect the place has on the tourist's wellbeing to the tourist activity itself and the feeling it causes. This striking emotional turn into the immediate tourist experience manifests itself with the linguistic shift from the impersonal passive voice into the active first-person pronoun, the issue of which is the famous slogan *I Feel Slovenia*, present in the current worldwide media campaign.

Fig. 1.13. The green logo



Turning the functional effects of the unspoiled variety of Slovenian nature into exciting, personally lived tourist experiences gives advertisers the opportunity to not only depict an infinite number of natural sceneries but also personalize them by implementing typical tourists doing typical tourist activities (Jaworski and Thurlow 2009). Nevertheless, the key verb *to feel* opens an overall frame of human sensitivity, and is thus deliberately fillable and globally applicable. Hence, a general feeling – even if it is “green” – does not easily turn into an efficient IM. So, language comes into play again, but this time by pure coincidence. The flashing up of the word *LOVE* in spelling *sLOVE*nⁱa has given birth to a differentiating but consistent brand based on the elemental human sensation intentionally expressed in English. It is universal and thus comprehensible for everyone, but, in connection with the place name and the performative practices represented in the key visual, it turns out to be fully identifying by evoking a myriad of connotations that