

Filozofická fakulta Univerzity Palackého

**English Touristic Web Sites of Selected Cities through the
Lenses of Genre Analysis**

(Diploma Thesis)

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**English Touristic Web Sites of Selected Cities through the
Lenses of Genre Analysis**

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**Anglické turistické internetové stránky vybraných měst
pohledem žánrové analýzy**

(diplomová práce)

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Angličtina se zaměřením na tlumočení a překlad

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Prohlašuji, že jsem tuto diplomovou práci vypracoval samostatně a uvedl jsem úplný seznam citované a použité literatury.

V Olomouci dne 17.8.2015

.....

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1. Introduction

With the advent of the Internet in the last decade of the 20th century and its rapid expansion in the following years, a new way of human communication appeared. Thanks to the technologies that both allowed and were created by the spread of the virtual network, people were no longer restricted by the limits of the original physical media - such as the size of a blank page of paper they could write on or the need to make a strict choice whether the message should be written, spoken or represented by a picture. The internet page was born, a medium that over time successfully combined the components of multiple (if not all) media that preceded it.

Together with new ways of expressing oneself came the need of people to understand each other in their dialogue using this new hybrid medium, to know what to expect when they open a certain kind of internet page, to be able to recognize its patterns. Without anybody actually realizing it at the time, the old patterns - or genres - were carried over into the virtual space; ones such as reports, letters (now commonly known as e-mails) or newspapers. Many of these underwent massive changes, adapting to the possibilities of the Internet, particularly making use of its interactivity. New genres were formed as well, filling the void space the old genres could not cover (Santini 2007).

This thesis focuses on the genre analysis of one of the internet page genres that originally comes from the world of physical media and which adapted to its new digital environment - the tourist web pages. Nowadays, every city (and as it appears most villages and towns) has its own internet page. Small communities' web pages are usually dominated by the informational function aimed to help its inhabitants - providing information about the local facilities and organizations and also letting people know of the local news, when a social event will take place or when the next gathering of the village council will happen. There is usually just a minor part of the site devoted to promotion. But as the size of a settlement and its importance increases, the promotional function becomes more apparent. Larger cities have whole websites focused on advertising themselves as a destination for tourists, giving the possible visitors information about accommodation, local sights, history, cultural events etc. in a

similar way as they do through the paper tourist guide books or promotional leaflets. In the following text, several of these major cities' tourist websites homepages originating in different cultures will be analyzed and have their features compared in order to find a similarity or heterogeneity defining the genre. For this, methodology based on Halliday's systemic functional linguistic concept of language and register (Halliday 1987), genre analysis models of Swales (1990), Bhatia (1993, 2004) and Ashehave and Nielsen (2004) will be used. Smaller scale concepts such as Hopkinson's (2011) method for encoding the producer into the text and Verschueren's (1999) categories of utterer and interpreter, both modified similarly as in Ferencík's (2012) approach, will be used as well.

The thesis aims to provide an insight into one of the many currently existing internet web page genres and possibly obtain results that might spark interest of others and lead to future research of this genre. It also serves as a testing ground for the selected methods of internet page genre analysis - as the Internet evolves and adapts to the needs of its users much faster than any other medium, causing some standardized genre analysis approaches to become obsolete. The results should also prove to be useful to future translators and designers of sites of this kind, as both need deeper understanding of the texts belonging to the genre they work with.

THEORETICAL PART

2. Genre and its image on the Internet

The realization that there might be something that would later come to be called a *genre* occurred at the beginning of self-reflective human communication. People realized that not only the content, but also the form of a message and the way it was presented had a great influence on how it was perceived by its recipients (Kwasnik and Crowston 2005). Coming from French, the word *genre* itself originally stood for a "type of small picture representing a scene from everyday domestic life" before it became "a fancy way of referring to classes of real world entities" (Swales 1990, 33). As different fields of science began to use it, various definitions of the term surfaced, some of them more similar to each other than the others.

In the following section, I will try to summarize views of different authors on genre, focusing primarily on the linguistic ones, and describe the specific features of genres of the internet web pages.

2.1 Defining genre

The concept of genre was introduced to the modern linguistic studies back in the 1980s (Askehave and Nielsen 2004:1). Its late introduction into the field could be related to the fact that the early linguists were mainly interested in the language below the level of text and possibly also to the fact that the term itself was regarded as a one related closely to arts rather than science (Levinson 1979). The first two groups of linguists using the term were the ethnographic linguists and systemic functional linguists (Swales 1990, 38).

Ethnographic linguists mostly viewed genre as a type of communicative event, such as for example jokes, stories, lectures, greetings and conversations (Swales 1990, 39) and used it in studies of habits of communication in different cultures. Systemic functional linguists adapted the term for the Hallidayean linguistic system and

established a relationship between genre and the longer used concept of register (Swales 1990, 40).

2.1.1 Genre and register - systemic functional linguistics' view

As the name suggests, systemic functional linguists (SFL) approach the language with emphasis on its function - it is seen as tool of communication grounded in both social and cultural settings. According to the founder of SFL, M. A. K. Halliday (1987), language carries out multiple functions (often marked as "metafunctions") at once, these being:

- 1) ideational function, as language conveys thoughts and represents reality,
- 2) interpersonal function, as language reflects interpersonal relationships,
- 3) textual function, as language is organized and structured in a way that allows it to be understood, deliver a message and influence.

These three functions are related to three sets of contextual factors, named by Halliday as field (ideational function), tenor (interpersonal function) and mode (textual function). Field describes the activity in which the communication takes place and the ideas present in it (Benson and Greaves 1980). "Tenor handles the status and role relationship of the participants, while mode is concerned with the channel of communication (prototypically speech or writing)" (Swales 1990, 40). Together, these three components, field, tenor and mode, form what systemic linguists call *register* or *functional language variation*, which draws a relationship between linguistic features and typical situations in which these features are deployed (Gregory and Carroll, 1978, 4).

As both register and genre are related to typical situations and more or less standardized language variations used in them, the two terms were initially often confused for each other, for example Frow (1980, 78) does not differ between them and speaks of *discourse genre, or register*. One of the first systemic linguists to draw a line between the two terms is Martin (1985), who described genres to be realized through registers, and registers to be realized through language. As he says, genre "is set up

above and beyond metafunctions (at a higher level of abstraction) to account for relations among social processes in more holistic terms, with a special focus on the stages through which most texts unfold" (Martin 1997, 6). This hierarchy is shown on Figure 1, the original Martin's drawing graphically modified by Tomášková 2011, 46).

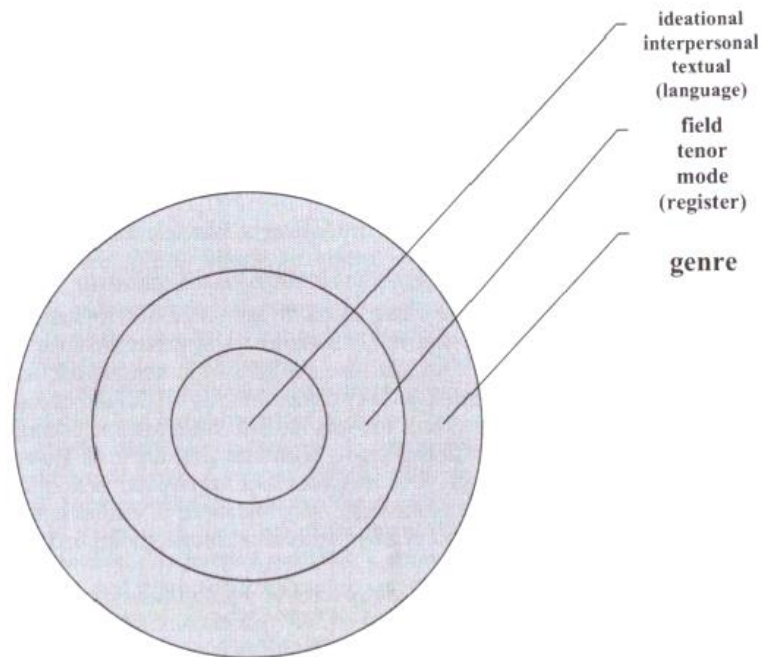


Figure 1

The genre's position on a higher level of hierarchy compared to register (or *the choice of content and style*, as it is mentioned in the following paragraph) and its ties to social and communicative settings and purposes are also featured in Swales' well known definition:

"A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains the choice of content and style" (Swales, 1990: 58).

Swales' definition of genre greatly corresponds with one of another prominent systemic functional linguist, Bhatia, who further developed Swales' genre theory. The only difference between them is Bhatia's particular mention of "professional or academic community", as his research is mainly focused on the usage of English in these communities:

"Genre is a recognizable communicative event characterized by a set of communicative purposes(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value" (Bhatia, 2004: 23).

The above definitions of Swales, Bhatia and Martin thus state the following:

- in the Hallidayean SFL system, genres are on a higher level of hierarchy compared to register which forms them
- genres are closely related to certain social and communicative settings
- genres set the way in which the texts unfold
- texts belonging under the same genre(s) share communicative purpose(s)

In order to visualize the internal structure of genre and being able to analyze it, Swales (1990) suggests thinking about it as being composed of three constituents positioned in a three-level hierarchy:

1) Communicative purpose

realized by

2) Move structure

realized by

3) Rhetorical strategies

Note that all of these constituents are "parts" forming the genre, and so are all situated above the register in the SFL system.

Communicative purpose, the constituent with the highest rank in this model, has been used as the main criterion for determining whether the text (or communicative *event*) belongs into a certain genre (Askehave and Nielsen 2004, 4). An example of a communicative purpose of e.g. a newspaper article as a news story genre would be to objectively inform its readers about recent happenings in a particular society. It is however possible for texts to have multiple communicative purposes, and so the use of communicative purpose as the only criterion for classifying texts into genres has been disputed (Askehave and Swales 2001).

Move structure describes the order in which language is used to achieve the communicative purpose. As Martin states:

"[...] we cannot make all the meanings we want at once. Each stage in the genre contributes a part of the overall meanings that must be made for the genre to be accomplished successfully" (Eggins 1994, 36 after Martin 1985).

Move structure thus sets the order in which **moves** are used, how the text progresses from point A to point B. An example of a move used in a text belonging into the promotional genre as per Bhatia (2004) would be *justifying product or service* or *headline attracting the reader*. The move structure would then reflect the fact that the headline which attracts the reader is placed in the text first, and the detailed description and justification why the reader should buy the product or service follows after.

It is needed to note that the move structure and the moves themselves are not completely firmly set as was originally believed, and today most of the research community agrees that there is a certain freedom in selection of the moves and their distribution through the text that the authors of a certain text belonging to a genre can utilize (Askehave and Nielsen 2004, 5). The choice that then takes place borrows the moves from a common "set" typical for the certain genre (Ventola 1989).

Rhetorical strategies are the concrete form that is used in order to realize a particular move (Askehave and Nielsen 2004, 6). They can be both verbal and visual. For example the move of "headline attracting the reader" can be realized by a choice of

words or syntactic structure which attracts attention (verbal part) together with making the text larger and/or giving it an unusual font color (visual part). As in case of moves and their structure, there is a certain pool from which "common" rhetorical strategies can be selected from by the authors in order to carry out a certain move. The existence of such pool of resources shared between members of communities does not however necessarily mean that a "common" strategy will be always used, in fact, the opposite can happen:

"Most often it [the genre] is highly structured and conventionalized with constraint on allowable contributions in term of their intent, positioning, form and functional value. These constraint, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s)" (Bhatia 1993, 13).

An example of such breaking of the conventions of a certain genre in order to attain attention would be an ad (a genre defined by the communicative purpose of attracting attention and provoking a response) using the move structure and rhetorical strategies typical for a recipe, as shown in Bax 2011, 93.

2.1.2 Bax's synthetic view

In his book *Discourse and Genre. Analysing language in context*, Bax (2011) brings together findings from different fields of study, including research carried out in linguistics, cognitive psychology and artificial intelligence. Drawing on the definitions of concept, mental models and abstraction of Skemp (1979), fuzziness of concepts from the Prototype Theory (Rosch and Lloyd 1978), the concepts of schemas, frames and scripts (e. g. Field 2003; Eysenck and Keane 2000; Gregoriou 2009) as well as works of prominent systemic functional linguists (e.g. Bhatia, Swales), he presents the following working definition of genre consisting of 10 points:

1. "Genres are akin to mental structures such as *concepts* and *schemas*, in that we carry mental representations about genres around with us and make use of them to prepare for communicative events, and to interpret communicative events.

2. Genres are *ideals*, whereas texts are real.

Texts can therefore draw on one of more genres in their realization.

3. Genres may include language or they may not.

For example, a mime show could be classed as a genre, with function, features, structure and so on. [...]

4. Genres are *shared* as mental constructs by members of a particular community. [...]

5. Genres often have particular names, but not always. [...]

6. Genres are characterized first and foremost by the *function(s)* which they perform.

7. The function of a genre then guides the *features* of the genre.

These features include the location, structure, layout, style, lexis, grammar and other aspects.

8. Genres have *structure*, as one of their main features.

[...] [T]hey have structure, and we can identify and recognize that structure, perhaps subconsciously. [...]

9. Genres are identified not only by *formal* criteria, but also by *social* and *contextual* factors.

When we examine a genre we look not only at its grammar and lexis, say, but at where it is used, who makes use of it and so on.

10. Genres are highly *flexible*, and they can change, blend, evolve and die out."

(Bax 2011, 60–61)

Bax's definition of genre not only contains points and findings of the researchers he quotes and directly bases his work on, but also seems to correspond with other recent studies dealing with the topic. For example Santini, Mehler and Sharoff (2010), all scientists focusing primarily on the internet genres, seem to confirm his definition by stating that genre:

"[R]educes the cognitive load by triggering expectations through a number of conventions. Put in another way, genres can be seen as sets of *conventions* that transcend individual texts, and create frames of recognition governing document production, recognition and use. Conventions are *regularities* that affect information processing in a repeatable manner" (Santini, Mehler and Sharoff 2010).

The tenth point of Bax's definition also describes one of the most important characteristics of genres, which is their dynamic nature. This point also corresponds with opinions of numerous other scientists. Genres indeed continually develop and change (Santini 2006), mix together and are embedded into each other (Bhatia 1997, 191), emerge when they are needed and disappear once they are no longer relevant (Giltrow and Stein 2009, 10). This dynamic side of genres becomes particularly apparent once we focus on the ones present on the internet.

2.2 Specifics of the internet genres

There are two main aspects which need to be taken into consideration when dealing with the internet genres: the virtual medium allows them to develop, change and react to demand much faster than their paper counterparts, and the web pages, through which the genres are instantiated, are very complex documents, especially compared to the printed ones (Santini 2007, 1).

The first aspect Santini mentions reflects the possibility of editing an already existing text, a feature that was unthinkable before the invention of digital word processors. It allows the authors to transform their work in a matter of minutes, if not seconds, especially if a portion of the (or whole) text is to be simply replaced by another, readily available one.

The ability to almost immediately change and adjust text in the virtual world also leads to much more frequent occurrence of genre hybridization, observed by Bhatia (1997) among the printed genres. According to him, genre hybridization can take place in two forms: genre mixing and genre embedding. Genre mixing describes the situation when the features of one genre are used in another one, in which they were previously not expected, for example a promotional element appearing in originally purely

informative newspaper article. Genre embedding stands for the insertion of one genre form into another, such as a poem being featured in a novel (Bhatia 1997, 191). One of the reasons for this trend might be the freedom of creativity in a space where it is simply not constricted by the presence of institutionalized control (Santini, 2007, 6).

In general, internet genres can be divided into three different categories: reproduced genres, which are the original "physical" genres carried over to the digital space without further changes; novel genres and adapted genres, a category of both new, fully developed genres of the Internet as well as old genres which adapted to the new environment; and emerging genres, which are beginning to shape, but are not completely formed yet (Santini 2007). These emerging genres can be suspected to shape always "when there is a recurrent textual pattern without an acknowledged name" (Santini 2007, 6) present inside the community.

It is needed to note that perhaps due to the complicated nature of the internet texts, there seems to be no agreement on where exactly lay the boundaries of what should be considered a *genre*. Some researchers consider for example *homepage* to be a separate internet genre (e.g. Askehave and Nielsen 2004), others focus more traditionally on the higher level of the texts, such as *university websites* (Tomášková 2011), or even alternate between both of the views (e.g. Santini 2006 - in her study of identifying web genres the internet users seem to identify both *blog* or *FAQ page* to be a genre). A counterpart of this problem could also be, however, found in the printed media, such as the title page of a book. For the sake of clarity, I will consider the higher level of texts as genres for the needs of this thesis.

Another important feature of internet web pages is their multimodality. While the presence of non-verbal elements such as pictures accompanying a text is not new, internet pages greatly differ from the printed documents by the frequency with which these elements are used and the way they are inserted into and the text (Santini 2007, 2). Visual features are not used only to separate different pieces of text, attract attention and illustrate the written words as in case of printed texts, but also to instantiate the *links* between separate pieces of the document (Santini 2007). Thanks to the different limits of their medium, web pages can also contain not only pictures and graphical design, but music, video and numerous interactive elements combining all of the above. This can

sometimes lead to almost all of the written text on the page to be replaced by another media.

The presence of *links* providing navigation between multiple parts of an internet document led numerous researchers in the field to focus on this new feature. According to Shepherd and Watters (1998), internet genres differ from the printed ones by the higher count of what they call elements present in them. While the traditional genres contain only two elements, content and form, genres from the virtual space include the additional element of functionality. A similar notion of an extra element or mode of the electronic texts was also adapted by Askehave and Nielsen (2004) in their two-dimensional genre model, dividing the use of internet pages into two modes - *reading* and *navigating* mode. This model will be described more in detail in the following subchapter.

2.2.1 Askehave and Nielsen's model of internet genre analysis

Due to the specific features of the internet genres mentioned above, it was argued whether the traditional approach to genre analysis used for example by Swales or Bhatia can be applied on them, or a different approach might be necessary (Tomášková 2011, 48). Proponents of the traditional approach claim that the principles of the analysis should be applicable on the electronic texts - and a great part of their results seem to confirm it. This might be, however, related to the fact that a great part of the internet genres falls into the category of reproduced genres, which contains texts that might have been migrated into the Internet, but underwent relatively few or no changes at all (Tomášková 2011, *ibid.*). Once the traditional genre analysis methods face genres that either originated or underwent multiple changes while exploiting the possibilities of the virtual medium, they fail to grasp their main features. This is due to the fact that these features tend to be represented not only by their linguistic forms, but also by the organization and functions of the elements present in the text (Tomášková 2011, *ibid.*).

Askehave and Nielsen's model (2004) modify the original method of genre analysis devised by Swales and further developed by Bhatia for the needs of the internet genre analysis, using the concept of three different modes utilized by the users of the

internet pages (Finnemann 2001). Their model introduces two separate modes in which the visitors of a webpage operate: the *reading mode*, in which the user "zooms in" and uses the text of the web page in a way a reader of a traditional printed text would, and the *navigating mode*, when the user "zooms out" and uses the navigational elements of the webpage in order to find the information he is looking for (Askehave and Nielsen 2004, 17). The change between these two modes is referred to as a *modal shift*, which occurs continually as the user browses through the site.

This concept thus brings additional mode to each of Swales' internal constituents of genre. In the reading mode, the communicative purpose, moves and rhetorical strategies remain more or less the same as in the case of a traditional printed text, for example: communicative purpose – providing information, moves realizing the communicative purpose – introducing a topic, specifying details on the topic, rhetorical strategies realizing the moves – long declarative sentences with numerous adjectives. In case of the navigating mode, a completely new layer typical for internet pages is introduced to all of these constituents. The communicative purpose of a webpage in the navigating mode is usually providing access to the information, which is then read by the user after the shift into the reading mode. According to the two researchers, this communicative purpose of access is not realized by moves, but by what they call hyperlinks. These are then realized through rhetorical strategies – in other words the concrete features of links, such as an underlined text or a visual look of a button.

Hyperlinks are then defined by Askehave and Nielsen as clickable objects in form of highlighted text, which tie together pieces of the text into the resulting web structure, allowing the user in navigating mode to move from one place on the internet page or site to another through them (Askehave and Nielsen 2004, 25). Unlike many researchers, they do not classify the links into the *structural* and *associative* categories based on whether the link answers the question of "what should the user read first", reflecting on the hierarchy of information on the site, or "what could the user be interested in while reading this text", creating association between related information. Their distinction is based on two aspects: the textual properties of the "textual point of entry" (or text A), in other words the textual instantiation of the link itself at the original destination, and the relationship between the two pieces of information the link

connects, that is the information presented by text A and the "textual point of destination" (or simply text B), to which the text user is moved to after clicking the link. They argue that this is based on the fact that the links do not solely guide the user in the navigating mode, but they also add a meaning to the two pieces of text (Askehave and Nielsen 2004).

The textual properties of *point of entry* lead to the division of links into the two groups of generic and specific links. Generic links function as entries in a traditional library catalogue, being characterized by short noun phrases (such as "home", "people" or "about us") offering very little additional information about the text they lead to themselves (Askehave and Nielsen, 2004, 31–32). Users draw on their general knowledge while using them, much like in the case of the above mentioned library catalogue categories listing different kinds of books - generic links are very often used in the main menus of sites of various kinds, always pointing to similar kind of information, such as the top level of the website ("home") or details about the author ("about us"). The textual manifestation of specific links at the point of entry, on the other hand, contains additional information in order to "evoke curiosity in the navigator, making him/her want to enter the site" (Askehave and Nielsen, 2004: 32) and click the link, serving as "appetizers". These can contain whole sentences detailing the information promised to be found after clicking them, sometimes abruptly ending these texts or adding the incentive of "read more".

In order to explain the functional nature of the links based on the relationship the link establishes between the texts A and B, Askehave and Nielsen draw on Adam's (1992) functional text typology based on the speech act theory and concepts of functional linguistics, presenting 5 functional types of links:

1) Descriptive type - contains 2 sub-types:

- a. Explorative description - describes an object, person or event by going into detailed account of its properties. Answers the question of "*what, who or where is...?*"
- b. Expository description - describes development of a procedure rather than identifying, often found in recipes, manuals. Answers the question "*how to proceed?*"

- 2) Narrative type - based on the narrative structure of *orientation - complication - action - resolution - (moral)*.
- 3) Argumentative type - presents a *claim*, an *argument* why the claim is valid and a *warrant* as the inferential link between them.
- 4) Explicative type - explains something in a *why-because* manner by static facts, unlike the argumentative type does not contain any judgment.
- 5) Dialogical type - displays a *conversational scheme* based on turn-taking of the participants.

(Askehave and Nielsen 2004 after Adam 1992)

In connection with the division of links into the specific and generic categories based on their textual features, it becomes apparent that generic links always function as a descriptive - explorative text type, while specific links can carry out all of the functions mentioned above (Askehave and Nielsen 2004).

3. Methodology

This section will focus on the selection of the source texts that were analyzed, theoretical concepts and models used in order to create the theoretical framework for the practical part of this thesis and finally on the description of the framework used itself.

3.1 Source texts

For my analysis, I decided to choose one of the internet genres that has its origins both among the original, printed genres (and due to that could be mistakenly classified as a reproduced one), but at the same time underwent great changes, adapting to the new medium and its possibilities. Because of that, the tourist web pages can be taken as fully developed adapted genre, following Santini's (2007) terminology.

My decision was driven by both curiosity, since as far as I know, a comparative genre analysis of this internet page genre has not been done yet, and by my own personal interest in the topic - as it was interpreting and translation for a foreign friend, a tourist visiting the Czech Republic, that eventually brought me to study this field.

In order to obtain texts properly representing the tourist web pages genre in several different cultures, English versions of three websites were chosen, each of them originating in a different country. The countries selected for their specific cultural features are the Czech Republic, the United States of America and the Russian Federation. The Czech Republic is the country I come from, so the interest in its "web face" comes partially naturally. It also used to be the most western-laying part of the Eastern Bloc before the end of the Cold War, which could have had its own portion of influence on how its web sites are written and structured – as the boom of the commercial Internet in the western world took place at the very same time the country's totalitarian regime fell in 1990s. The United States were chosen due to high expectations of its tourist sites to be the ones displaying the most prominent presence of the promotional features, as one would expect in the country of origin of the modern free-market economy in which effective advertising and successful targeting of the users of one's product is a must. It is also worth to note that US is the place of origin of the technology on which the existence of the analyzed texts and genres are directly

based. The Russian Federation was chosen as a country with specific culture that does not easily nor immediately follow the modern trends coming from the "west" (and as it lately seems, even actively defends against them), but at the same time does have its own market seeking to attract tourists - and so the results of analysis of its web pages could prove to be quite interesting.

The sites chosen for the analysis were selected using the following criteria:

- 1) They belong to the capital city of their respective country.

It is expected for large population centers to be the primary targets of visitors in the selected country. At the same time, the historical background and cultural importance of a city or town has its impact on the attractiveness for possible tourists as well. Due to these reasons, capital cities were chosen as the ideal representatives of the genre, expected to invest the most of effort and money into effectively informing their inhabitants and at the same time possible tourists.

- 2) They belong into the "official tourist website" category.

This restriction was applied in order to filter out the numerous tourist agency and amateur web sites from the results. While it could be interesting to compare different types of sites focusing on one city or location, it would be a topic for another thesis.

As many researchers dealing with the web genres agree, an internet page is a complex document containing numerous features. In order to effectively carry out comparison between the three sites and not be overwhelmed by the amount of raw data, especially if every link and web page present on the site would be considered, absolute majority of the analysis focuses primarily on the top level of the selected websites, namely the homepage document. As this is usually the first web page through which the website is accessed by users, I believe it to contain enough both generic and specific features for the selected site to obtain reliable results from the analysis.

3.2 Theoretical concepts used

3.2.1 Definition of genre

The cornerstone of the theoretical framework of my analysis is Bax's synthetic definition of genre, which was chosen for two main reasons: it is one of the most up-to-date multidisciplinary definitions of genre currently available, bringing together points verified not only by one, but by multiple fields of science, and at the same time it is bound to function properly together with the other concepts of systemic functional linguistic genre analysts, as it contains the notions in agreement with (or even directly based on) their research.

3.2.2 Internal constituents of an internet genre

In order to identify and analyze the genre of the tourist internet web pages, the model of genre consisting of communicative purpose, move structure and rhetorical strategies developed by Swales and Bhatia has been used. Since neither of them directly deal with the internet web page genres, their concept has been combined together with the two-dimensional model of genre analysis of Askehave and Nielsen (2004). These divide the usage of a webpage into two modes, reading and navigating, adding an additional mode to each of Swales' and Bhatia's constituents.

The **communicative purpose** defining the internet tourist website genre in the reading mode seems to be easy to identify - to provide information and to promote the location in question. As Dann (1996) puts it, the tourist web pages attempt to persuade people to travel to the featured destination and at the same time provide them with enough useful information so that they will enjoy their stay. This communicative purpose overlaps the one of internet homepage described by Askehave and Nielsen (2004), which is introducing the website, creating an image of its author and presenting news.

In the navigating mode, the generic communicative purpose of a homepage of any genre is to provide access to the website (Askehave and Nielsen 2004, 22). This communicative purpose could be easily related to the whole website - the purpose of the actual functional medium is to provide access to the information deposited in the text presented through it.

According Askehave and Nielsen, the **moves** realizing the communicative purpose of a homepage in the reading mode are:

- Attracting attention – attracting attention of a reader after he/she enters the homepage.
- Greeting – meant to establish contact with the reader and make him feel welcome on the site.
- Identifying sender – serves to identify the web-owner (not necessarily the creator) of the site.
- Indicating content structure – provides an overview of content of the website, typical for the rhetorical strategy of main menu.
- Detailing (selected) content – provides further details about the topics dealt with on the page or site. This can include the presentation of news, weather, etc.
- Establishing credentials – meant to establish a trustworthy image of the owner of the website.
- Establishing contact - enables the reader to contact the sender/author of the message.
- Establishing a (discourse) community - enables "loyal" or frequent users of the page or site to establish a community. Often realized via logging in.
- Promoting an external organization - usually takes the form of an advertisement, promotes another company or product.

(Askehave and Nielsen 2004)

It is important to note the similarity of Askehave and Nielsen's list of moves present on an internet homepage with Bhatia's list of moves typical for the genre of promotional texts. This similarity sometimes results in the moves from the two models completely overlapping - see Bhatia's moves of promotional text genre below:

- Headline attracting the reader
- Targeting the market
- Justifying the product or service
- Detailing the product or service
- Establishing credentials
- Celebrity or typical user endorsement
- Offering incentives
- Using pressure tactics
- Soliciting response

(Bhatia 2004)

This similarity is, however, not unexpected, as the homepage serves as the main point of entry onto the web site, and is meant to attract the potential readers and provide them enough material to make them stay on it once they stumble over it during their browsing journey through the Internet. In this sense, the homepage essentially functions as an interactive type of advertisement (despite containing much more information than a conventional advertising text) for the rest of the website. This could be seen as an example of both shared pool of commonly used moves for several genres as well as genre hybridization. Due to this, a combination of moves listed by both Askehave and Nielsen and Bhatia will be used in the analysis.

According to Askehave and Nielsen, the **move structure** itself on the internet pages seems not to be too relevant, despite a "vague tendency towards a preferred text organization which is similar to that of newspaper front pages: the most important information first and the least important last" (Askehave and Nielsen 2004, 24). As per

their observations, the "sequence and linearity seem to be suspended" (Askehave and Nielsen 2004, *ibid.*) and "the web text is not intended to be read in its entirety, but rather scanned by the reader before s/he finally decides which elements to read" (Askehave and Nielsen 2004, *ibid.*). I would argue against this claim - as the tourist websites seek to attract and advertise, it seems illogical for them to display the main title or important information near the end or even outside of the initial field of vision of their user. Due to this, attention will be paid to the distribution of the moves on the webpage in my analysis in order to prove or disprove my claim.

In the navigating mode, moves are replaced by **links**, which serve as connections between different locations on the website. As per Askehave and Nielsen (2004), there are 2 types of links - generic and specific. Generic links are mostly found in menus and specific links provide additional information as a way to persuade the user to click on them. Additionally, generic and specific links can be classified into different functional categories, such as explorative, narrative, argumentative, etc.

Rhetorical strategies in the reading mode of the internet page genres mostly copy those of traditional genres, with the exception of numerous new possibilities of realizing a certain move via implementing multimedial and interactive elements, such as video, audio or a combination of thereof reacting to the input of the user.

In the navigating mode, rhetorical strategies deal with the realization of links. These can be carried out implicitly (initially invisibly to the user) or explicitly (visibly to the user on the first sight) - such as the transformation of the cursor into the "pointed hand" or underlining of a text serving as a link.

3.2.3 Register

In SFL's perspective, genre is situated at a higher level of abstraction compared to the register, or functional language variation, and is thus realized by it. Because of this, my analysis will also contain several selected features of language used on the homepage of the internet tourist sites.

According to Halliday (1987), register consists of three contextual factors: field, tenor and mode. My analysis will be focusing on the following features of these three factors:

1. Field:

- a. Is there one or multiple topics? If so, which ones?
- b. Is the text aimed to be informative, persuasive, narrative (which way does it present the information)?

2. Tenor:

- a. How many people are involved or addressed in the text, who are they?
- b. Are the participants encoded in the text, if so, is this done explicitly or implicitly?
- c. Is the text interactive? If so, how?
- d. What is the relationship between the writer and reader? Is the "conversation" private or public?

3. Mode:

- a. What medium is used? Are there pictures, text, video, sound?
- b. Is the medium permanent or transient?
- c. Is the utterance planned or unplanned? Does it display features of written or spoken language?

In order to analyze reader's and author's (or owner's) presence in the register of the website, a combination of two concepts will be used, alike to the one used in the study of interpersonal function by M. Ferenčík (2012). The concepts used are Verschueren's categories of utterer and interpreter (1999) and Hopkinson's method for encoding the producer (2011).

Verschueren (1999) considers any discourse to be a polyphonic construct created by the voices of its multiple participants. These voices belong to *presences*, which then fall into the category of *utterers* and *interpreters*, in other words the author(s) of the text and its reader(s) or listener(s). According to him, there can be various kinds of utterers, from singular to plural or even virtual utterers - and since the information presented can be reproduced, the ultimate original source of the information sometimes cannot be even identified. In his concept, there are various kinds of interpreters as well. In fact, their division into different types is even more complicated than in case of utterers - ranging from the direct addressees through side participants to eavesdroppers.

Hopkinson (2011) describes the presence of the text producer to be encoded into the text in several ways - either the text producer is not encoded (and thus completely absent from the text) or encoded; in the case that he is encoded into the text it is done either implicitly or explicitly. In his analysis, Ferenčík (2012) uses the combination of both of these concepts in order to find out how both of the author and reader is encoded in the texts, assuming that "each discourse is inevitably marked for its participants: while some participants' voices may stay unheard, silent, others' may be heard louder" (Ferenčík 2012, 41). A method based on these will be used in my analysis, determining whether the author and reader is present and what does the language used primarily aim to accomplish - present the author, influence the reader or simply present information about the city to the reader.

3.3 Theoretical framework of the analysis

Using the criteria for selection of web pages and theoretical concepts mentioned in the sections above, the following theoretical framework of the analysis was formulated:

First, an internet tourist website will be selected based on the criteria described. It was decided that the analysis will focus mainly on the website's homepage, with the exception of taking in account the textual point of destination of links in order to describe their functional type according to Askehave and Nielsen's methodology.

The homepage page will then be broken down into *components* forming it. These are usually visibly divided - e.g. by a frame, a change of font or simply by the

end of a paragraph. They can be of either purely verbal or purely visual (or even aural) nature, or a combination of thereof. In order to capture this, a 5 level scale will be deployed, containing the categories of purely verbal (such as a plain text), dominantly verbal (a text accompanied by a non-verbal feature, which is not necessary for its comprehension), equal (a text which cannot be separated from its non-verbal part if its meaning and function is to be maintained), dominantly non-verbal (a picture accompanied by text, which is not necessary for its comprehension) and purely non-verbal (a component formed solely by a non-verbal part). It is important to note that these *components* are not the same as what SFL genre analysts identify as rhetorical strategies, even despite they share the same aspect of being either verbal or visual; in fact, the components of a web page seem to contain multiple rhetorical strategies at once (for example a picture slideshow, which is formed by moving pictures, text accompanying them, interactive buttons...). At the same time, the mentioned components do not substitute SFL's moves either, as these components themselves carry out multiple of the moves at once (a picture slideshow carries out the moves of attracting the reader, providing information, identifying sender...). In short, the components forming a homepage should be considered a supporting category created in order to allow a step-by-step analysis of otherwise complex text, and could be taken as an actual textual manifestation of multiple rhetorical strategies at once and also to be realizing multiple moves at once.

In order to analyze the move structure of a homepage, the position of each component (and thus also the moves carried out by it) will be noted. Attention will be paid to whether the component can be initially seen after opening the page, drawing on the assumption that the components which are visible to the internet user as first should be considered to be the most important and also contain the highest density of rhetorical strategies realizing the move of attracting the user's attention. It is, however, needed to note that the portion of a webpage initially displayed to a user might slightly vary, depending on the screen resolution of the device displaying it and even the type of an internet browser. The following analysis was carried out on a laptop using the 1920×1080 screen resolution and Mozilla Firefox version 39.0 internet browser.

After the components forming the homepage and their position on it have been noted, rhetorical strategies contained in them and the moves realized by them will be

identified. For that, the list of moves typical for both homepage (Askehave and Nielsen) and promotional text (Bhatia) will be used. Since some of the moves mentioned by the researchers completely overlap (for example *headline attracting attention* and *attracting attention*), both of the models will be merged together and partially simplified - as in the case of *headline attracting attention* and *attracting attention* being noted simply as *attracting attention*.

Links representing moves in the navigating mode will be analyzed based on Askehave and Nielsen's methodology and classified as either generic or specific. Their functional side will be taken into consideration as well, noting whether they belong to the descriptive, narrative, argumentative, explicative or dialogical type. In case of main menu, the topics referred to in it will be noted as well, as it is expected that main menu of the home page belonging into the same genre is likely to contain generic links referring to the same kind of information. Rhetorical strategies in navigating mode through which the links are realized will be noted as well, determining whether the links are realized implicitly or explicitly and how.

Rhetorical strategies and their realization, due to their position at the lowest level on the ladder of genre constituents, are closely tied with register. Register analysis will be performed following the framework mentioned above, taking in consideration the specific features of the language divided into the contextual factors of field, tenor and mode. It is expected for the features of field and mode to be the same or very similar in case of most of the analyzed texts belonging to the same genre (tourist web pages are likely to focus on the same topics and to share the realization via similar media present on the Internet), the highest variety is expected to be present in the contextual factor of tenor, in other words the relationship between the participants present in the text. This factor could be the one most influenced by the culture of country which the web page originates from (e.g. the national stereotypes of Americans being more direct in communication).

The results of the analysis will then be quantified and presented in the following chapters. The results obtained should confirm or disprove the following hypotheses:

- 1) The web pages belonging to the official touristic internet page genre deploy similar components (and through them moves and rhetorical strategies) in order

to achieve a shared communicative purpose - providing relevant information and attracting visitors.

- 2) The placement of components (and through them moves and rhetorical strategies) on the internet page is not random - the ones attracting attention are placed in the area initially visible to a web user.
- 3) The features of the contextual factors of mode and field are shared between the texts belonging to the same genre.
- 4) The features of the contextual factor of tenor depend on the culture of origin of the web page.

PRACTICAL PART

4. Genre analysis of selected tourist web pages

This chapter is divided into three main sub-chapters detailing results of the analysis of homepages of the official tourist websites of capitals of the three selected countries. The first analysis of the homepage of Prague is described in more detail, whereas the following two are mainly focused on pointing out specific features of the results presented.

4.1 Prague

Web address: <http://www.prague.eu/en>

Author(s): Prague City Tourism organization

Version of the site analyzed: 1st August 2015

Capital city of the Czech Republic, population of approx. 1.24 million people

4.1.1 Components forming the homepage

The homepage of the touristic website of Prague was divided in total 11 components: picture slideshow, main menu, greeting, interactive map, secondary menus featuring destinations, themes and an e-shop, link to a VIP guides club, a tab concerned by news and links to the social media, a recurrent site menu resembling a site map and the footer of the web page itself. Overall, the whole site is designed to display one component per a height level, making their distribution horizontally oriented, featuring no components such as side-menus.

The initial view is dominated by the picture slideshow, taking a little over 1/2 of the display. The other two main components initially shown to the user are the main menu and the greeting, with the top of the interactive map being visible as well, enough to make the visitor recognize the nature of the component and scroll down in order to see the rest of it.

A summary of the components, their position, initial visibility and verbal or non-verbal nature can be found in Table 1.

Component	Position on the page	Initially visible	Verbal/non-verbal
Picture slideshow	Top center	Yes	4. Dominantly non-verbal
Main menu	Top center	Yes	3. Equal
Greeting	Top center	Yes	1. Purely verbal
Interactive map	Middle center	Partially	3. Equal
Menu - Destinations	Middle center	No	3. Equal
Menu - Pick a theme	Middle center	No	3. Equal
Menu - E-shop	Middle center	No	3. Equal
VIP guides club link	Bottom center	No	1. Purely verbal
News and social media tab	Bottom center	No	3. Equal
Recurrent site menu	Bottom center	No	1. Purely verbal
Footer	Bottom center	No	3. Equal

Table 1: Components identified on the Prague.eu/en homepage

It should be noted that the most frequent type of component seems to be the one of the "equal" nature, a text formed by both verbal and non-verbal part in which neither can be completely ignored without losing part of its function or meaning.

4.1.2 Identified moves and rhetorical strategies

1) Picture slideshow

The most prominent component of the webpage is the picture slideshow. Due to its size, it comes without surprise that it carries out the moves of attracting attention and establishing contact with the visitors, reaching out to them both visually and through the text accompanying each of the pictures featured. This text is written in a large font, making it impossible to overlook, and further appeals to the users by containing interjections such as *Wow* or *Mmm*. These are connected with the word connection *pure emotion* and the name of the city, *Prague*.

Aside of attracting attention and establishing contact, the pictures displayed together with the text identify the topics which can be expected to be featured on the site. By containing several pictures of different themes (historical sites, culture, cuisine), the slideshow targets different kinds of possible visitors, ensuring them that these users

can all find the information they are looking for. It should be noted that the photos featured in the slideshow were clearly taken by professional photographer(s), establishing the credentials of an official or professionally created internet page.

Each picture in the slideshow also functions as a realization of an implicit link. The user may notice this due to the cursor changing itself to the "pointing hand" when moved above it. The classification of these links following Askehave and Nielsen's methodology, however, is rather problematic – the pictures themselves do not offer much information about the target destination, which would make them suitable for the generic category. This would be true for example for the pictures of food or ballerinas, representing restaurants or culture, or the picture of The Prague Castle leading to a page describing it. Another part of the pictures does not contain enough information for the user to identify where they lead even when taking in consideration the default content emptiness and decontextualisation of generic links. An example of this would be a picture of portion of the city or a view of its streets - which, unfortunately, takes the user to an error screen. These vague dysfunctional links seem to correspond with the occurrence of pictures that are hard to relate to any particular topic - and which were not considered to be suitable for further analysis.

The list of the moves and rhetorical strategies identified in the component of picture slideshow can be found in Table 2:

Picture slideshow	
Moves	Rhetorical strategies
attracting attention	pictures, movement, large font
establishing contact	use of interjections and appeal on the readers' emotion
establishing credentials	professional look of the photos featured
indicating content structure	listing topics
targeting the market	listing topics
generic links	implicit (cursor change)

Table 2: Moves and rhetorical strategies identified in the Picture slideshow component

2) Main menu

The main menu contains relatively few moves, as its main function is to help the user access different parts of the site in the navigating mode. In the reading mode, its moves

indicate the content structure of the site, a typical move attributed to menus by Askehave and Nielsen, and target the market – both of these are realized by the list of topics in the menu. The links featured in the navigating mode are all generic and descriptive - explorative. Approximately half of them are implicit, realized by the change of the cursor and color of the link button; the other half is explicit, realized by icons.

The summary of moves and rhetorical strategies identified in the main menu component can be found in Table 3:

Main menu	
Moves	Rhetorical strategies
indicating content structure	listing topics
targeting the market	listing topics
generic links	implicit (cursor and color change)
generic links	explicit (icons)

Table 3: Moves and rhetorical strategies identified in the Main menu component

3) Greeting

Greeting is the first purely textual component featured on the site, welcoming the reader and establishing contact with him. In case of Prague, the greeting also provides justification of the product, describing good qualities of the city (*uniquely preserved, part of the UNESCO world heritage list*), and establishment of the credentials of the website, directly identifying itself as the official web portal of the city. It also lists different types of users which can find relevant information on the web site, targeting the market and indicating the site's structure, at the end closing with a direct offer of incentive *Browse and enjoy!*

The greeting does not contain any links.

The summary of moves and rhetorical strategies present in the Greeting can be found in Table 4 below:

Greeting	
Moves	Rhetorical strategies
establishing contact	encoding reader and author
establishing credentials	"official web portal"
greeting the reader	greeting
indicating content structure	listing possibilities
justifying the product	positive description of qualities
offering incentives	imperative sentence
targeting the market	listing possibilities

Table 4: Moves and rhetorical strategies identified in the Greeting component

4) Interactive map

Only a portion of the interactive map is initially visible after opening the page, but this portion provides enough of an invitation to spark the curiosity of a reader and make him or her scroll down. It features a small side menu consisting of short imperative sentences listing themes of locations and offering incentives for the user to use them (e.g. *Entertain your children*). The map also refers to numerous outside businesses, showing their addresses and positions in the city.

Link-wise, the interactive map is a complex object, containing a menu of generic links to pick a certain type of destinations which is then displayed on the map of the city. These displayed locations themselves function as specific descriptive - explorative links providing plenty of information by being positioned on a detailed map of the city. These are also connected to the secondary menu of destinations situated just below the map, providing further descriptions of the user's selection. All the links are realized implicitly, their function being revealed only after the user moves their mouse cursor over them.

A summary of moves and rhetorical strategies present in the Interactive map component can be found in Table 5 below:

Interactive map	
Moves	Rhetorical strategies
attracting attention	picture, movement
establishing contact	encoding reader
indicating content structure	listing topics
offering incentives	imperative sentence
promoting external organization	referring to outside business
targeting the market	listing topics
generic links	implicit (cursor, slide menu)
specific links	implicit (cursor change)

Table 5: Moves and rhetorical strategies identified in the Interactive map component

5) Menu - Destinations

This menu displays various destinations, being directly connected to the specific links inside the interactive map. Each displayed "tile" contains a picture and a title, realizing the attracting attention move. Each of them also provides further details about the selected destination, at the same time also serving as its promotion given the positive description of its qualities. As expected from a menu, this component lists topics, effectively indicating which content can be found on the site and at the same time targets the users interested in them.

Each tile functions as an implicit descriptive - explorative specific link, being highlighted by change of color and underlining of the text once the mouse cursor is moved over it.

For a summary of moves and rhetorical strategies present in the Menu – destinations component, see Table 6 below:

Menu - Destinations	
Moves	Rhetorical strategies
attracting attention	picture, large font
detailing content	description as part of specific links
establishing contact	encoding reader
indicating content structure	listing topics
justifying the product	positive description of qualities
promoting external organization	referring to outside businesses
targeting the market	listing topics
specific links	implicit (cursor, color and text change)

Table 6: Moves and rhetorical strategies identified in the Menu - Destinations component

6) Menu - Pick a theme

A relatively simple component containing only two visual buttons accompanied by short text describing the destination where they lead – a typical feature of a specific link. The menu is introduced by large, imperative text encoding the reader, establishing contact with him and offering incentives for action. As the previous menus, it indicates content structure and at the same time targets the market by listing the topics the user can reach through it. This is further supported by the justifying the product move – simply directly stating *everything you need to know* in one of the descriptions of the specific links.

The links contained are specific descriptive - explorative, realized through implicit means. For a summary of featured moves and strategies, see Table 7:

Menu - Pick a theme	
Moves	Rhetorical strategies
attracting attention	picture, large font
detailing content	description as part of specific links
establishing contact	encoding reader
indicating content structure	listing topics
justifying the product	"everything you need to know"
offering incentives	imperative
targeting the market	listing topics
specific links	implicit (cursor, color and text change)

Table 7: Moves and rhetorical strategies identified in the Menu - Pick a theme component

7) Menu - E-shop

An component from the series of menus featured in the middle section of the page, the e-shop menu contains nearly identical moves and rhetorical strategies as the Pick a theme menu (compare Table 7 and 8). An exception would be the move of promoting external organization – while the theme menu did not offer direct references to other organizations, the e-shop menu does.

The links are realized in the same manner as in case of the previous menu – specific descriptive - explorative links realized through implicit means.

Menu - E-shop	
Moves	Rhetorical strategies
attracting attention	picture, large font
detailing content	description as part of specific links
establishing contact	encoding author and reader
indicating content structure	listing topics
justifying the product	positive description of qualities
offering incentives	imperative
promoting external organization	referring to outside business
targeting the market	listing topics
specific links	implicit (cursor, color and text change)

Table 8: Moves and rhetorical strategies identified in the Menu - E-shop component

8) VIP guides club link

The second purely verbal component present on the page. The text of the VIP guides club functions primarily as an introduction to the specific link button *More* situated at its bottom. Similarly as the menus preceding it, it contains a large font headline, meant to attract attention of a user scrolling down the page. Both the author and the reader are present in the text, for example in the sentence *Our guides will help you (...)*, establishing contact between them. The mention of a club also hints at the presence of some kind of community the user can join. The text also highlights the positive aspects of the product (*the best, the finest*) and it the end offers incentive in the form of a *More* button.

The *More* button functions as the central part of the component, allowing the user to click on it and find out *how* the guides will help him and *how* they were selected. Because of that, it functions as a specific descriptive - expository link realized through implicit means.

For a summary of moves and rhetorical strategies present in the component, see Table 9 below:

VIP guides club link	
Moves	Rhetorical strategies
attracting attention	large font
establishing community	hinting an existence of a club
establishing contact	encoding author and reader
justifying the product	positive description of qualities
offering incentives	More button
promoting external organization	mentioning outside business
targeting the market	listing topics
specific links	implicit (cursor and color change)

Table 9: Moves and rhetorical strategies identified in the VIP guides club link component

9) News and social media tab

The News and social media tab is an component that carries out relatively few moves (see Table 10), but is nonetheless an important part of the page, as it provides relevant information to the user. It is designed to be simple and allow easy orientation, presenting news regarding currency and weather (the detailing content move) and establishes community by providing links to social networks and signing up for the pages newsletter.

It contains implicitly realized generic descriptive - explorative links.

News and social media tab	
Moves	Rhetorical strategies
establishing community	links to social networks and newsletter
detailing content	presenting news (currency, weather)
generic links	implicit (cursor and color change, slide menu)
specific links	implicit (cursor change, slide menu)

Table 10: Moves and rhetorical strategies identified in the News and social media tab component

10) Recurrent site structure menu

The third purely verbal component situated near the very end of the page. It repeats the menus and selections from the whole page, resembling a site map, allowing user to easily pick between them. It also contains a section of links leading to further information about the site's author.

The links used in the menu are implicit generic descriptive - explorative, one of the first links on the site featuring the originally conventionalized underlining of links (even though only after pointing the cursor at them).

A summary of moves and rhetorical strategies identified in this component can be seen in Table 11:

Recurrent site structure menu	
Moves	Rhetorical strategies
identifying sender	naming the author
indicating content structure	listing topics
generic links	implicit (cursor, text and color change)

Table 11: Moves and rhetorical strategies identified in the Recurrent site structure menu component

11) Footer

The last component on the page situated at its very bottom, serving as a signature of its authors, owners and affiliated organizations, as well as a place for situating the copyright information. The moves identify people involved in creation and running of the page and promote external organization by providing direct references to them.

The footer contains both generic and specific links and both implicit and explicit ones. The implicit are realized the same way as the other ones on the page – a change in text, cursor type and often also color after moving the cursor over them. Explicit links contain visible underlining of the text, signaling the user their function.

Footer	
Moves	Rhetorical strategies
identifying sender	logos, naming the author
promoting external organization	mentioning outside business and sites
generic link	explicit (underlined text), implicit (cursor)
specific link	implicit (cursor and color change)

Table 12: Moves and rhetorical strategies identified in the Footer component

4.1.3 Types of links

Due to the links on the page often being parts of interactive components and through them being embedded into each other in multiple layers, such as in the case of the picture slideshow or the interactive map (links allowing the selection of another links without leading the user to another location in the document itself - rather displaying a different part of the same component in its frame) a different approach rather than counting the link occurrences themselves was adopted. This approach does not quantify the number of links present on the page, but the count of components the concrete link types were observed in (see Table 13). Note that sometimes multiple types of links were found to be present in one component at once.

Presence of links in the components	Generic links		Specific links			
	Descriptive - explorative		Descriptive - explorative		Descriptive - expository	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Picture slideshow			x			
Main menu	x	x				
Greeting						
Interactive map	x		x			
Menu - Destinations			x			
Menu - Pick a theme			x			
Menu - E-shop			x			
VIP guides club link			x		x	
News & social media tab	x		x			
Recurrent site structure menu	x					
Footer	x	x	x			

Table 13: Distribution of links on the homepage of Prague.eu/en

Both generic and specific links were found on the homepage. Out of 11 components on the page 10 contained a link, the only exception being the Greeting component. Specific links occurred in 8 of these 11 components while generic links in 5 of them. Generic links always functioned as descriptive - explorative (*who, what, where is?*), specific links were deployed both as descriptive - explorative and descriptive - expository (*how?*). Implicit realization of both kinds of links seemed to be prevalent, being present in total 13 components. The explicit links were present only in 2

components, the Main menu and the Footer, always belonging into the category of generic links.

4.1.4 Selected features of register

This section will focus on the three contextual factors of register as defined by M. A. K. Halliday (1978). Note that only selected features of field, mode and tenor were analyzed in order to support the genre analysis, as specified in the Methodology chapter. These include topic(s) features in the text and its informative, persuasive or narrative nature (field), the number of people involved and their encoding in the text, interactivity and relationship between the reader and the author (tenor) and different media, permanence of the media and the planned or unplanned (or spoken or written) nature of the language used (mode).

1) Field

This section will focus on the contextual factor of field, dealing with the topic(s) presented on the homepage, the way they are handled by the language

The main topic language is used to realize on the page is the presentation of the city. The text makes sure that the viewer is aware of which city is in question - the name of Prague appears frequently throughout the whole text - more than 20 occurrences were observed (without counting multiple mentions in the lower levels of the interactive components, for example the picture slideshow). The name itself is also mentioned in the URL address of the site.

This main topic is further supported by numerous others: describing facilities, monuments, history, providing actual news about the weather and events taking place. These topics are addressed in the main menu by the categories of "places", "events", "food & drink", "accommodation" and "practical". It should be noted that each of these topics is referred to multiple times during the course of the page, making sure the user does not overlook them.

The repetitive nature of the text is not only relevant to the informative aspect, but also to the persuasive component present within the page. The language is used to ensure, persuade and influence the user to come and visit the city, making use of imperative sentences, incentives and positively emotionally marked words - note for example the use of *Browse and enjoy!*, the interjections used in the slideshow (*Wow*) at the very top of the page or the *pure emotion* word connection deployed in the text.

2) Mode

As was noted in the theoretical part of this thesis, the internet page is a very specific medium - it can deploy multiple media as its parts, including text, picture, sound or video. In case of the Prague homepage, mostly text and pictures are used, some of them, however, are set to either move by themselves in order to attract attention of the user or to be parts of interactive components, partially blurring the border between the traditional concept of a stationary picture and a separate category of video displaying movement. Sound is not present on the homepage.

The "permanence" of an internet page compared to the other media displaying text is also a question. While the main frame of the page is likely to remain the same (unless a major design overhaul happens), the content itself is likely to change over time. This could be compared to a relatively stable frame of a newspaper title page - with the difference in that while the older prints of newspaper can be found in archives, older prints of internet pages are much harder if not completely impossible to be found, depending on saved copies of the electronic file.

The creation of the text presented on the analyzed homepage was planned in advance. This is tightly connected with the other contextual factors of register - it is supposed to provide reliable information in a professional manner (see field), and thus cannot afford any confusion that might deter the reader from the page, and because of that it must be carefully structured. At the same time, it deploys aspects typical for spoken language - such as short or even incomplete sentences and frequent addressing of the reader - in order to maintain a friendly personal stance (see tenor) and perform a better delivery of the promotional function of the text, similar to the way language was observed to be used in case of user's guide in Ferencík's (2012) study.

3) Tenor

Due to the public nature of the site, it is impossible to estimate how many readers it could come in contact with. The authors intend it to be addressed to a broad audience of people interested in the city - and further support this by including links to the social media and multiple language mutations of the site. Further information about the authors can be found out by the users as well, the authors are not anonymous.

The contact between authors and readers is ensured by encoding both into the text throughout the page, both implicitly and explicitly (see Table 14). The relationship between the authors and the readers is established at the beginning of the page in the Greeting component - the authors act as guides presenting the information to the readers. There is a certain portion of interactivity given by the presence of interactive components and the links themselves, at the same time the ability to directly respond to the authors directly at the page for example via comments is not available - but the user is able to join e.g. social networks and voice their opinion there or send the authors an email.

A general overview of selected features of register is presented in Table 14. Note the category of focus of the language used in a certain component - it can be presenting the author, providing information or attempting to influence the reader. Some of the texts and language used in them are focused solely on provoking an impression or emotion in the mind of the reader (such as the Picture slideshow) without providing much of a relevant information, some carry out presentation of author, influence the reader and provide information at the same time (such as the Greeting).

Component	Presence of author	Presence of reader	Focus on presentation of author	Focus on influencing reader	Focus on presenting information
Picture slideshow	none	none	no	yes	no
Main menu	none	none	no	no	yes
Greeting	implicit, explicit	implicit, explicit	yes	yes	yes
Interactive map	none	explicit, implicit	no	yes	yes
Menu - Destinations	none	explicit, implicit	no	yes	yes
Menu - Pick a theme	none	explicit, implicit	no	yes	yes
Menu - E-shop	explicit	explicit, implicit	no	yes	yes
VIP guides club link	explicit	explicit	no	yes	yes
News and social media tab	none	none	no	no	yes
Recurrent site structure menu	explicit	none	yes	no	yes
Footer	explicit	none	yes	no	yes

Table 14: Selected features of register found in the different components

The data present in Table 14 suggest that absolute majority of the components of the page are focused on presenting information to the user (10 out of 11), and while a great part of them also attempts to influence the reader (7 out of 11), only a few aim to present the author (3 out of 11).

4.2 Moscow

Web address: <http://www.moscow.info/>

Author(s): The Moscow Info team

Version of the site analyzed: 1st August 2015

Capital city of the Russian Federation, population of approx. 12 million people

4.2.1 Components forming the homepage

The homepage of the Moscow tourist website was divided into 8 components, as can be seen in Table 15. Overall, it deploys a relatively simple but functional design featuring very few graphic components, relying mostly on the textual presentation of information (see the column Verbal/non-verbal in Table 15). The layout of the components is also different from the other analyzed sites – this homepage contains two side menus acting together with its upper portion as a frame in which the information selected through the menus is displayed. The overall size of the space needed to display the page is significantly smaller compared to the homepages of the other analyzed cities – the Moscow homepage almost completely fits into one screen.

Component	Position on the page	Initially visible	Verbal/non-verbal
Site banner	Top center	yes	4. Dominantly non-verbal
Main menu	Top center	yes	1. Purely verbal
Left side menu	Middle left	yes	1. Purely verbal
Secondary banner	Middle center	yes	2. Dominantly verbal
Greeting	Middle center	yes	1. Purely verbal
Specific links menu	Middle center	partially	3. Equal
Right side menu	Middle right	yes	1. Purely verbal
Footer	Bottom center	no	1. Purely verbal

Table 15: Components identified on the Moscow.info homepage

As can be seen in the table above, most of the page is formed by purely verbal components. Only a few contain non-verbal features in them (Specific links menu, Secondary banner) and the only dominantly non-verbal component on the site is the Site banner itself.

4.2.2 Identified moves and rhetorical strategies

1) Site banner

The site banner situated at the top of the page consists of an animated picture and a text stating the address of the website in a relatively large font compared to the text on the rest of the site. It is the most prominent graphical and the only moving component featured on the page, attracting the reader's attention.

Site banner	
Moves	Rhetorical strategies
attracting attention	picture, large font, movement

Table 16: Moves and rhetorical strategies identified in the Site banner component

2) Main menu

The main menu consists of a single line of links, both detailing the content that can be found on the site and indicating its structure by listing the topics. Unlike a typical main menu, it doesn't list topics concerning the city-oriented content of the site, but seems to be rather focused on the details regarding the author(s) - such as topics titled as About us, Partnership, Contact us - and the structure of the site itself - Site map. The main menu component also establishes contact with the reader by displaying a phone number of the author(s) or owner(s) of the site, offering an incentive to contact them, implicitly encoding the user in the message as well. It also displays actual local time in Moscow.

The links used in the menu were classified as generic, realized through implicit means, their function becoming apparent once the user moves the mouse cursor over them. A summary of the moves and rhetorical strategies identified can be found in Table 17:

Main menu	
Moves	Rhetorical strategies
detailing content	displaying local time
establishing contact	encoding author and reader, phone number
indicating content structure	listing topics
offering incentives	contact us
generic links	implicit (cursor, color and text change)

Table 17: Moves and rhetorical strategies identified in the Main menu component

3) Left side menu

The menu on the left side of the page carries out the functions usually attributed to the main menu – presenting the city-related content of the site itself. It is divided into multiple sections (such as Around the city, Features, etc.) to provide easier orientation in it. The moves present inside the side menu were identified to be typical for the main menu of a page as well: targeting the market, detailing content and indicating the site content structure. The links used in it were classified as explicit generic, featuring underlining of the text in order to indicate their function to the reader.

A summary of the moves and rhetorical strategies identified in this component can be found in Table 18 below:

Left side menu	
Moves	Rhetorical strategies
detailing content	listing topics
indicating content structure	listing topics
targeting the market	listing topics
generic links	explicit (text underlining, color)

Table 18: Moves and rhetorical strategies identified in the Left side menu component

4) Secondary banner

The secondary banner functions as a usual banner, consisting of a picture, this time of one of the Moscow's most prominent monuments and a generic couple of tourists, and a text stating the site address in a large font. It also provides the statement of being the “ultimate online resource for visitors to Moscow”, establishing its credentials and at the same time justifying why the reader should stay on the site. The banner contains no

links. For a summary of genre constituents identified in the Secondary banner component, see table 19 below:

Secondary banner	
Moves	Rhetorical strategies
attracting attention	picture, large font
establishing credentials	"ultimate online resource"
justifying the product	positive description of qualities
typical user endorsement	picture of tourists

Table 19: Moves and rhetorical strategies identified in the Secondary banner

5) Greeting

The greeting is situated just under the secondary banner inside the frame the banner and side menus form. It carries out the usual moves of establishing contact with the reader via encoding him inside the text, both explicitly (*here you will find*) and implicitly (*welcome*), greeting him, indicating content structure and targeting the market by listing topics to be found on the page. It also establishes credentials of the site and justifies the site itself as well as visiting the city by positive description provided (adjectives as *fascinating*, statement of *here you'll find everything you need*). The greeting itself contains no links.

For a summary of the moves and rhetorical strategies present in the greeting see Table 20:

Greeting	
Moves	Rhetorical strategies
establishing contact	encoding reader and author
establishing credentials	"most comprehensive source"
greeting the reader	greeting
indicating content structure	listing topics
justifying the product	positive description of qualities
targeting the market	listing possibilities

Table 20: Moves and rhetorical strategies identified in the Greeting menu component

6) Specific links menu

The main body of the page where the information is displayed in is filled with specific links in case of the homepage itself. These contain pictures accompanied by description of positive qualities of sights and features of the city, usually also encoding both author and reader in the text. The list of links also indicates the content that can be expected at lower levels of the site and thus targets different kinds of readers, offering them incentives to open them. A link to another site made by the same authors, site of St. Petersburg, can be found amongst the specific links.

As the name of the component suggests, it is formed by specific explicit descriptive - explorative links. For a summary of the moves and rhetorical strategies identified see table 21:

Specific links menu	
Moves	Rhetorical strategies
attracting attention	pictures
detailing content	description
establishing contact	encoding author and reader
indicating content structure	listing topics
justifying the product	positive description of qualities
offering incentives	imperative, suggestions of actions
promoting external organization	referring to outside organizations and sites
targeting the market	listing topics
specific links	explicit (text underlining, color)

Table 21: Moves and rhetorical strategies identified in the Specific links menu component

7) Right side menu

The menu framing the body of the page from the right side contains only one category: Member services. Thus, besides of indicating content structure by listing topics, it also hints an existence of a member community. All the links featured in this menu are generic explicit. For a summary of genre constituents identified see table 22:

Right side menu	
Moves	Rhetorical strategies
establishing community	newsletter link
indicating content structure	listing topics
generic links	explicit (text underlining, color)

Table 22: Moves and rhetorical strategies identified in the Right side menu component

8) Footer

This is the only component on the page which is not initially visible, containing information regarding the copyright and the author(s). Aside of moves previously identified in the footer of Prague site (compare Table 23 for Moscow below and Table 12 for Prague), it also contains links referring back to itself, indicating structure of the site in the same manner as a menu would, and establishes contact with the reader, even directly mentioning a phone number.

All the links used in the Moscow site footer are generic and explicit.

Footer	
Moves	Rhetorical strategies
establishing contact	encoding author and reader
identifying sender	naming the author
indicating content structure	listing topics
offering incentives	imperative sentences
promoting external organization	mentioning outside business
generic link	explicit (text underlining, color)

Table 23: Moves and rhetorical strategies identified in the Footer component

4.2.3 Types of links

As in case of Prague, the occurrence of links was quantified not by absolute count of the links, but rather of the components they were observed in. Note that in case of Moscow, the traditional quantitative approach of counting all the links could be carried out easily due to the page's simpler, printed-text like nature. For an overview of the types of links, see Table 24 below:

Presence of links in the components	Generic links		Specific links			
	Descriptive-explorative		Descriptive-explorative		Descriptive-expository	
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit
Site banner						
Main menu	x					
Left side menu		x				
Secondary banner						
Greeting						
Specific links menu				x		
Right side menu		x				
Footer		x				

Table 24: Distribution of links on the homepage of Moscow.info

In total, 5 components containing links were observed. Generic links were found in 4 of them, specific descriptive - explorative links in 1. In 4 of 5 cases, the observed links were explicit, following the original website conventions of visibly marking the links in a text.

4.2.4 Selected features of register

1) Field

As in case of the Prague site, the main topic the homepage is devoted to the presentation of the city in question - Moscow. The name of the city occurs in total 24 times throughout the whole text of the homepage. Unlike Prague homepage, however, there is another city mentioned as well – St. Petersburg, which had its site designed by the same team of authors.

The topics supporting the presentation of the city correspond with the ones featured on the other sites as well, providing information about sights and attractions, theatres and concert halls, restaurants and bars, hotels, attractions for children, advices on travelling and *essentials* – important information for the tourists. Unlike Prague, Moscow deploys much less repetition throughout the whole page - for example the topic of essentials is mentioned only twice on the whole page, once in the main menu and once in the specific links menu. Similarly, local sights are merely detailed in the specific links menu and are never referred to as a whole category again - something that

Prague repeatedly does (category in main menu, interactive map, specific links and recurrent site structure menu). This requires the reader to pay more attention to the text, much like if he or she was reading a leaflet or book, which contains only relevant, rarely repeating information due to its printed nature.

The promotional and persuasive aspect of language is concentrated mainly into three components - the secondary banner, greeting and the specific links menu. These contain positive description of qualities using plenty of adjectives such as *ultimate, the most comprehensive, expert, most famous, confident, legendary*, and nouns with positive connotation (*advice, wealth of travel experience, heart, jewel...*). The words are carefully chosen and the language is meant to mimic almost poetic style when advertising the city. Most of the imperatives outside these three components are parts of established generic links (*about us, contact us*). The frequency in which imperatives are used is much lower than on the other analyzed homepages and the authors also never use an exclamation mark at the end of such sentence.

2) Mode

Moscow homepage is, of all the analyzed sites, the closest one to a printed text, making use of only a few possibilities of the digital medium - it features one moving component, the picture in the banner, and just a few images. There is no video or sound featured. At the same time, it clearly shows which part of the website is to be kept still as a frame and which part is filled with information that might, over time, change.

The language displays great effort in planning the text by utilizing long and complex sentences and words in the parts of the page that require descriptions. In the rest of the page, it is shortened into very simple noun phrases typical for links.

3) Tenor

As many other public internet pages, this site is focused on presenting its message to a large mass of people. It was created by a team of authors. The presence of the authors and readers and their encoding into the text can be seen in Table 25.

The authors are explicitly present in the main menu focusing on their presentation and the footer, which serves as their signature of the page. At the same time, they are greatly encoded in the greeting and specific links menu component meant

to advertise their city (as mentioned in the Field section above). This corresponds with the encoding of the reader, explicitly present only in these two components, otherwise encoded only implicitly or not at all. The authors assume the position of a guide, presenting the city and topics related to it to the readers. This is apparent from the column of Focus on presenting information in Table 25 - any component except of the two banners is focused on presenting it.

The text is less interactive than e. g. the homepage of Prague, but still preserves the ability of navigating for the user and thus his or her choice of which content they decide to read. The authors also assume much more passive role than the active role of guide assumed by the authors of Prague, simply presenting the reader with as much information as possible in order to justify the city as a target for his or her travel.

Component	Presence of author	Presence of reader	Focus on presentation of author	Focus on influencing reader	Focus on presenting information
Site banner	none	None	no	yes	no
Main menu	explicit	implicit	yes	no	yes
Left side menu	none	None	no	no	yes
Secondary banner	none	None	no	yes	no
Greeting	explicit	explicit, implicit	yes	yes	yes
Specific links menu	explicit	explicit	no	yes	yes
Right side menu	none	None	no	no	yes
Footer	explicit	implicit	yes	no	yes

Table 25: Selected features of register found in the different components

4.3 Washington DC

Web address: <http://washington.org/>

Author(s): Destination DC organization

Version of the site analyzed: 1st August 2015

The capital city of USA, population of approx. 659,000 people

4.3.1 Components forming the homepage

The homepage of Washington tourist site was divided into 13 components (see Table 26). It should be noted that most of them are not initially visible, after opening the page, only the relatively large site banner (which, however, carries out much more functions than usual, as can be read later in this sub-section), main menu and a large picture slideshow functioning as a menu as well.

The overall layout of the page is center-oriented much like in case of Prague (see Appendix). It would be only the lower sections of the page when this structure seems to be somehow distorted by the insertion of the Menu - offers component on the right side of the page, breaking the Recurrent site structure menu component into two parts. Note that this could be caused by the site not being completely optimized for the browser used in the analysis.

Component	Position on the page	Initially visible	Verbal/non-verbal
Site banner	Top center	Yes	2. Dominantly verbal
Main menu	Top center	Yes	1. Purely verbal
Picture slideshow	Top center	Yes	3. Equal
Greeting	Middle center	No	1. Purely verbal
Secondary menu	Middle center	No	3. Equal
Secondary slideshow menu	Middle center	No	3. Equal
Menu - Popular, vacation, events	Bottom center	No	2. Dominantly verbal
Recurrent site structure menu	Bottom left	No	1. Purely verbal
Menu – offers	Bottom right	No	1. Purely verbal
Recurrent site structure menu 2	Bottom left	No	1. Purely verbal
News and social media tab	Bottom right	No	3. Equal
Partners list	Bottom center	No	3. Equal
Footer	Bottom center	No	1. Purely verbal

Table 26: Components identified on the Washington.org homepage

As can be seen in Table 26 above, the page contains all types of components except of dominantly non-verbal and purely non-verbal. In other words, if there is a picture present, it is always accompanied by a text as it would lose its meaning without it (and vice versa).

4.3.2 Identified moves and rhetorical strategies

1) Site banner

Washington's site banner is the most complex banner component observed amongst the four analyzed sites, containing multiple interactive features, such as a side menu and a form for instant booking of hotels in the city. These additional features lead to the banner realizing moves typical for a menu (indicating content structure, targeting the market, presence of a link) besides of what would be the usual moves observed in banners, such as attracting attention and establishing credentials of the site. One of the unusual rhetorical strategies deployed in the banner include a catchphrase with a hash tag at the beginning, a symbol often used in today's social media. For a summary of moves and rhetorical strategies identified in the site banner, see Table 27.

Note that due to the interactive features of the banner, it also contains implicitly realized generic links.

Site banner	
Moves	Rhetorical strategies
attracting attention	large font, catchphrase
establishing contact	encoding of author and reader, phone number
establishing credentials	"trademark" on the city logo
indicating content structure	listing topics
offering incentives	imperative sentences
promoting external organization	link to another site
targeting the market	listing topics
generic links	implicit (cursor and color change)

Table 27: Moves and rhetorical strategies identified in the Site banner component

2) Main menu

The main menu of the Washington DC site proved to be quite a complex component as well, despite its initial display looking as a standard menu with one row of generic links.

After clicking any of these links, an additional slide menu detailing the selected topic opens, providing further both generic and specific links together with incentives and justification for picking the location offered. This slide menu includes pictures, encoding of the reader and offering incentives via imperative sentences. For a summary of all the moves and rhetorical strategies identified, see Table 28.

The links contained in the menu belong both to the generic and specific category. One of the sub-menus, Travel tips, includes not only descriptive - explorative specific links, but also descriptive - expository and dialogical links.

Main menu	
Moves	Rhetorical strategies
attracting attention	large font, pictures
detailing content	listing sub-categories
establishing contact	encoding the reader
indicating content structure	listing topics
justifying the product	positive description of qualities
offering incentives	imperative sentences
targeting the market	listing topics
typical user endorsement	picture of tourists
generic links	implicit (cursor, underlining the text)
specific links	implicit (cursor, underlining the text)

Table 28: Moves and rhetorical strategies identified in the Main menu component

3) Picture slideshow

The Picture slideshow is the most prominent graphical component of the site featuring large-scale photos, but at the same time functioning as a menu. Because of that, it contains moves typical for both of these components, such as attracting attention (in this case also through movement) or indicating content structure. Some of the slides seem to be season-themed, making the slideshow a source of up-to-date information as well. The overview of moves and rhetorical strategies realizing them can be seen in Table 29.

Due to the pictures and information accompanying every link, these were classified as specific. It should be also noted that the links are realized implicitly and can be categorized as descriptive - explorative and descriptive - expository.

Picture slideshow	
Moves	Rhetorical strategies
attracting attention	pictures, movement, large font
detailing content	description inside each of the slides
establishing community	links to social networks
establishing contact	encoding author and reader
establishing credentials	professional look of the photos featured
detailing content	season-related slides, descriptions
indicating content structure	listing topics
justifying the product	positive description of qualities
promoting external organization	listing external organizations
targeting the market	listing topics
typical user endorsement	picture of tourists
specific links	implicit (cursor change)

Table 29: Moves and rhetorical strategies identified in the Picture slideshow component

4) Greeting

In case of Washington, the greeting is displayed under the banner, main menu and picture slideshow. This places it out of initial sight (see Table 26). What is unusual is also its lack of listing of topics, simply stating *We've got all information you need*. It also doesn't feature any incentives for the reader to go and explore the site as could be expected (compare Table 30 for the greeting on the Washington homepage and Table 4 for the greeting for the Prague website).

The Greeting component does not contain any links.

Greeting	
Moves	Rhetorical strategies
establishing contact	encoding reader and author
establishing credentials	"official travel website"
greeting the reader	greeting
justifying the product	positive description of qualities
targeting the market	"we have all the information needed"

Table 30: Moves and rhetorical strategies identified in the Greeting component

5) Secondary menu

The Secondary menu component consists of three specific links accompanied by medium-sized pictures, attracting attention of the user. The short text description

contained in them encodes the user as well, and at the same time justifies clicking on the links by providing positive description of what can be found at their target location (e.g. *Find great sales, Get a free travel info*). As a menu, it also targets the market and indicates the content structure. References to outside business can be found in it as well.

As was mentioned, the links used in this component are specific. They are realized implicitly and belong into the descriptive - explorative category.

For an overview of moves and rhetorical strategies featured in this component, see Table 31:

Secondary menu	
Moves	Rhetorical strategies
attracting attention	picture
establishing contact	encoding reader
indicating content structure	listing topics
justifying the product	positive description of qualities
promoting external organization	referring to outside business
targeting the market	listing topics
offering incentives	imperative sentences
specific links	implicit (cursor change)

Table 31: Moves and rhetorical strategies identified in the Secondary menu component

6) Secondary slideshow menu

One of the numerous secondary menus present in the middle and bottom portion of the site, this one is specific in the way how it displays the user different content in contains - by using automated (or by the user sped up) movement. This makes the menu one of the components displaying interactivity on a higher level than only links. For a whole list of rhetorical strategies and moves identified in the slideshow menu, please see Table 32.

This component contains implicit descriptive - explorative links.

Secondary slideshow menu	
Moves	Rhetorical strategies
attracting attention	picture, movement
establishing contact	encoding reader
indicating content structure	listing topics
justifying the product	positive description of qualities
promoting external organization	referring to outside business
targeting the market	listing topics
offering incentives	imperative sentences
specific links	implicit (cursor change)

Table 32: Moves and r. strategies identified in the Secondary slideshow menu component

7) Menu - Popular, vacation, events

The menu containing popular, vacation and events categories is introduced by a distinctive red header containing the names of these three categories. The specific links accompanied by their detailed descriptions are then sorted into these three columns. Besides of moves and rhetorical strategies typical for a menu, this component features one specific quality - a daily up-to-date sub-component, allowing the user to scroll down through a list of events taking place either in the scope of *this month* or *this week*.

The links contained in this menu fall into the specific descriptive - explorative and descriptive - expository categories, part of them being realized implicitly and part explicitly. For a complete list of moves and rhetorical strategies identified, see Table 33 below:

Menu - Popular, vacation, events	
Moves	Rhetorical strategies
attracting attention	distinctive design of header of the menu, large font, icon-like pictures
detailing content	descriptions as part of specific links
detailing content	news - listing actual events
establishing community	links to social networks
establishing contact	encoding author and reader
indicating content structure	listing topics
justifying the product	positive description of qualities
offering incentives	imperative sentences
promoting external organization	referring to outside business and sites
targeting the market	listing topics
specific links	explicit, implicit (cursor, underlining the text)

Table 33: Moves and r. strategies identified in the Menu - Popular, vacation, events component

8) Recurrent site structure menu

The Recurrent site structure menu component consists of several sections featuring generic links divided by large headlines. These ease the user's orientation in the list of topics, sorting them into Business & Group Travel, Popular pages and Explore categories. As a menu it lists topics, indicating content and its structure that can be found on site and targeting the market. A weak presence of the justifying the product move can be observed as well, realized by adding the words *free* or *family-friendly* into the displayed categories, making the users more likely to choose them. For an overview of identified moves and rhetorical strategies, see Table 34 below.

The links present in the menu are generic and are realized implicitly.

Recurrent site structure menu	
Moves	Rhetorical strategies
attracting attention	large font
indicating content structure	listing topics
justifying the product	positive description of qualities
offering incentives	imperative sentences
targeting the market	listing topics
generic links	implicit (cursor, text underlining)

Table 34: Moves and rhetorical strategies identified in the Recurrent side structure menu component

9) Menu - offers

This component is inserted next to the two parts of the Recurrent site structure menu component. Its main function is to attract attention and present the reader with offers concerning city guides and accommodation, at the same time functioning as a menu for selection of these options. Thus, it contains moves and rhetorical strategies typical for both a menu and a promotional text, as can be seen in Table 35 below.

The menu features generic implicit links.

Menu - offers	
Moves	Rhetorical strategies
attracting attention	large font
establishing contact	encoding reader
establishing credentials	declaring the content official
justifying the product	positive description of qualities
offering incentives	encouragement for action
targeting the market	listing topics
generic links	implicit (cursor, underlining of the text)

Table 35: Moves and rhetorical strategies identified in the Menu - offers component

10) Recurrent site structure menu 2

The continuation of the Recurrent site structure menu on the left side of the page, providing selection of categories concerning the authors of the site, the organization titles Destination DC. Both the author and reader is encoded in the text forming the menu, ensuring a contact between them. The menu also offers a login option, in this case titled as *Members*, hinting and existence of a community and enabling the user to join it. A list of moves and rhetorical strategies identified in this component can be seen in Table 36.

The links featured in the menu are implicit and generic.

Recurrent site structure menu 2	
Moves	Rhetorical strategies
attracting attention	large font
establishing community	enabling the user to log in
establishing contact	encoding author and reader
identifying sender	naming the author
indicating content structure	listing topics
offering incentives	imperative sentences
targeting the market	listing topics
generic links	implicit (cursor, text underlining)

Table 36: Moves and r. strategies identified in the Recurrent site structure menu 2 component

11) News and social media

The News and social media component is meant to both establish a community via the social networks and provide the users with relevant, actual news. Aside of presenting news regarding the local weather, it also contains an expanded Twitter feed, displaying the latest news from this particular network. For a list of moves and rhetorical strategies identified in this component, see Table 37.

The links featured in this component are generic, both explicit, in the forms of icons, and implicit, revealing their function only after moving the mouse cursor over them.

News and social media	
Moves	Rhetorical strategies
attracting attention	headline, large font, pictures
detailing content	presenting news (weather, tweets)
establishing community	links to social networks and newsletter
establishing contact	encoding author and reader
offering incentives	imperative sentence
promoting external organization	referring to outside site
generic links	explicit (icons), implicit (cursor, underlining the text)

Table 37: Moves and rhetorical strategies identified in the News and social media component

12) List of partners

The pre-last component featured on the page, the List of partners component displays miniatures of logos of the respective companies and organizations contributing to running the site. At the same time, these miniatures function as specific links leading to

the respective organization's site. For a list of the identified moves and rhetorical strategies realizing them, see Table 38 below:

List of partners	
Moves	Rhetorical strategies
attracting attention	picture
promoting external organization	referring to outside sites
specific link	implicit (cursor change)

Table 38: Moves and rhetorical strategies identified in the List of partners component

13) Footer

A relatively small component situated at the very bottom of the page, providing information about the copyright and contact details for the authors and/or owners of the site. The Footer component contains no links. For a list of the identified moves and rhetorical strategies, see Table 39 below:

Footer	
Moves	Rhetorical strategies
identifying sender	author details, copyright information
establishing contact	address, phone and fax numbers

Table 39: Moves and rhetorical strategies identified in the Footer component

4.3.3 Types of links

The Washington DC homepage features links in 12 out of 13 components forming it (see Table 40). Generic links were observed in 6 of these components, specific links in the remaining 6 ones. Out of these occurrences only 1 included explicit links, absolute majority of them being realized implicitly. Aside of the commonly observed descriptive - explorative and descriptive - expository links, the page also contained dialogical specific links in the Main menu component.

Presence of links in the components	Generic links		Specific links				
	Descriptive - explorative		Descriptive - explorative		Descriptive - expository		Dialogical
	Implicit	Explicit	Implicit	Explicit	Implicit	Explicit	Implicit
Site banner	x						
Main menu	x		x		x		x
Picture slideshow			x		x		
Greeting							
Secondary menu					x		
Secondary slideshow menu			x				
Menu - "Popular, vacation, events"			x		x		
Recurrent site structure menu	x						
Menu - offers	x						
Recurrent site structure menu 2	x						
News and social media tab	x	x					
Partners list			x				
Footer							

Table 40: Distribution of links on the homepage of Washington.org

4.3.4 Selected features of register

1) Field

The homepage focuses primarily on an appealing presentation of the city, providing information about it and at the same time promoting it in order to attract possible tourists. The name *Washington* is featured only 7 times on it (only surface occurrences are taken in consideration, leaving out those present on the deeper levels of interactive

components), often replaced by the shortened version of the name - *DC* (22 occurrences). The *DC* abbreviation almost completely replaces the full name *Washington* on the initially visible part of the homepage, the full name appearing only inside the main banner.

The supporting topics present in the text are summarized by the top level generic links of the main menu: attractions, things to do, eat, shop & play, hotels, events, maps, inspiration, and travel tips. These topics are frequently referred to on the rest of the page, either by the same words or by slightly different means, resulting in a recurrence that both ensures that the reader will not miss them and also creation of strong cohesive ties.

The persuasive function of the text is present in form of numerous imperative sentences implicitly encoding the reader (*Explore, Download, Save, etc.*) and using a rather covert way of delivering the persuasive message, as an exclamation mark or direct order to the reader is never used. The overall bright, warm colors featured in the graphical design of the page support this function as well. As in case of any promotional text, words with exclusively positive emotional connotation belonging to all parts of speech are used, such as *free, discounted, cool, inspiration, gems, vacation, to win, etc.*

2) Mode

Mode-wise, the Washington DC homepage uses all types of media excluding sound recordings and video. The page contains self-moving slideshows and various interactive components functioning as a "page within a page", allowing the user to navigate in these sub-sections independently of the main level of the page itself.

As in case of the other two analyzed sites, it is possible to estimate which parts of the text are frequently changed and which ones are static – the menus allowing the user to navigate are likely to remain the same for long periods of time while the detailed content, especially the one featuring seasonal events, may change very fast. An extreme example of fast changing content on the site could be the Twitter feed displayed in the news and social media tab – again, a lower-level component embedded in the main frame of the homepage itself.

The language used is planned by the authors in advance; however it displays numerous features typical for spoken language. Even in the case of carefully written descriptions which are parts of specific links the sentences remain rather short, featuring much less constituents than for example in the case of the Moscow site. The authors also often use contractions typical for spoken informal language, such as *we've got*, *there's* together with familiar expressions and phrasal verbs (e.g. *dig into*).

Overall, the homepage features full sentences only in components carrying out a function requiring it (greeting the user, describing a location or service or available possibilities), otherwise it is composed mostly of short noun phrases typical for generic links.

3) Tenor

The site is aimed for wide public and authored by a collective of authors, referring to themselves throughout the page in plural *we* or *us*. These reach out to the readers as guides, presenting them with information about the city and incentives to visit it. The encoding of the author and reader and their presence in the different components on the page can be seen in Table 41, together with the focus of the register used in them.

The authors guide the reader using familiar language, keeping a friendly rather than official stance toward him or her, as can be seen in the direct language used in the Greeting component. This is further supported by adopting the direct display of social media feed and the use of the modern popular culture "hashtag" symbol for social media. At the same time, this encourages the interactivity of the site.

The more familiar relationship with the reader is also apparent from the way the reader is encoded in the text. He or she is, either implicitly or explicitly, present in nearly all the components featured on the page, excluding the first part of the recurrent site menu, list of partners and the page's footer.

Component	Presence of author	Presence of reader	Focus on presentation of author	Focus on influencing reader	Focus on presenting information
Site banner	explicit	implicit	yes	yes	yes
Main menu	explicit, implicit	explicit, implicit	no	yes	yes
Picture slideshow	explicit	explicit, implicit	no	yes	yes
Greeting	explicit	explicit, implicit	yes	yes	yes
Secondary menu	none	implicit	no	yes	yes
Secondary slideshow menu	none	explicit, implicit	no	yes	yes
Menu - "Popular, vacation, events"	explicit	explicit, implicit	no	yes	yes
Recurrent site structure menu	none	none	no	no	yes
Menu - offers	none	implicit	no	yes	yes
Recurrent site structure menu 2	explicit	implicit	yes	no	yes
News and social media tab	explicit	explicit, implicit	no	yes	yes
Partners list	none	none	no	no	yes
Footer	explicit	none	no	no	yes

Table 41: Selected features of register found in the different components

5. Discussion

This chapter will summarize and compare the data obtained through the analysis and shown in the previous chapter, discussing their relevance and conclusions based on them. It is divided into several sub-chapters, each focusing on a different aspect of results provided by the analysis.

5.1 Structure of the official tourist web pages homepage

The homepage of each site was divided into components in order to reflect its structure and ease the analysis of the moves and rhetorical strategies present on the page. The components featured on each homepage can be seen in table 42:

Components observed on the homepages		
Prague	Moscow	Washington DC
Picture slideshow	Site banner	Site banner
Main menu	Main menu	Main menu
Greeting	Left side menu	Picture slideshow
Interactive map	Secondary banner	Greeting
Menu - Destinations	Greeting	Secondary menu
Menu - Pick a theme	Specific links menu	Secondary slideshow menu
Menu - E-shop	Right side menu	Menu - Popular, vacation, events
VIP guides club link	Footer	Recurrent site structure menu
News and social media tab	-	Menu – offers
Recurrent site menu	-	Recurrent site structure menu 2
Footer	-	News and social media tab
-	-	Partners list
-	-	Footer

Table 42: Components observed on the homepages

As per the table, certain components are present on all the three sites, such as a main menu, a greeting and footer. Some of them could be assumed to be the same as well based on their function and overall similarity - what is called a Specific links menu component in case of the Moscow homepage has its counterparts in the Interactive map (used as a menu for selection of destinations), Menu - Destinations, Menu - Pick a theme and Menu - E-shop components on the homepage of Prague and Secondary

menu, Secondary slideshow menu etc. in case of Washington DC. Likewise, the Picture slideshow component featured on the Prague homepage carries out the function of a banner situated on top of the page in the case of Moscow and Washington DC.

The division of the homepages into components and the data obtained thus suggest that there is an established form of a homepage of an official tourist website, which can be divided into these 3 sections:

- 1) Introductory part - containing a banner, main menu and a greeting, usually initially visible.
- 2) Central part - containing secondary menus, both of specific and generic nature, user needs to scroll down to see them.
- 3) Closing part - containing links and information focused on the author and affiliated organizations.

It is, however, needed to say that the Moscow homepage does not completely fit into this division due to its compact design featuring side menus. Still, there seems to be a notion of placing the central part containing the secondary specific links menu and generic links menus detailing the content into the middle of the page - both in the horizontal and vertical sense.

It should be noted that the suggested structure above seems to copy the general structure of a conversation or presentation - beginning with introduction focused on overview of the information and subject that will follow (banner, main menu, greeting), after that providing details (both specific links containing descriptions and generic links offering referrals to further information) and concluding with a summary (recurring menus in the case of Prague and Washington) and information about the author (footer). This general structure is, however, partially disrupted in order to present the most attractive information as first (site banners and picture slideshows), offering the user valid options from the very beginning - which reflects the promotional aspect of the homepage and is visible on all three analyzed pages. Still, the authors have to keep in mind that overloading the reader by too many options and information from the very beginning would lead to confusion and abandoning the page.

The intent to capture the user's attention in the initially visibly portion of the page is apparent from each of the homepages - particularly due to the placement of the largest pictures featured on the homepage into this area, very often including moving ones (slideshow, animated gif), together with large font headlines. After these there is usually space left for the textual presentation to take place (greeting, main menu), the graphical components returning once more in the central part, accompanying specific links. These specific links are always placed prior to a section of purely verbal generic links, the non-verbal components returning at the end of the page in form of small-sized icons of social media and links leading to the sites of sponsors. This tendency can be seen captured by the results in Table 43:

Distribution of verbal/non-verbal components			
Section of the page	Prague	Moscow	Washington
Introductory part (site banner, main menu, greeting, picture slideshow)	4. Dominantly non-verbal	4. Dominantly non-verbal	2. Dominantly verbal
	3. Equal	1. Purely verbal	1. Purely verbal
	1. Purely verbal	1. Purely verbal	3. Equal
	3. Equal	-	1. Purely verbal
	-	-	-
Central (specific and generic link menus)	3. Equal	2. Dominantly verbal	3. Equal
	3. Equal	1. Purely verbal	3. Equal
	3. Equal	3. Equal	2. Dominantly verbal
	1. Purely verbal	1. Purely verbal	1. Purely verbal
	-	-	1. Purely verbal
Bottom (social media, sponsors, footer)	3. Equal	1. Purely verbal	1. Purely verbal
	1. Purely verbal	-	3. Equal
	3. Equal	-	3. Equal
	-	-	1. Purely verbal

Table 43: Distribution of verbal/non-verbal components

5.2 Moves and rhetorical strategies forming the genre

All of the moves of both a homepage and promotional texts listed by Askehave and Nielsen (2004) and Bhatia (2004) were observed with the exception of Bhatia's *soliciting response* move. This is likely in connection with the fact that the author of a public tourist website has no means of finding out whether the particular reader truly decides to visit the promoted destination. At the same time, no rhetorical strategies

realizing this move were observed, such as a text directly urging the reader to come and visit the city.

The most frequent moves featured on the homepage include the *establishing contact* move, which is spread through multiple components of each site, *indicating content structure*, a move typical for almost every menu featured, *targeting the market* move, which accompanies it in every menu, and *attracting attention*, spread almost evenly through each of the homepages. For detailed total count of occurrences of the moves (the number indicates a total sum of components in which they were observed throughout all the sites) see Table 44:

Name of move	Observed in # of components	Typical component	Usual rhetorical strategy deployed
establishing contact	23	-	encoding the author and reader
indicating content structure	22	greeting, menu	listing topics
targeting the market	21	greeting, menu	listing topics
attracting attention	20	-	placement of picture, large font
offering incentives	16	greeting, menu	indirect imperative sentence
promoting external organization	16	specific link footer	providing links and details about outside business
justifying the product	15	greeting, specific link	positive description of qualities
detailing content	13	specific link	description of subject in question
establishing credentials	8	greeting	declaring site to be official
establishing community	7	social media tab	links to social media
identifying sender	6	greeting, footer	providing information about author
greeting the reader	3	greeting	-
typical user endorsement	3	-	picture of tourists

Table 44: Frequency of occurrence of moves

It should be noted that some of the moves are not bound to a specific component, but are spread throughout the whole page (*establishing contact, attracting attention*). Also note that the moves which were observed only in 3 components might be both the ones that are present only once per site (*greeting the reader* - typical for greeting) or only on some of them (*typical user endorsement* - observed in two components on the Washington DC homepage and once on the Moscow homepage).

The data contained in Table 44 confirms the main communicative purposes of the tourist web sites homepages realized via the observed moves - to promote the destination and provide relevant information. The promotional communicative purpose is realized by the frequently present establishing contact, targeting the market and attracting attention moves, while the informational communicative purpose is realized through a very often observed move of indicating content structure allowing the user to orient themselves on the site based on the information presented on the homepage.

5.3 Links

Links are crucial parts of a homepage in the navigating mode, allowing it to carry out one of its main communicative purpose - providing access to the other pages on the website. According to Askehave and Nielsen (2004), links can be divided into 2 major categories: generic and specific. The specific links can be further divided into groups based on their functional typology, such as descriptive - explorative, dialogical, etc. Both generic and specific links can be realized either explicitly or implicitly.

All the sites displayed presence of links in majority of components they consisted of - Prague in 10 out of 11 components, Moscow in 5 of 8 and Washington DC in 11 out of 13. The ratio between the usage of generic and specific links together with the one of explicit and implicit links, however, greatly varied (see Table 45). While the Washington site deployed the generic and specific links in an approximately same number of components, Prague used slightly more specific links and Moscow completely focused on usage of generic ones.

Distribution of links	Generic/specific links	Explicit/implicit links
Prague	5/8	2/13
Moscow	4/1	4/1
Washington DC	6/6	1/16

Table 45: Distribution of links on the homepages

The relatively high number of generic links present on a homepage is expected, as it serves as a gateway to the lower levels of the site. At the same time the presence of specific links is expected as well, supporting the promotional function of the page.

Table 45 also shows the ratio between explicit and implicit realization of links - both Prague and Washington DC display high use of implicit links while Moscow displays the opposite trend. These results indicate that there seems to be a change in the original conventions used on the internet pages - while several years ago every link in a text was expected to be explicitly marked, today there is a notion to replace these explicit realizations by more subtle (and for the reader more pleasant) implicit realization, by which the link becomes apparent only after moving the cursor over it. This could be also caused by people getting more and more accustomed to usage of interactive texts and elements, simply not needing to be reminded there is something special about it - unlike at the time when the original convention of marking the links was established.

Out of the different functional types of specific links, only a few were encountered during the analysis - majority of the specific links fall into the descriptive - explorative category. An exception would be the Washington DC homepage, which features approximately the same number of descriptive - explorative specific links (in 5 components) and descriptive - expository links (in 4 components), and even dialogical specific links in one of its components. This could be a result of the more informal language used on the page, which will be further detailed in the register sub-chapter.

It is important to note that while a vast majority of the links could be classified into categories following Askehave and Nielsen's methodology, there were some difficulties faced while conducting the analysis. These occurred especially during the distinction between generic and specific links: while the criteria for classifying the links into these two categories could have been completely clear during the time of their

creation, pages featuring more modern design (in this case Washington DC and Prague) contain links that do not completely fall into either category. An example could be the large-scale pictures featured in Prague's picture slideshow, the "pins" that are displayed on its interactive map, the form for reserving a hotel on Washington's homepage or the various arrows allowing the user to cycle between parts of an interactive component without venturing to another page. All these links are present in components that have one thing in common: they act as a page within a page, not leading to another location in the document in the exact sense. A similar problem would be faced when attempting to classify a search button, which also functions as a link.

In order to overcome this problem, I would suggest establishing a third type of link - one that is not dependant only on the features of text at the point of entry and its stable functional relationship to the text at the point of destination, but a one where this relationship can vary depending on the choices of the user and thus can be influenced by the interactivity of the page. This type, a *situational* link, gives the user freedom to search the site or access multiple locations based on either the text input by the user or his or her previous selection in another interactive element. The pins inside the interactive map, links inside slideshows and search buttons would all fall into this third category.

5.4 Register

5.4.1 Field

All the analyzed web pages focus on one main topic - the presentation of the city in order to both provide useful information and persuade the readers to visit it. The city is frequently featured throughout the whole page, not only by direct (stating the name) or indirect (referring by the word *city* or pronouns) textual references to it, but also through visual means, such as photos of the sights associated with it (The White House, Saint Basil's Cathedral and The Prague Castle). This main topic is supported by various minor ones, these being usually mentioned in the main menu of each site.

Despite the fact that the actual naming of the supporting topics in the menu often varies (e. g. *Places* vs. *Sights and attractions* vs. *Attractions*), they refer to matters

essential for every tourist: how to get to the city and whether there are any special requirements to be able to do that (*Practical/Essentials/Travel tips*), where he or she can find accommodation (*Accommodation/Moscow hotels/Hotels*), what are the places of interest and events he or she can visit or attend (multiple different categories for sights, attractions and events) and where can he or she dine (*Food & Drink/Restaurants & Bars/Eat, shop & play*). These topics are always present, sometimes accompanied by others, such as specific themes (e.g. *Children's Moscow*).

These supporting topics also often re-appear throughout the page, making sure the user does not miss them - both due to the informational and promotional purposes. Together with frequent occurrence of the name of the city on the page, these repetitions serve as cohesive ties making sure the user is always aware of what is he reading about in an otherwise multi-topical text. Note that in case of Moscow, this mentioned repetition of supporting topics is kept to a minimum, a result of different approach to both the medium (see mode) and relationship between the author and the reader (see tenor).

5.4.2 Mode

The medium through which the websites of different cities are realized remains the same in each case - an Internet page. The way each homepage treats its multimedial possibilities, however, displays certain differences.

All the analyzed homepages make use multimodality, featuring text and pictures, including moving ones. None of them utilizes the option of delivering the information through video or audio, or at least not on the level of a homepage – it is likely that these media could be found on a page situated on a hierarchically lower level deeper in the site. Despite these similarities, there is a difference in how Prague, Washington DC and Moscow sites use the medium of pictures - while both Prague and Washington deploy large scale photographs on the very beginning of the page, the authors of the Moscow site chose more conservative approach of a relatively small animated banner and a few accompanying photographs.

As homepages, the analyzed documents display a great amount of text indicating the internal structure of the site via menus. These parts of the text are

relatively stable, since the overall structure of a site is likely to remain the same for extended periods of time, forming a more or less solid frame for information which regularly changes. These often revised parts of text would include seasonal offers, themes or events, and most remarkably the displayed news such as weather, currency exchange rates or direct displays of social media feed which might be completely different in just a few minutes. The existence of a solid frame made of menus and stable webpage components could be observed particularly in the case of Moscow.

Each of the homepages features texts that were planned in advance. It is highly unlikely that official sites of capital cities would contain any text that was uploaded without previous consideration and preparation. Still, some of the pages contain texts that were planned to imitate spoken language while some of them were written with an image of a traditional printed medium in mind. Compare the following examples taken from the same component present on each of the three homepages, the Greeting:

"Welcome to Moscow.Info, the web's most comprehensive and authoritative source of information for travelers to Moscow, Russia. Here you'll find everything you need to plan a trip to Russia's fascinating capital, from help booking hotels and airport transfers to detailed descriptions of the city's sights and cultural attractions. Whether you're coming to Moscow as a tourist or on business, we're confident you'll find our range of services indispensable."

(<http://www.moscow.info/>)

"Welcome to the official web portal for Prague, a city with a uniquely preserved historical centre that is part of the UNESCO World Heritage List. Whether you are just curious, planning a trip or already in Prague, our portal is your resource for discovering the city and making the most of your stay. Browse and enjoy!"

(<http://www.prague.eu/en>)

"Welcome to DC's Official Travel Website. You're lucky you found us. We've got all the information you need to visit Washington, DC."

(<http://washington.org/>)

Note that in the case of Moscow, long complex sentences with focus on presenting as much information as possible are used, a feature typical for written,

carefully prepared utterance. Prague, on the other hand, utilizes language displaying both features of written and spoken language - relatively long sentences containing high amount of information at the beginning and at the same time very short incentive at the end of the text reaching out directly to the reader. Washington DC's greeting then falls into the category of imitation of spoken language, using very short sentences focused always at only one topic at the time.

While the usage of contracted forms of verbs in case of Washington DC is expected as it is one of the features observed in spoken language, it is unusual to see it in a text that otherwise displays signs of a written utterance as in case of Moscow, creating a certain inconsistency with the rest of the text.

5.4.3 Tenor

Each of the pages was authored by a collective of people and is aimed to be read by further unspecified number of users, possibly as high as possible, which would be indicated by making the site public. The authors always act as guides, taking the reader on a tour of the page, presenting him or her with information and letting the reader choose what he or she is interested in - and at the same time influencing them to stay on the site and eventually come and visit the city they were presented. This is apparent from the language used on the page - very few components forming it focus on presenting the author, while the display of information and numerous rhetorical strategies deployed to influence the reader are present in a high number of them. This can be seen in the data summarized in Table 46 below:

Components focused on:	Presenting the author	Influencing the reader	Presenting information	Number of components on page
Prague	3	7	10	11
Moscow	2	4	6	8
Washington DC	3	9	13	13

Table 46: Focus of components on the page

Despite only a few components per page focusing on presentation of the authors, they are encoded in a great number of them (see Table 47). Their presence in the

specific links menus (or the central part of the page) varies, but they are always explicitly encoded in the greeting and the footer.

Presence of author in selected components	Site banner	Main menu	Greeting	Footer
Prague	none	none	encoded	encoded
Moscow	none	encoded	encoded	encoded
Washington DC	encoded	encoded	encoded	encoded

Table 47: Presence of author in selected components

Note that only certain components were picked for the table above due to high variability of both the components and presence of authors in them. The general trend of not encoding the author in the site's banner seems to be broken by Washington DC's homepage. This might be due to highly communicative focus of the page, which will be mentioned later in this sub-chapter.

Unlike the author, the reader is usually encoded in almost all the components, both implicitly and explicitly, and his presence in the components greatly varies depending on a site. Generally, it could be said that the reader is always explicitly encoded in the greeting and in the specific links menus (see Table 48). Note that Washington DC is the only site which encodes the reader directly into the site's banner.

Presence of reader in selected components	Site banner	Main menu	Greeting	Specific links and secondary menus
Prague	none	none	encoded	encoded
Moscow	none	encoded	encoded	encoded
Washington DC	encoded	encoded	encoded	encoded

Table 48: Presence of reader in selected components

The tendency to encode both author and reader into the Washington DC's homepage banner leads us to another aspect of tenor, the relationship between the author and the reader. As was already mentioned, all the sites put the author in the role of a guide for the reader - but the degree of formality of this relationship greatly differs. This was hinted at the sub-chapter focusing on mode: Washington DC displayed the most spoken-like language, Moscow showed features of written, highly informational utterance and the language used on the Prague site included portions of both.

The Washington DC site adapts the most informal and spoken-like interaction with the user, using for example familiar words, contractions, compounds, phrasal verbs and modern internet culture expressions (*freebies, check it out, you're, one-of-a-kind, get away to, like us on Facebook, what's going on,...*). This familiarity is used to establish closer contact with the user and together with it also his or her trust - and deploy the promotional aspect of the genre in a subtle, covert way.

Moscow chooses an opposite approach - formal, printed document-like language presenting the city in an almost poetic language, which is apparent especially in its greeting and the specific links menu (*Crowned by the legendary onion domes of St. Basil's Cathedral, Red Square epitomizes the mystique and beauty...*). This creates a certain distance between the author and the reader, with the author taking on a much more passive role rather than an active guide. The text works similarly to a printed leaflet, relying on a positive image of the city being created by the wealth of information and descriptions of its beauty provided to the reader.

Prague borrows components of both of these approaches - using mostly formal language in connection with its half-spoken half-written features. It keeps a certain official distance between the author and the reader, but at the same time does not hesitate to reach out directly to the user when presenting incentives (*Browse and enjoy! Entertain your children*). Sometimes it chooses to deploy descriptions alike to Moscow, yet without the extensive use of adjectives and overly poetic language (*Prague Castle has been an important symbol of the Czech state for more than a thousand years*).

Generally speaking, all the homepages are devoid of any words with negative connotation, always choosing those with either neutral or positive one.

6. Conclusion

The thesis focused on the genre analysis of the official tourist city web sites, utilizing the homepages of three capital cities as its source texts: Prague (the Czech Republic), Moscow (the Russian Federation) and Washington DC (the United States of America). These cities were chosen intentionally to reflect the realization of the genre in three different cultures.

The genre analysis aimed to find common features as well as differences on the levels of communicative purpose, components forming the page and thus also moves and rhetorical strategies contained in them, realizations of links and selected features of register.

The results obtained confirmed the existence of a generic form of homepages of the official tourist city web sites. At the same time, the analysis confirmed the influence of culture on the form of genre on multiple levels - most notably on the realization of links and the contextual factors of mode and tenor.

Most of the initial hypotheses established in the theoretical part of this thesis were confirmed, one of them being partially disproved.

The first confirmed hypothesis stated the following:

The web pages belonging to the official touristic internet page genre deploy similar components (and through them moves and rhetorical strategies) in order to achieve a shared communicative purpose - providing relevant information and attracting visitors.

The data collected prove that there is a tendency to use the same or at least similar components on the homepage. These include site banner, main menu, picture slideshow, greeting, secondary specific and generic link menus, recurrent menus summarizing the site structure and footer, which sometimes also features sponsors and affiliated organizations. These components contain moves and rhetorical strategies identified both in the genre of homepage by Askehave and Nielsen (2004) and promotional texts genre by Bhatia (2004). This leads to realization of a shared communicative purpose of both providing information and promoting the city among

the readers. The most frequently observed moves were the ones establishing contact, indicating content structure, targeting the market and attracting attention.

The second confirmed hypothesis stated the following:

The placement of components (and through them moves and rhetorical strategies) on the internet page is not random - the ones attracting attention are placed in the area initially visible to a web user.

Likewise, the analysis led to the conclusion that the placement of components is not random. While the move of attracting attention seems to be spread throughout the whole page, the most prominent graphic components meant to primarily attract attention are always placed in the initially visible part of the homepage, on its top. This led to the concept of the following prototypical structure of an official tourist web homepage:

- 1) Introductory part - containing a banner, main menu and a greeting, usually initially visible.
- 2) Central part - containing secondary menus, both of specific and generic nature, user usually needs to scroll down to see them.
- 3) Closing part - containing links and information focused on the author and affiliated organizations.

The third hypothesis was partially confirmed and partially disproved:

The features of the contextual factors of mode and field are shared between the texts belonging to the same genre.

It was found out that while the contextual factor of field remains largely the same on all the homepages, there were certain differences in the factor of mode, resulting in a different design of the pages. This is attributed to the different cultures from which the sites were purposely selected - while none of the homepages uses the media of video or audio, Moscow also uses very little of graphic material compared to both Washington and Prague. It was also found out that the Washington page uses

language with numerous features typical for a speech while the Moscow page utilizes language alike to printed media. Prague displayed features of both.

The fourth hypothesis was confirmed as well:

The features of the contextual factor of tenor depend on the culture of origin of the web page.

The approach to presentation of information, language used to it and the relationship established between the author and reader greatly differed as well. While Washington and Moscow were both found to represent two extremes: one being the most similar to informal spoken conversation between two friends and utilizing interactive elements and the other one deploying the text in a manner very similar to standard printed media, Prague stood in the center, borrowing from both of the approaches. This is, same as the differences and similarities observed in the contextual factor of mode, attributed to the different cultures of origin of the sites.

The section focusing on the analysis of links showed a new trend replacing the traditional conventions of marking these interactive elements in a text - the explicit links in the western world, originally marked by underlining of the text, are now mostly replaced by implicit ones. It should be also noted that the internet pages are starting to deploy more complex interactive elements than links, which are not, or only with difficulties, classifiable using Askehave and Nielsen's methodology. Based on these findings, a third category of links in order to be able to classify these interactive elements was proposed, the situational link, which is defined by its versatility and different appearance based on the actions taken by the user of the homepage.

The results of the presented analysis should prove as a useful insight into the genre, the shared and distinct features of its structure and trends present in several different cultures, as well as into the framework and methods that can be used in the future genre analyses of the internet pages. These, together with the results obtained, could be particularly useful not only for researchers, but also for people involved in creation of texts belonging to this genre, such as designers of web pages or their translators - as it is expected that in the (not so far) future, the significance of the virtual space and its media will only grow.

7. Appendix: Screenshots of the analyzed homepages

Prague

Oooh Prague pure emotion

Welcome to the official web portal for Prague, a city with a uniquely preserved historical centre that is part of the UNESCO World Heritage List. Whether you are just curious, planning a trip or already in Prague, our portal is your resource for discovering the city and making the most of your stay. Browse and enjoy!

Pick a theme

- Prague in motion**
Indoor & outdoor sports & activity venues
- Beer in Prague**
Everything you need to know to experience the Prague beer scene at its finest.

Browse our e-shop

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Sightseeing city pass full of benefits
- Guided tours**
Let us show you around the city
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Practical gifts with Prague motifs
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Walks
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Food & drink
Restaurant
Beer
Wine
Bar
Café & Tearoom
Sweets
Snacks
Delicatessen

Accommodation
Hotel
Pension
Hostel
Camp

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PRAGUE
PRAGUE
PRAGUE

Wwow
Prague
Convention
Bureau

Login [Information about website](#) © 2015 Prague City Tourism

Moscow

MOSCOW.INFO

HOME | ABOUT US | PARTNERSHIP | SITE MAP | FAQ/HELP | CONTACT US | CALL US @ 7-812-303-8647

MOSCOW LOCAL TIME: 20:00

AROUND THE CITY

- [Quick Facts](#)
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Moscow.Info

The ultimate online resource for visitors to Moscow.

Welcome to Moscow.Info, the web's most comprehensive and authoritative source of information for travelers to Moscow, Russia. Here you'll find everything you need to plan a trip to Russia's fascinating capital, from help booking hotels and airport transfers to detailed descriptions of the city's sights and cultural attractions. Whether you're coming to Moscow as a tourist or on business, we're confident you'll find our range of services indispensable.

Moscow Essentials
Expert advice covering every aspect of the practicalities of traveling in Moscow, from getting a visa to dealing with emergencies. We've pooled a wealth of travel experience to provide you with accurate and relevant information that you'll find essential when planning a trip to Moscow. [»»»](#)

Red Square - Moscow's most famous address
Crowned by the legendary onion domes of St. Basil's Cathedral, Red Square epitomizes the mystique and beauty of the Russian capital, with buildings and monuments that reflect every aspect of Moscow's long and turbulent history. Start your sightseeing tour of Moscow here. [»»»](#)

Orthodox Moscow
Once again, Moscow is the centre of a thriving religion the long history of which is reflected in the city's dazzling array of churches and monasteries. Find the spiritual heart behind the glitz and bustle of the modern megapolis with our guide to Moscow's Orthodox sights. [»»»](#)

Moscow Theatres - Opera and Ballet
The world famous Bolshoi Theatre is the jewel in the crown of Moscow's rich cultural life. But it's far from being the only world-class musical theatre in a city revered for its dramatic heritage. Find the best places to enjoy an evening of opera or ballet in our extensive theatre guide. [»»»](#)

Moscow Travelers' Online Store
Whether you're planning a trip to Moscow or searching for a souvenir to remind you of a magical holiday, you'll find a huge range of souvenirs and travel aids in our well-stocked and reliable online store. [»»»](#)

St. Petersburg - Pay a visit to the Northern Capital
Getting from Moscow to Russia's second city is easy and inexpensive, so why not take the opportunity to head north and see the famous waterways and glorious palaces of the great imperial capital? Check our sister site for full information on traveling to St. Petersburg. [»»»](#)

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Washington DC

GO

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CHECK IN RATE: \$61 + \$68.00
BOOK UP NOW! BOOK
For More Reservations Call 800-452-4200

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Pictured: The White House

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8. Summary in Czech

Spolu s příchodem internetu v 90. letech minulého století se lidem naskytl zcela nový způsob sdělování informací. Bylo jen otázkou času, než se v rámci nového média, internetové stránky, začnou vyčleňovat žánry, doprovázející všechny ostatní druhy lidské komunikace. Část těchto žánrů byla přejata ze “starého” světa tištěných a mluvených žánrů. Některé z nich zůstaly nezměněny a některé se přizpůsobily novému médiu. Vyjma těchto lze na internetu také nalézt zcela nové žánry bez protějšků ve fyzickém světě.

Má práce se zabývá žánrem oficiálních turistických internetových stránek měst. Tento žánr má své předchůdce mezi tištěnými texty - turistickými letáčky, mapami a průvodci. Na internetu se tyto tištěné žánry spojily v jeden, turistické stránky, plnící funkce všech svých předchůdců najednou.

Cílem práce je za pomoci metodiky založené na teoriích anglických systemických funkčních lingvistů (např. Swales, Bhatia, Martin, Askehave a Nielsen) provést žánrovou analýzu domovských stránek vybraných turistických stránek a nalézt tak společné prvky definující tento žánr. Dalším z cílů je zjistit, jaký vliv má na žánr kultura, ze které text internetové stránky pochází.

Žánrová analýza domovských stránek oficiálních turistických internetových stránek vybraných měst (Praha, Moskva a Washington) představená v této práci se zaměřuje na několik složek žánru definovaných J. Swalesem: *communicative purpose*, společný komunikativní záměr definující žánr, *moves*, které jej realizují, a *rhetorical strategies*, které realizují *moves*. Dále se pak zabývá klasifikací internetových odkazů podle metodiky I. Askehave a A. Nielsen a analýzou registru dle M. Hallidaye. Za účelem zjednodušení analýzy a zpřehlednění výsledků jsem zavedl rozdělení internetových stránek na jednotlivé části, *components*, jako je například hlavní menu, zápatí, apod.

Výsledky analýzy ukazují, že všechny stránky zvoleného žánru sdílí přibližně stejnou strukturu. Ta se skládá ze tří částí:

- 1) Úvod, který je viditelný ihned po otevření stránky a je v něm obvykle umístěn banner, hlavní menu a uvítací text spolu s nejnápadnějšími grafickými prvky, upoutávajícími pozornost,
- 2) střední část, obsahující vedlejší menu s oběma druhy odkazů (generic a specific),
- 3) závěrečná část, obsahující informace o autorovi sponzorech apod.

Všechny analyzované domovské stránky využívají *moves* typických jak pro domovské stránky tak i pro reklamní texty. Mezi nejčastěji použité *moves* patří *establishing contact* (navazování kontaktu se čtenářem), *indicating content structure* (naznačování obsahu stránek a jejich struktury), *targeting the market* (zaměřování se na určitou oblast trhu) a *attracting attention* (přitahování pozornosti).

Zatímco v kontextuálním faktoru registru zabývajícím se tématem textu (*field*) nebyly zjištěny podstatné rozdíly, zdá se, že kultura, ze které stránky pocházejí, má značný vliv na dva zbylé prvky registru, *mode* a *tenor*.

V rámci kontextuálního faktoru *mode* byly zjištěny rozdíly především mezi západním světem a Ruskou federací - domovské stránky Prahy a Washingtonu využívají mnohem více grafiky a interaktivních prvků než jejich ruský protějšek. Stránky Moskvy se naopak drží tradičního vzhledu a jazyka podobného tištěnému médiu. Na domovské stránce Washingtonu lze nalézt jazyk podobný mluvenému, nespisovnému projevu, stránky Prahy se pak nechýlí ani k jednomu z extrémů - obsahují prvky jak mluveného, tak i psaného jazyka.

V rámci kontextuálního faktoru *tenor* byly zjištěny jak společné rysy, tak i značné rozdíly. Všechny stránky byly vytvořeny skupinou autorů a jsou určeny širokému okruhu čtenářů. Na všech vystupují autoři v pozici průvodce - s rozdílem v tom, jaký jazyk daný průvodce používá a jaký postoj k čtenáři zaujímá. Stylizovaně by bylo na základě použitého jazyka možné říci, že v případě Washingtonu se jedná o neformálního, (velmi) otevřeného průvodce, v případě Prahy o oficiálního průvodce s určitým odstupem a v případě Moskvy o oficiálního průvodce prezentujícího čtenáři údaje o městě v tištěné formě.

Bylo zjištěno, že vyjma výše uvedených faktorů registru má kultura také vliv na značení internetových odkazů v textu stránek. Výsledky analýzy ukazují, že v západním světě se upouští od původních konvencí explicitního označení odkazů podtržením textu, naopak téměř všechny odkazy na stránkách Moskvy tyto pravidla označení odkazů v textu stále dodržují.

Dalším závěrem analýzy je narůstající počet interaktivních prvků na internetových stránkách, které se chovají jako “stránka ve stránce” - nejvíce jich lze pozorovat v případě stránek Washingtonu a Prahy. Tyto prvky obsahují odkazy, které lze jen obtížně zařadit podle metodiky I. Askehave a A. Nielsen z roku 2004, protože jsou samy součástí odkazů nebo nesplňují kritéria pro zařazení do ani jedné z kategorií *generic* a *specific*. Pro tyto případy (odkazy uvnitř prezentace, interaktivní mapy nebo vyhledávací pole) navrhuji třetí kategorii, *situational*, která odráží jejich specifické vlastnosti.

Práce tak splňuje své stanovené cíle, tj. nalezení prvků spojujících internetové stránky daného žánru a rozdílů, které mezi nimi mohou vznikat vlivem kultur. Poskytuje tak metodiku a výsledky jak pro budoucí výzkum, tak pro praktickou aplikaci např. v designu internetových stránek nebo překladatelství.

9. Source texts

All the websites were retrieved for the analysis on 1st August 2015.

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Prague: <http://www.prague.eu/en>

Washington DC: <http://washington.org/>

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11. Annotation

Autor/Author: Pavel Fryčka

Katedra/Department: Katedra anglistika a amerikanistiky, FF UPOL

Název česky/Topic in Czech:

Anglické turistické internetové stránky vybraných měst pohledem žánrové analýzy

Název anglicky/Topic in English:

English Touristic Web Sites of Selected Cities through the Lenses of Genre Analysis

Vedoucí práce/Thesis supervisor: Mgr. Ondřej Molnár

Počet stran/Number of pages: 79

Počet znaků /Characters: 144 798

Počet příloh/Number of appendixes: 1

Počet titulů užité literatury/Number of used literature titles: 34

Klíčová slova v ČJ/Keywords in Czech:

Žánrová analýza, internetová stránka, turista, analýza registru, kultura, internetový odkaz.

Keywords in English/Klíčová slova v angličtině:

Genre analysis, internet page, tourist, register analysis, culture, internet link.

Anotace v češtině:

Diplomová práce se zabývá žánrovou analýzou oficiálních turistických internetových stránek vybraných měst v angličtině. Tato analýza se zaměřuje na několik úrovní složek žánru definovaných anglickými systemickými funkčními lingvisty - *communicative purpose*, *moves* a jejich strukturu, *rhetorical strategies* a vybrané charakteristiky registru. V rámci rozšíření analýzy na prvky typické pro internetové stránky se také zabývá klasifikací internetových odkazů. Cílem práce je určit typické složky zvoleného žánru a vliv tří odlišných kultur na ně.

Teoretická část práce vymezuje pole žánrové analýzy a uvádí specifika internetových stránek a žánrů. Dále se také zabývá metodikou a teoretickými modely použitými v praktické části.

Praktická část práce obsahuje získané výsledky analýzy, diskuzi a z ní vyvozené závěry.

Annotation in English:

This diploma thesis focuses on the genre analysis of official English touristic web sites of selected cities. This analysis features multiple levels of genre constituents as defined by English systemic functional linguists - *communicative purpose*, *moves* and their structure, *rhetorical strategies* and selected features of register. As the analysis deals with internet pages, it also contains the classification of internet links. The thesis aims to identify typical constituents of the selected genre and the influence of three different selected cultures on them.

The theoretical part describes the field of genre analysis and specifies the features of internet pages and genres. It also deals with the methodology and theoretical framework used in the practical part.

The practical part contains the results obtained from the analysis, discussion and conclusions reached on their basis.