Shifting Strategies in Communicating Italy Abroad: A Multimodal Analysis of Italian Tourism Brochures from 1919-1959

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ABSTRACT: This study aims to map and classify tourism promotional material collected for the DIETALY research project. The collected texts were used to build a corpus of institutional tourist publications in English aimed at promoting Italy abroad during the period 1919-1959. In the first section, the collected sources are categorised according to a genre-based based on Calvi's model. A section focusing on multimodal linguistic analysis on some samples of brochures from the corpus will then follow. This analysis will allow for a qualitative evaluation of the communicative effectiveness of the brochures, encompassing both verbal and visual components. To achieve this, the present study considered both stylistic and structural features typical of brochures, as well as lexical, syntactic, and semantic characteristics. By comparing pre-war and post-war brochures, the paper reveals, albeit partially, how tourism communication in Italy evolved between 1919-1959. Specifically, it investigates how the language used in brochures was adapted to promote Italy to international, English-speaking visitors during this period.

KEY WORDS: Tourism; Tourism Discourse; Genre; Multimodal Analysis; Tourism Brochures

INTRODUCTION

The language of tourism has been extensively analysed from various linguistic and socio-cultural perspectives (Agorni 13), highlighting the role of language in shaping destinations (Calvi 10). The implication that tourism has "a discourse of its own" (Dann 2) stems from the fact that the language of tourism is characterised by specific genres that adhere to certain stylistic and structural norms. Due to its multifarious nature, tourism discourse can be analysed by means of a multi-perspective model (Francesconi *Reading*) which takes into account not only the textual component of language, but also other features such as genre, professional or social practices. Among these, genre has become increasingly prominent in discourse studies (12). To this end, this contribution focuses on the role of genre-based approaches in categorising and interpreting tourism specialised discourse.

The texts mapped here have been classified into different macro-genres, genres and sub-genres on the grounds of different criteria, such as their pragmatic function. For a correct understanding of the taxonomy chosen for this mapping, it is crucial to take into account the period of publication of the texts, which goes from the foundation of ENIT in 1919 to 1959. Prior to the institution's establishment, no real systematic action had been taken to promote Italy's overseas tourism (ENIT *Relazione 1920-1924*). From 1919 onwards, ENIT's aim was to "disseminate accurate knowledge about Italy, dispelling myths and presenting the truth, producing material suitable both in terms of content and destination, and creating tools for the most effective and immediate direct propaganda" (my trans., 13). Specifically, the printed material had to promote an image of the country that would fascinate the potential readers and encourage them to visit Italy (13). Based on these assumptions, the texts of the corpus are characterised by a marked genre hybridity (Bhatia *Critical* 16), in which a purely persuasive and reader-centred component is often accompanied by informative and descriptive sections. Such is the diversity of genres, themes and forms of publication that grouping these texts into narrow categories was a rather complex task, as limiting them to a single and fixed definition would not do justice to their multifaceted nature.

Following the sources classification section, a brief qualitative multimodal analysis will be conducted on two samples of brochures: one from the pre-war period (1919-1945) and the other from the post-war period (1946-1959). This analysis, although partial, will highlight the hybrid nature of this textual macro-genre and will also allow preliminary observations to be made on how Italy was promoted abroad during the period 1919-1959.

SOURCES CLASSIFICATION MODEL: A GENRE-BASED APPROACH

The present study has conducted discourse analysis through the use of a genre-based approach. According to Calvi, such approaches are the most adequate to analyse tourism texts since they allow for a deeper analysis of the socio-cultural context in which

the texts are produced. This way, analysis is not solely carried out in a linguistic perspective, but includes pragmatic, discursive and socio-critical approaches as well (Calvi 22).

Drawing on Bhatia's (23) genre-based view on discourse, genre can be defined as "language use in a conventionalised communicative setting in order to give expression to a specific set of communicative goals". The communicative purpose is identified as the core element of any communicative activity carried out by genre, which relies on the co-presence of text-internal and text-external elements to achieve such a goal. Thus, to focus on genre in discourse analysis means to go beyond the textual output to include how it is interpreted, used and exploited in specific contexts (20).

Adapting Fairclough's Critical Discourse Analysis (CDA) threefold model, Calvi (18) identifies three categories of socio-cultural practices with corresponding textual typologies:

- Theoretical background on the tourism phenomenon and its characteristics.
- Administrative practices, which include a wide range of written forms (e.g., catalogues, regulations, invoices, etc.) and oral forms (e.g., interactions between operators and the public).
- Description and promotion of the tourist destination, which employs a type of lexicon that is not only specific to the language of tourism but also draws from other sectors.

The texts collected for the creation of the present corpus mainly fall into the latter two categories. In fact, some of the collected documents allowed us to trace the evolution of Italian institutional tourism promotion aimed at a foreign audience from a historical and socio-cultural point of view. Moreover, these documents have been particularly useful in the first phase of the research, as they gave us directions and insights on where to find most promotional materials. In this regard the ENIT reports (cf. ENIT *Relazione 1920-24*, *1921*, *1922*, *1925-1933*) played a crucial role, featuring sections dedicated to tourism promotional publications, listing text titles, print runs, text types and so on. Budgets, staff lists, and correspondence of various kinds between ministerial bodies, ENIT, and external collaborators were also found.

It is also necessary to cite another documentary source which has been of great importance in framing the historical period under consideration and making a more accurate estimate of publications aimed at foreign tourists in the period 1919-1943. In *Visitez l'Italie*, published in 1997, Syrjämaa discusses the promotion of foreign tourism by Italian institutions in the period preceding and spanning the Second World War. Although the text primarily has a historical scope, it nonetheless provides a number of insights, and was particularly helpful in locating bibliographical sources that were previously unavailable.

As mentioned above, this documentation was useful in outlining the historical and socio-political context in which the texts in the corpus were produced and distributed. However, it does not represent the textual component that makes up the

corpus for linguistic analysis. The corpus is exclusively populated by texts belonging to the third category, which is concerned with the description and promotion of the tourist destination.
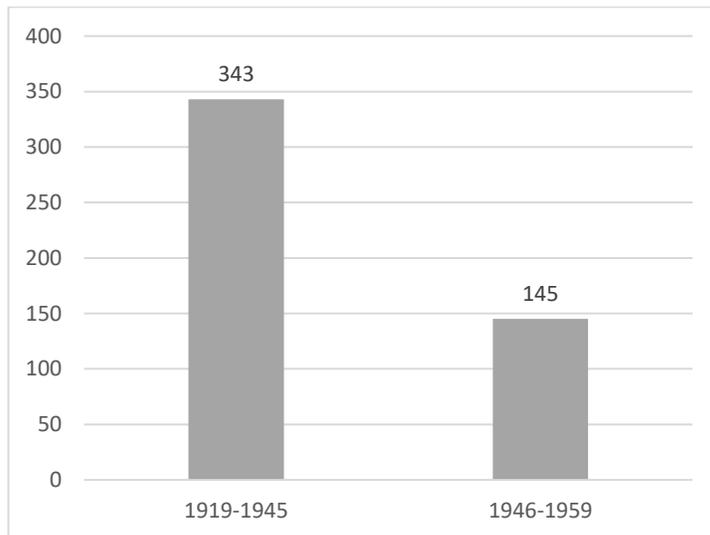

Table 1. Total number of collected texts by publication years (1919-1959).

A total of 485 texts[1] published between 1919 and 1959 were selected for the corpus, as shown in Table 1. The criteria for selection were: 1) year of publication (1919-1959), 2) language of publication – priority given to texts in English (Target Texts) and, if possible and available, corresponding texts in Italian (Source Texts), 3) pragmatic function of the text (promotional and informative texts). A criterion for exclusion was established based on the intended audience. Texts addressed to industry experts, such as travel information offices and travel operators, were excluded. For example, the text *Handbook of Italian Travel* (1931) was not included in the corpus as it does not directly target foreign tourists.

The classification of the collected texts is based on the model proposed by Calvi (22-27), which unfolds on four levels: 1) genre family, 2) macro-genre, 3) genre, and 4) subgenre. Starting from the genre family, it can be defined as characterised by the professional community to which it refers as well as its objectives (22). As far as the collected texts are concerned, and given the project's aim to analyse institutional tourism communication, all collected texts could only be included in the institutional genre category, as they were produced by governmental bodies or institutions with the aim of promoting Italy as a tourist destination (22).

In order to provide a coherent classification of the texts in this corpus, it is now

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[1] All texts cited in this article were sourced from the ENIT Library in Rome, which we thank for granting us access to these as well as other materials.

necessary to address the macro-genre layer, which has been given greater consideration when categorising the collected sources. Despite encompassing different genres and text types, macro-genres must be regarded as distinct categories in their own right (24). The texts in this corpus were classified into macro-genres based on "external criteria" (Lee 38) such as target audience (foreign, English-speaking tourists) and purpose (promotional and informative intent). The print and graphic format of the texts is not considered in my classification. A variety of formats, from leaflets to booklets, were included in the brochure macro-genre. The same approach was adopted for tourist guides, which include various formats for bound texts, ranging from around 20 to 200 pages.
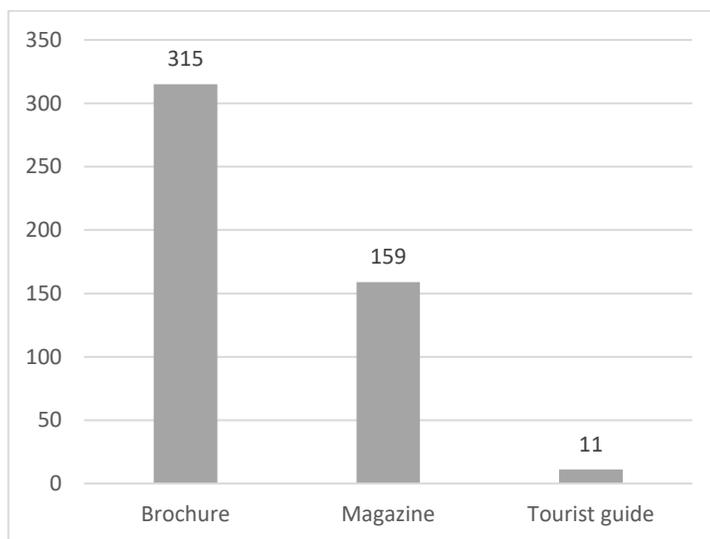

Table 2. Number of texts by macro-genre (1919-1959).

Table 2 shows that the number of collected brochures (315) significantly outweighs that of the other two macro-genres. Brochures were the preferred tool for promoting tourism in Italy abroad, particularly during the 1920s and 1930s (Syrjämaa 299-300). The large quantities of printed material published and distributed by ENIT offices abroad,[2] made it possible to find a remarkable number of texts, often in different editions. An example is *Musical Life in Italy*, collected in four different editions from the first half of the 1930s.

The small number of tourist guides is justified by the fact that ENIT was not responsible for the publication of this type of texts, whose production was instead entrusted to the Touring Club Italiano (Syrjämaa 89). An example of a text classified here as a tourist guide is *Seaside Resorts in Italy* (1933), an abridged edition of a Touring Club

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[2] Cf. ENIT *Pubblicazioni* for an overview of the number of copies of various brochures distributed by ENIT in different languages. For details on the number of copies published and distributed in English, also cf. ENIT *Relazione 1920-24, 1921, 1922, 1925-1933*.

guidebook, produced by ENIT with the aim of enriching the accompanying text. After 1940, following complaints about the lack of information in its brochures, ENIT decided to adopt a new approach. To this end, the institution began to adapt its publications to "a more guidebook-like style" (324).
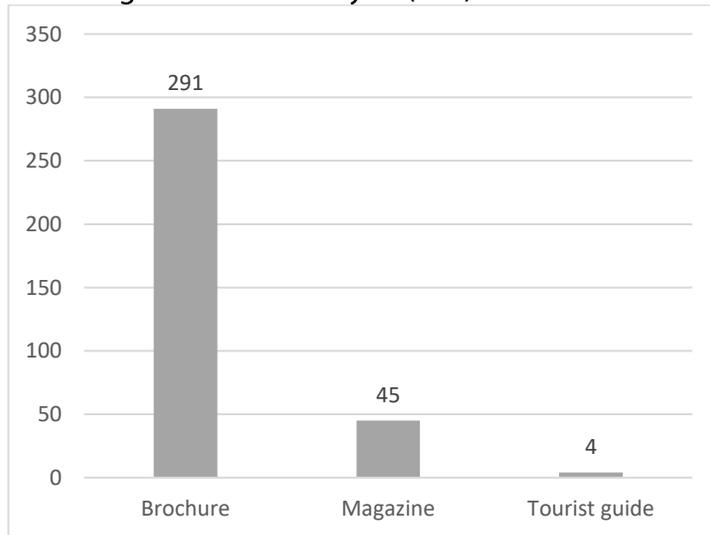
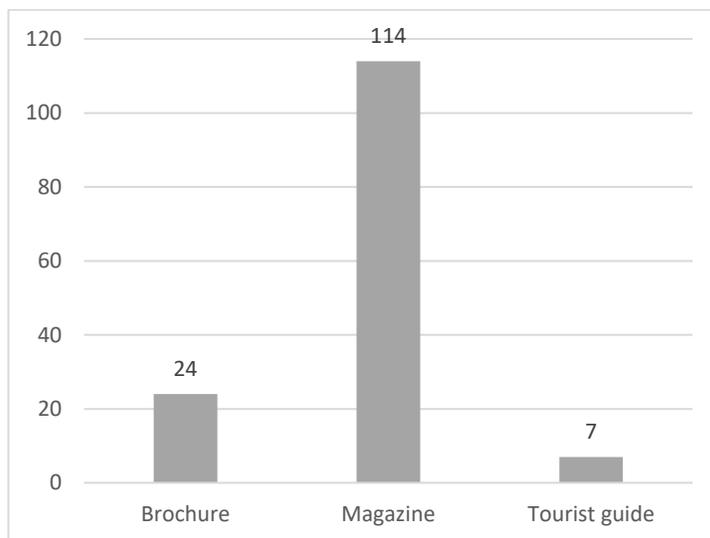Table 3. Number of texts by macro-genre (1919-1945).

Table 4. Number of texts by macro-genre (1946-1959).

A comparison of Tables 3 and 4 shows that the number of periodicals collected, which was relatively modest in the period 1919-1945 (45), tripled in the subsequent period 1946-1959 (114). The 1930s saw a marked increase in the number of magazines in comparison with the previous decade (Syrjämaa 214), with new types of publications such as *Travel in Italy*, a monthly magazine published from 1933 onwards in English,

German and French with a circulation of over 40,000 copies per edition from October 1933 (ENIT *Relazione 1933* 11; Syrjämaa 216). During the mid-1930s, the magazine *Italia* was first published and continued to be distributed until the 2000s. The magazine became an increasingly important means of promoting Italy abroad, just as brochures had been in the 1920s and 1930s. This corpus contains a total of 98 issues of the magazine *Italia* and its English version *Italy*, published between 1955 and 1959, which are not only crucial for the analysis of post-war tourism discourse, but also for comparative translation analysis.
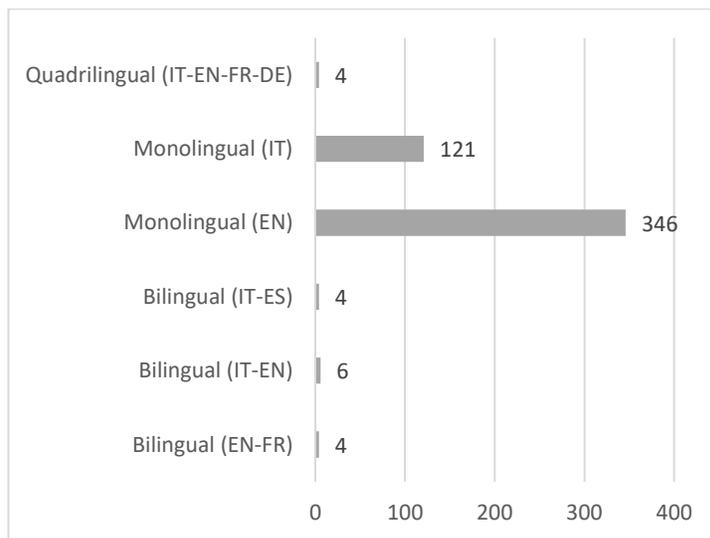

Table 5. Number of texts by language(s) 1919-1959.

As previously stated, one of the main criteria for selecting texts for the corpus was their language of publication. The objective of the research was to collect material written in English. Where possible, versions intended for specific audiences were also sought. Examples include a series of brochures specifically aimed at British tourists such as *Inexpensive Holidays in Italy* (eds. 1921, 1922, 1923) and *Winter and Spring Sunshine in Italy* (eds. 1930, 1934) by Major W. Stormont, then Director of ENIT's London branch. Along with a total of 346 English texts, 121 Italian source texts were also collected, allowing for the creation of a parallel corpus for comparative translation analysis. In addition to these data, a smaller number of bilingual texts with different language combinations was collected – 6 issues of the *Ospitalità Italiana* magazine (1930) in Italian and English, and 4 issues of the *Notiziario Turistico ENIT* magazine (1950, 1951) in Italian and Spanish with their English and French versions.

Genres may have both functional and formal autonomy, although they can be part of a macro-genre. Calvi (24- 26) distinguishes between genres that are specific to tourism and those that are adopted from other professional sectors. The genres considered for my classification were:

- Itinerary: typically included in brochures, this genre provides descriptive details of the places promoted and activities to carry out during the visit (Maci *Insights* 2, 131-132). An example of a brochure containing an itinerary is *A Tramcar Tour for Visiting the Principal Monuments of the Capital* (undated, presumably early 1920s due to the absence of fasces in the ENIT logo, cf. *Turismo*), with its Italian version *Giro turistico tramviario d'orientamento per la visita ai principali monumenti alla Capitale*, which provides an itinerary of the city of Rome both "as a first orientation visit for those tourists who [...] intend making a round so as to have a general idea of the monuments and where these stand and [...] secondly to allow travellers who are passing through Rome to have a fleeting view [...] of the most noteworthy monuments and places" (ENIT *Tramcar* 2).
- Advertisement: unlike the first two, this genre was imported from the advertising industry. The recontextualisation of the genre within tourism discourse is possible thanks to the use of specific linguistic features (Calvi 25). The present corpus includes a collection of thematic brochures on health resorts, classified as a combination of advertisement texts and practical guides. Examples include the short brochures *Sirmione and Its Waters*, *Sorrento as a Health Resort*, and *Taormina as a Climatic Health Resort* (1927).

Calvi's classification model for tourism texts includes a category dedicated to subgenres, which are defined by their identification with a specific theme (27) such as art, history, or fashion. A large number of brochures related to specific themes are available in the present corpus. For instance, in line with the emergence of sports-related tourism in the 1930s (Battilani 122), the corpus features a set of brochures on sports, such as *Sport in Italy*, *Winter Sports in Italy*, *Golf in Italy* (1931) and *See Italy and the World's Football Championship* (1934). Other subgenres include but are not limited to themes such as nature (*The Seas of Italy*, *The Dolomites*, *The Garda Lake and Its Climate*, *The Italian Lakes*), art (*Art in Italy*, *Italian Art at the Exhibition at Burlington House*, the *Provincial Art* series), and religion (*The Vatican City Guide for a Visit to the Pope, the Vatican Gallerie, and Museums*, *For the Holy Year*).

BRIEF COMPARATIVE MULTIMODAL ANALYSIS OF PREWAR AND POSTWAR BROCHURES

METHODOLOGICAL APPROACH

This analysis focuses on brochures as they are the most frequently occurring macro-genre within the corpus in comparison to the other two. The selection of brochures was also motivated by their high representativeness as a primary means of promoting Italian tourism abroad.

Brochures are widely acknowledged as the most conventional communication tool for both public and private tourism activities (Molina, Esteban 1042). Francesconi (*Reading* 58) describes the pragmatic function of brochures as "multifunctional", both informative and promotional, with the latter function proving to be predominant in the building of a more positive image of the destination. To analyse brochures effectively, it is essential to consider not only the written content but also the graphic and structural elements. This multimodal approach allows for a comprehensive evaluation of the overall impact of the publications, encompassing both verbal and visual components.

The corpus includes texts that are multimodal in nature, thus relying on a combination of forms of communication (or "modes", Kress 79) to be effective (Bateman, et al. 7). Hiippala (4) argues that modes are one of the fundamental tools when analysing multimodal products. Genre is also mentioned as a relevant concept in multimodal studies, serving the purpose of characterising "multimodal artefacts or communicative situations" (5). In an effort to investigate the relationship between the concepts of mode and genre, a qualitative multimodal analysis was conducted on a significant sampling of brochures from before and after the Second World War. The comparison of pre-war and post-war publications allowed me to gain an understanding, albeit partial, of the shifts in the promotion of Italy as a tourist destination through brochures. To achieve this, I considered macro-genre-related features such as layout, composition and language function, as well as lexical, syntactic, and semantic elements.

QUALITATIVE MULTIMODAL ANALYSIS

To conduct the following analysis, two brochures have been selected, each particularly significant for understanding the differences in communication strategies between the pre-war and post-war periods. The common themes, the focus on promoting Italy as a whole and the interrelationship between textual and verbal items are some of the criteria that allowed the selection of these two specific texts. The brochures chosen for analysis are *A Holiday in Italy* (1934) and *In Italy... Four Seasons of Sunshine* (1950), both produced by ENIT. These are foldable leaflets with few pages, featuring text accompanied by images.

As for the images in *A Holiday in Italy*, they are desaturated, which was a common, though not exclusive, choice at the time – in other booklets, such as *It's Always the Season in Italy* (1939), saturated colours are widely used. This use of colour to express positivity and exuberance (Kress, Van Leeuven 233) is consistent with the images found in *In Italy... Four Seasons of Sunshine*. The brochure's layout is, in fact, dominated by images. The interior features a complex photomontage of black and white photographs depicting people carrying out various activities, such as swimming, skiing, and fields ploughing, alongside hand-drawn coloured drawings of season-themed icons, such as a Christmas tree and blooming flowers. The technique of photomontage gained popularity in Italy during the 1930s and was later popularised in tourist publications. Another example is provided by the cover of *Honeymoon Journey in Italy* (1937), as Syrjämaa (238) also points out.

Discussing images, in *A Holiday in Italy* the use of the framing technique seems to disrupt the narrative flow yet serves a crucial purpose. The map, presented within a frame, becomes the central element. Kress and Van Leeuwen (196) define a centred element as the core information, with everything else playing a supporting role. Here, the narrative becomes the margin, existing to guide the reader towards the map, the key to reaching Italy. This disruption emphasizes the map's importance, highlighting the route to Italy as the central concern of the story.

With regard to the linguistic function of the brochures analysed, both are characterised by a strong vocative function combined with a certain informative intent. This duality is typical of tourism discourse (Kelly 35; Gotti 32), whose reading function is mainly to expand the reader's knowledge about the destination while drawing attention to a choice of tourist sites from a promotional perspective (Mauro 151). However, the informative function is stronger in the 1934 brochure, as it features various sections on what to see, where to lodge, and how to get to Italy.

As Maci (*Insights* 121) points out:

> The language of brochures is structured according to a binary opposition which contrasts the routine activities of home with novelty and excitement elsewhere.

In both publications, this contrast is rendered as particularly evident through the extensive use of evaluative adjectives. In the 1934 publication, there are several examples of adjectives referring to the beauty of the destination and its scenery (beautiful, splendid, picturesque), the inexpensiveness of a holiday in Italy (cheap, inexpensive, moderate [cost]) and the friendliness of the Italian people (kind, hospitable, helpful, etc.). Such strategic use of adjectives, which typically play a central role in tourism discourse to highlight the beauty and attractiveness of a destination (Manca 79) and generate desire (65), is also characteristic of the linguistic style of the Fascist era (Lazzari 52). Fascist language, in fact, relied heavily on adjectives. This choice was not related specifically to a desire to elevate syntax, but rather to adjust and exalt the rhythmical flow of the discourse.

Edo Marzá (117) suggests a method of classification of evaluative adjectives based on Swales and Burke, by identifying 5 categories: aesthetic appeal, general appraisal, deviance, emotional/sensory appeal (not aesthetic) and size/strength-related adjectives. An analysis of evaluative adjectives within the brochures reveals a distinct shift in focus between the 1934 and 1950 publications. Drawing on Edo Marzá's categorisation, *A Holiday to Italy* heavily utilizes adjectives that appeal to the reader's senses and emotions (e.g., lovely, delightful), a characteristic of the emotional/sensory appeal category (9 adjectives). This is consistent with the subjective perspective adopted by the brochure. Indeed, although the brochure is not narrated in the first person, its subtitle ("by one who has spent many [holidays] there [in Italy] in recent years") implies that the text was written by a specific author, expressing their own opinions and emotions. This creates a strong authorial presence that aims to influence the potential tourist's subjective experience. In contrast, *In Italy…. Four Seasons of*

Sunshine employs more deviance adjectives (7 adjectives). With an emphasis on the destination's distinctive character, these adjectives draw attention to how Italy deviates from the expected. This shift suggests a move away from an emotionally-driven approach and towards showcasing Italy's special qualities to attract tourists.

The brochures being investigated clearly aim to present two images of Italy which, albeit similar, rely on different characteristics in terms of attractiveness. Francesconi (*Reading* 54) suggests that this difference in characterization can be expressed through the positioning of the destination name as either a Theme, connoting familiarity and reassurance, or a Rheme, underscoring the uniqueness of the destination. The destination name "Italy" is hardly ever part of the Theme of sentences in the 1950 brochure ("How many seasons are there in Italy?", "It is this kind of witchery which gives every season in Italy a beauty of its own"). This confirms the observation made in the adjectives analysis, namely that this brochure aims to express the exceptional nature of Italy in order to fascinate potential tourists. On the other hand, in *A Holiday in Italy*, the name of the destination is quite often positioned as a Theme ("Italy is a year-round country", "Italy has every type of resort") in order to evoke a sense of familiarity in the reader.

Promotional language such as that found in brochures typically appeals directly to the readership. This approach aims to establish a communicative relationship between the message sender and addressee, therefore fostering a sense of involvement (Francesconi 341-356). Consequently, the level of interaction in brochures can vary significantly according to their language function. In contrast to the high level of interaction in *In Italy.... Four Seasons of Sunshine*, which directly addresses the reader through the repeated use of the pronoun "you" and invites participation ("[…] come to Italy and you'll see […]", "Come ski-ing on those magnificent mountains of the Dolomites"), the 1934 brochure exhibits a lower level of reader engagement (e.g., use of the impersonal pronoun "one"). The use of the second-person pronoun "you" as a direct way of addressing the readers to enhance engagement has been widely recognised in the literature (see: Hyland; Incelli). In this particular instance, the use of impersonal forms, such as the third-person pronoun "one", can be attributed to a number of factors. It may have been influenced by a calqued translation from Italian, which commonly employs the impersonal third-person singular to address an audience (Incelli 79). Alternatively, it could be attributed to the brochure's more prominent informative function, which places the author in a position of authority. This characteristic aligns with the concept of "pretended solidarity" described by Francesconi (*Reading* 53) as common in promotional texts, where a vertical interpersonal relationship (author as superior, reader as subordinate) is disguised as a horizontal one through linguistic choices.

As for shared themes in the two brochures, both publications emphasise the theme of year-round pleasant climate, in what seems to be an attempt to anticipate the modern destination image of Italy as a place where tourists can indulge in the pleasures of the four S's (Sun, Sea, Sand and Sex) (Hom 60). This theme is further reinforced in the

1950 brochure, in line with the endeavour to rebuild the post-war tourism industry along with the image of Italy after the dreariness brought by the Fascist era (Berrino 263). While the theme of sun and sunshine is prevalent in *A Holiday in Italy*, it plays an absolutely central role in *In Italy.... Four Seasons of Sunshine*, starting with the title itself:

A HOLIDAY IN ITALY	IN ITALY... FOUR SEASONS OF SUNSHINE
"hundreds of splendid sun-bathing resorts" "pleasant climatic conditions at any season of the year" "The great point is the certainty of fine weather" "In Winter and early Spring Italy has by far the largest area in Europe where warm and sunny conditions prevail" "[…] but those whose long holidays must be taken in summer should remember that the greater part of Italy is at its best at this season"	"But what about those men stripped to the waist, those girls in sunsuits up there, burnished like the armour that took your eye in the castles you came across on the road?" "[…] and a thousand-and-one other place basking in warm sunshine in defiance of the calendar" "[…] yet there's that gay and glittering sunshine […]" "You'll like Italy in summer for its enchanting beaches" "You'll like Italy in Autumn for its still-generous sunshine […] for the undiminished charm of its coastal resorts – the Ligurian Riviera, Capri, Amalfi and Sicily" "You'll like Italy in Winter too for the mildness of the climate throughout the country, particularly in spots like the Gulf of Tigullio, Amalfi, Capri and Sicily which are bathed in an ever-lasting Spring"

Table 6. Recurrence of the climate motif in the two brochures (my emphasis). Sources: ENIT. *A Holiday in Italy*. ENIT, 1934; ENIT. *In Italy… Four Seasons of Sunshine*. ENIT, 1950.

As can be seen from the table above, the 1934 brochure emphasises the practicality, particularly the mild weather conditions. This contrasts with the more idyllic description of Italy in the 1950 brochure. This suggests a shift towards leisure travel and an emphasis on the appeal of sun, sea and beaches, in line with a potential post-war shift.

Finally, it is important to take into account the relationships between the clauses in the two texts, namely Taxis (see: Eggins), which describes the means by which two or more adjacent clauses are connected. This forms a clause complex, which can exhibit a syntactic or paratactic relatedness (Francesconi *Reading* 47-48). The concept of grammatical intricacy, as defined by Castello (35), refers to the level of complexity in a language based on the number of clauses forming a sentence. Castello's quantitative corpus study of various tourism genres revealed that brochures typically exhibit low grammatical intricacy, with similar values for sentence complexity. The brochure *A*

Holiday in Italy relies heavily on parataxis (clauses linked by simple coordination), which signifies lower sentence complexity. This paratactical style, typical of Fascist language (Fedel 473-475; Lazzari 54), is also shared by the 1950 brochure:

> You'll like Italy in Spring for the joyful re-awakening of the flowers; for the mountains which are still snow-covered and inviting for the last ski-runs; for the crystal clarity of the lakes; for the first dip off the shores of Sicily; and for a whole lot of interesting events [...]. (ENIT *Italy*)

This anaphoric clause complex structure, common to other sections of the brochure as well, is functional to the expansion of the message carried by the primary clause (Castello 38).

CONCLUSIONS

The aim of this paper was to map and classify the material collected for the DIETALY research project in order to create a corpus of institutional tourism texts aimed at promoting Italy abroad during the period 1919-1959. Following a genre-based classification of the sources, a qualitative multimodal linguistic analysis was carried out on two samples of brochures in order to compare the methods of tourist promotion before and after the Second World War.

The results of the analysis have shown a significant shift from an emotion-driven approach, aimed at eliciting a sense of familiarity in the reader, to descriptions that underline the distinctiveness of Italy as a tourist destination. Despite the 1934 brochure's attempt to create solidarity with its readers, there is a low degree of interaction, whereas it is much higher in the 1950 brochure. From a thematical point of view, it was also found that the same theme (sunny, pleasant weather) was approached differently in the later publication, in line with the spread of a renovated image of Italy as a tourist destination. What remains unchanged is the paratactic style, atypical of modern promotional brochures, which persists in the post-war narrative. It can be concluded that, although there are no significant syntactic variations, the two brochures show important lexical and semantic differences.

As mentioned above, this was a preliminary and limited analysis that will certainly need to be expanded in the future. The next objective of this research is to analyse a larger pool of different brochures to gain a more comprehensive insight into the different ways in which Italy is represented as a tourist destination in the pre-war and post-war periods. Furthermore, brochures will be analysed alongside the other two macro-genres identified (magazines, tourist guides) in order to better understand the role of tourism communication in the two periods. This will enable a comparison, from a diachronic and multimodal perspective, of the advertising techniques and semiotic resources adopted by Italian tourist institutions to promote Italy as a destination.

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