

# Persuasion in Tourism Discourse



# Persuasion in Tourism Discourse:

*Methodologies and Models*

By

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Persuasion in Tourism Discourse: Methodologies and Models

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*~This book is dedicated~*

*~to Alfredo, Piervito and Giacomo~*



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# INTRODUCTION

Tourism has been defined by the UNWTO (2014) as “a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes”. The question is: if tourism is just a movement of people mainly for recreational or professional aims, why are so many scholars interested in tourism studies? An answer comes from Thurlow and Jaworski (2011, p. 287) who, following Favero (2007), suggest that tourism has a powerful role in reshaping cultural practices, establishing ideologies of difference, and perpetuating unequal relationships of power. In short, tourism produces the very culture that tourists set out to know (*ibid.*). Along the same lines, Denti (2012, p. 11) considers tourism as cultural in itself, a cross-cultural dialogic process whose participants are both the travellers/tourists who explore new territories eager to encounter and discover new worlds, new languages and new discourses, and the promoters of tourist destinations who accompany them throughout their discovery by revealing distinct aspects and patterns of their cultural identity. Tourism is, therefore, more than just a leisure or professional activity; it can be considered the representation and the discovery of the cultural identity of a country.

The words which are selected to promote a tourist destination as well as the accompanying images and the way these two modes of communication are organized in a website, brochure or guidebook inevitably reflect more than just a promotional aim. They mainly represent those social and cultural choices which are characteristic of each country and of each culture and which are, for this reason, more than worth investigating.

Advertising texts, such as tourist texts, are an example of how alterity (represented by the destinations promoted) is pre-systematised by the tourism industry and, within this frame, of how pre-packaged representations are turned into objects of tourist consumption (Francesconi 2007, p. 6). The way tourists perceive and encode this alterity is determined by their perception of and by their approach to the space visited, thus tourist behaviour relies on a social, relational network of beliefs and acts (*ibid.*). The advertising process in tourism could be synthesised as a circular process involving cultural encounters: the promotion of a destination is the reflection of the socio-cultural features of

the context which has produced a tourist product; at the same time the message of the promotion is culturally filtered through the perception of tourists/travellers, who belong to different socio-cultural contexts.

For this reason, identifying the features of tourism promotion for each country means classifying those pre-systematised representations (both linguistic and socio-cultural) which are particular to given socio-cultural contexts and which the tourism industry has selected to persuade potential tourists to choose the product advertised. At the same time, a classification of the features of the tourist promotion of a country/culture will help develop other tourist products which aim to target the members of that culture.

This volume contributes to the field of tourism studies by focusing on the concept of persuasion and on how persuasion is activated in tourism communication by different countries/cultures. In particular, the aim of the different analyses described in this volume is to understand what the many modes of communication used in tourism discourse tell us about Italy, Great Britain and Australia from a linguistic and socio-cultural perspective.

Tourism discourse is highly persuasive because its ultimate purpose is to sell a product by describing a reality which has to be perceived by potential tourists as authentic and which can give them the illusion of really living an 'off-the-beaten-track' holiday experience (Maci 2013, p. 21). In order to do this, texts are characterised by a network of interrelations in which both verbal and iconic elements are combined to meet the tourist's expectation (*ibid.*). For this reason, the analyses described in this volume take into account both the visual and the linguistic features of three official promotional websites, that is to say of Italy ([www.italia.it](http://www.italia.it)), of Great Britain ([www.visitbritain.co.uk](http://www.visitbritain.co.uk)), and of Australia ([www.australia.com](http://www.australia.com)).

The identification of the promotional strategies adopted by the three websites will be carried out by applying several methodologies and models: Halliday's systemic functional grammar; Kress and van Leeuwen's visual grammar; the AIDA model; the Corpus Linguistics approach; Hall and Hofstede's models; and the theories on the universals of translation.

The combination of all these methodologies and models has been revealed to be particularly insightful because the results of the several analyses conducted have allowed us to thoroughly understand and to scientifically define the strict relationship between identity/culture and communication in tourism discourse.



## **Volume structure outline**

Chapter one will describe how, following Halliday's systemic functional grammar and Kress and van Leeuwen's visual grammar (2001; 2006), the strategies adopted in tourist websites to communicate meanings and to influence tourists' behaviours, at a pre-trip stage, can be identified and analysed.

The starting assumption is that a text, or, in this case, a website, is not only language but also a set of culturally and functionally dependent modes which all contribute to the overall meaning and make the text function as a full system of communication.

Implications for this analysis will be several: the assumption is that language, images and culture are strictly interrelated; accordingly, every act of cross-cultural communication (from the translation of a tourist product to the development of promotional tourist products for international audiences) should not disregard this aspect and thus should carefully select the strategies to be adopted for a successful result.

Chapter two will adopt the methodology of Corpus Linguistics to explore linguistic patterns and regularities in tourist promotion and discuss how language is used in the creation of persuasive texts.

The analysis proposed in this chapter will aim at identifying, describing, and comparing the promotional language used by the Italian, the British and the Australian cultures in order to advertise and promote their respective countries as holiday destinations.

Thus, an analysis of frequencies will be carried out starting with the wordlists of the three corpora, the content words contained in the wordlists and the semantic categories which occur more frequently in each corpus. Results will be interpreted according to the four steps of the AIDA model in order to describe how persuasion is linguistically activated in the three websites and what kind of concepts and descriptions are preferred and are more relevant in the promotion of the three countries.

Chapter three will consider some frequent words in the three corpora in order to investigate how they are used in the three different contexts. In order to compare and contrast the language used in the three types of promotion, nine words in each corpus will be analysed, namely the three most frequent nouns, the three most frequent verbs, and the three most frequent adjectives.

Furthermore, a concordance analysis of modality and of how modality is strategically used for promotional aims will be carried out in the three corpora.

Results will be contrasted and compared from two perspectives: the linguistic one, which will focus on usage and on what is un/typical of a language; and the cultural one, which will try to interpret data against the framework provided by Intercultural studies and theories.

Chapter four will consider the Italian translations available on the British website [www.visitbritain.co.uk](http://www.visitbritain.co.uk) and on the Australian website [www.australia.com](http://www.australia.com) and the English version provided by the Italian website [www.italia.it](http://www.italia.it).

Translated, original and non-translated texts will be analysed and compared in order to identify what kind of equivalence has been preferred in the translated versions and whether the strategies of promotion used by translators have re-shaped the final product taking into account the features of the receiving language and culture.

## CHAPTER ONE

# SYSTEMIC FUNCTIONAL LINGUISTICS, VISUAL GRAMMAR AND TOURIST PROMOTION

The aim of this chapter is to describe how, following Halliday's systemic functional grammar and Kress and van Leeuwen's visual grammar (2001; 2006), the strategies adopted in tourist websites to communicate meanings and to influence tourists' behaviours, at a pre-trip stage, can be identified and analysed.

The starting assumption is that a text, or, in this case, a website, is not only language but also a set of culturally and functionally dependent modes which all contribute to the overall meaning and make the text function as a full system of communication.

Modes are defined by Halliday (1985a, p. 4) as a set of systems of meanings which include language but also artistic expressions such as painting, sculpture, music, dance and other forms, that is to say 'forms of exchange'. The study of meaning is, therefore, the study of this set of interrelating modes.

In his systemic functional linguistics, Halliday (1978; 1994) focuses on the language mode, which is defined as a social semiotic system, an act of communication which involves choices on the paradigmatic axis and whose structure and organisation is influenced by the functions that the language system has to serve. Language has three metafunctions, which come into being simultaneously and have equal status: language tells something about reality via the ideational metafunction, about the social relationships among the language users in communicative events via the interpersonal metafunction, and is organized as a piece of writing or speech via the textual metafunction (Halliday 1978; 1985a; 1994).

A role of utmost importance in understanding how language is used in communicative events, is played by the social context. The strong and systematic relationship existing between language and the social environment is demonstrated by the three register variables of Field, Tenor and Mode (Halliday 1985a, p. 12):

- Field refers to the topic of the communicative events and to the nature of the social action, and is closely connected with the Ideational metafunction;
- Tenor refers to the participants, their statuses and roles, their permanent and temporary relationships, and combines with the Interpersonal metafunction;
- Mode refers to the role language plays, the symbolic organisation of the text, its status, its function in the context, the channel and the rhetorical mode, and is linked to the Textual metafunction.

This metafunctional framework has been adopted and extended by Kress and van Leeuwen (2006) and applied to a wide range of semiotic systems (or modes) including pictures, music and sounds. The theory of communication, which derives from this application, is defined multimodality.

Multimodality focuses on the process in which people make choices by selecting one modal resource (meaning potential) over another (Bezemer and Jewitt, 2010) and explores how meanings are achieved in all modes. What Halliday and Kress and van Leeuwen have in common is the definition of meaning as a result of a number of interrelated choices made by people in communicative events.

The approach to multimodality, which will be discussed in this chapter, is the social semiotic approach developed by Kress and van Leeuwen (2001; 2006). This approach is not limited to the interpretation of language and its meanings but is extended to the whole range of modes of representation employed in a culture. In this view of multimodality, common semiotic principles operate in and across different modes, which in the age of digitisation have technically become the same at some level of representation (Kress and van Leeuwen 2001, p. 4).

This approach has at its basis three important theoretical assumptions (Bezemer and Jewitt 2010, p. 183-184):

1. it assumes that representation and communication draw on a multiplicity of modes which all contribute to meaning;
2. it assumes that all forms of communication (modes) have, like language, been shaped through their cultural, historical and social uses to express social functions;
3. third, the meanings brought about by any mode are always interwoven with the meanings made with those other modes co-present and co-operating in the communicative event, and this interaction produces meaning.

Multimodal texts can be divided into space-based texts, time-based texts or a combination of the two (Francesconi 2014, p. 131). Space-based texts include static texts such as writing, pictures, postcards and guides, which all convey meanings through the simultaneous co-deployment of visual and verbal items. Time-based texts include dynamic texts, such as speech, dance, commercials and films which are all characterised by the unfolding in time of various integrated semiotic resources. Hypertexts are in between, in that they combine properties of both static and dynamic texts.

Tourism discourse is a domain where the combination of both verbal and visual communication evidently contributes to the achievement of the final aim: language, images and sounds are strategically combined together to inform, attract and persuade the potential tourist at the pre-trip stage.

This chapter presents a brief overview of the three metafunctions of systemic functional grammar and an overview of visual grammar and applies both these frameworks to: 1. the analysis of the homepages of three official websites for the tourist promotion of Italy, Great Britain and Australia, and 2. the analysis of the webpages where the cities of Naples, Belfast and Melbourne are described.

Results from these analyses will be contrasted and compared in order to identify similarities and differences in terms of strategies adopted to attract inbound tourism.

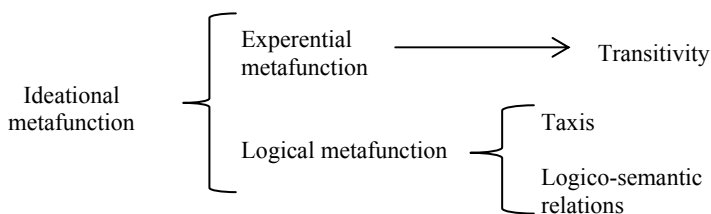
## **1.1 Systemic Functional Grammar**

As anticipated above, the clauses in a text simultaneously contain ideational, interpersonal and textual meanings. This section provides a brief overview of how the clause is able to represent reality and to describe the relationships between participants, and how these meanings are structured into a message. The grammar systems and the functional constituents of the clause that determine each metafunction will be described and exemplified. The contents developed in the following section are taken from Halliday (1978; 1985b), Halliday and Mathiessen (2004) and Eggins (2011). The clauses and phrases reported as examples of the systems through which the three metafunctions are configured and of the functional constituents are taken from the three websites which will be the object of detailed analysis in section 1.3.

### 1.1.1 The Ideational metafunction

According to Halliday (2004, p. 29) language construes human experience. The function which is concerned with the way external reality, that is to say the outside world, is represented in a text is defined as the Ideational metafunction and is comprised of two components: the Experiential metafunction and the Logical metafunction (Table 1.1). The Ideational metafunction corresponds to the variable of Field of the context of situation and it is expressed in the grammar system through Transitivity, Taxis and Logico-semantic relations.

TABLE 1.1. The Ideational metafunction and its systems



The Experiential meaning is expressed through the system of Transitivity, which refers to the grammatical representation of relationships between participants, processes and circumstances in a clause. In fact, the clause is not just a giving of information, it is a giving of information about something (Eggs 2011, p. 211). In order to capture Experiential meanings, a clause needs to be described according to a set of labels applied to clause constituents in accordance with their content roles: labels change according to the type of action being described but they always refer to a ‘doer’, a ‘process’ and a ‘thing’ affected by the action.

When the system of Transitivity in a clause is analysed, three main aspects of a clause are described (Eggs 2011, p. 214):

1. the selection of a ‘process’, realised in the verbal group;
2. the selection of ‘participants’, realised in the nominal group;
3. the selection of ‘circumstances’, expressed through adverbial groups or prepositional phrases.

Processes, which are realised in the verbal group, can be of different types. Depending on what they describe they can be: Material, Mental, Verbal, Behavioural, Existential, and Relational (Halliday, 2004).

A clause describing processes of doing, concrete actions, is said to describe Material processes. In such clauses, clause constituents are Actor (the doer of the action), Process (the performing of an action), Beneficiary (the participant that benefits from the process), Goal (the participant at whom the process is directed), and Circumstance (where, when, how, and why processes occur), as in the example below:

<i>Oxford to Avebury</i>	<i>offers</i>	<i>you</i>	<i>everything quintessentially English</i>
Actor	Process	Beneficiary	Goal

In this case, *Oxford to Avebury* is the Actor, *you* is the Beneficiary, and *everything quintessentially English* is the Goal.

Conversely, processes which encode meanings of thinking or feeling are defined as Mental processes. All Mental processes have two participants, which are labelled the Senser (the participant who perceives, thinks and feels) and the Phenomenon (what is perceived, thought and felt).

<i>Do</i>	<i>you</i>	<i>want</i>	<i>a great family day out?</i>
	Senser	Mental Process	Phenomenon

The third process type is defined as Behavioural: it refers to a type of action which has to be experienced by a conscious being. The majority of Behaviourals have only one participant, the Behaver and the participant at whom the process is directed is the Phenomenon.

<i>You</i>	<i>will listen</i>	<i>to the call of the upland birds</i>
Behavior	Behavioural Process	Phenomenon

Verbal processes are processes of verbal actions such as ‘say’ and all its synonyms. This process typically contains three participants, namely Sayer, Receiver and Verbiage, that is to say, the one responsible for the verbal process (Sayer), the participant to whom the verbal process is directed (Receiver), and the nominalized statement of the verbal process (Verbiage).

<i>The machine</i>	<i>will tell</i>	<i>you</i>	<i>cost-per-minute</i>	<i>for parking</i>
Sayer	Verbal Process	Receiver	Verbiage	Circumst.: Cause

Another group of processes differ from those described above in that they do not describe actions but rather states of being. These processes are:

1. Existential processes, when things are simply stated to exist;
2. Relational processes when things are stated to exist in relation to other things.

The only obligatory participant of an Existential process is labelled the Existent.

<i>There</i>	<i>are</i>	<i>thousands of bicycle hire companies</i>	<i>all over Britain</i>
	Existential Process	Existent	Circumst.: Location

Relational processes require two participants and are connected with being, possessing and becoming. These processes can be of two sub-types: Attributive and Identifying processes.

The general structure of an Attributive process is, for example, A is an attribute of B, whereas the general structure of an Identifying process is A is the identity of B.

In the Attributive process, a classification or descriptive epithet (Attribute) is assigned to a participant (Carrier).

<i>London</i>	<i>is</i>	<i>a vibrant, multicultural, 24-hour city</i>
Carrier	Pr.: Attributive	Attribute

In the Identifying processes, the action does not correspond to classifying but rather to defining, to the establishment of an identity. A Token is defined by a Value.

<i>Tourism</i>	<i>represents</i>	<i>a large sector of Australian economy</i>
Token	Pr.: Identifying	Value

In some of the examples quoted above, some elements of the clause, particularly in final position, have been labelled Circumstances. Circumstances are another type of participant in the clause. They may occur with all process types. Circumstances describe where, when, how, and why processes occur. Actions are performed by participants in certain circumstances: with a certain duration (Extent) or in a definite time and



place (Location), in a given way (Manner), for a certain cause (Cause), with other participants (Accompaniment), performing a certain role (Role). For example:

*You can ride* all day. (Extent)

*Cambridge offers some of the best shopping* in the region. (Location)

*You can travel all over Scotland* by train. (Manner)

*You can now stay in it* thanks to the Landmark Trust. (Cause)

*I visited London* with some friends. (Accompaniment)

*She is going to London* as a tourist. (Role)

Francesconi (2014, p. 46) suggests that, in tourism and travel texts, the system of Transitivity usually resorts to Material processes expressing movement, Mental processes indicating sensorial perception, and Circumstances of spatial extent and location. An important role is also performed by the processes of Attribution and Identification, which are associated with circumstances of manner and role.

As mentioned above and visually exemplified in Table 1, the second component of the Ideational meaning is the Logical meaning, which is the logical structure of the clause complex. Language users have available a number of structural resources which allow them to create logical connections between experiential events. These structures are systems such as the Tactic system, including parataxis and hypotaxis, and the Logico-semantic system, which includes projection (when a clause is quoted or reported by another clause) and expansion (when one clause extends on the meanings of another).

In the Tactic system, adjacent clauses can be independent or dependent: when the pieces of information constituting the clause have equal weight, the relation is defined as parataxis; conversely, when one clause is structurally dependent on another, the relation is defined as hypotaxis.

In the following examples, the first clause shows two pieces of information linked by a relation of parataxis (by means of the conjunction ‘and’) while the second presents a hypotactic structure (where the subordinated clause is introduced by ‘when’):

*Ride a splendid Victorian or Edwardian locomotive* and get a unique insight into British transport history.

When the sun sets on London *the city comes alive*.

Logico-semantic relations describe the semantic relations in the process of joining clauses together and can be grouped under Projection, that is to say when a clause is ‘projected’ through a verb of saying or thinking, and under Expansion when a nuclear situation is expanded by means of other situations (Downing and Locke 2002, p. 279). The system of Expansion allows us to develop the experiential meaning in three main ways: through the elaboration, extension or enhancement of its meanings. The following clauses exemplify the different types of relations:

Samuel Johnson said, “When a man is tired of London, he is tired of life”.  
(Projection)

*Some cookers may use both gas and electricity*, for example they may use gas for the hob and electricity for the oven. (Expansion through Elaboration)

But instead of disappearing from the restaurant scene entirely, *Marco became a restaurateur, and now has a number of enterprises all over Britain*. (Expansion through Extension)

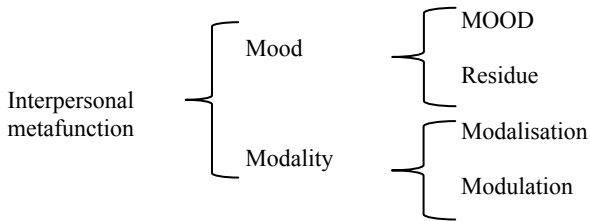
Wherever you are in the country, *you’ll find a diverse and exciting range of shops*. (Expansion through Enhancement)

Having seen how reality can be described in a clause, the following section proceeds with the description of the Interpersonal metafunction and the systems through which participants’ relationships are expressed in a clause.

### 1.1.2 The Interpersonal metafunction

The sentence is not only a representation of reality but it is also a piece of interaction between speaker and listener (Halliday 1985b, p. 20). For this reason, Halliday elaborates on the Interpersonal metafunction (Table 1.2), according to which language is not seen as a way of reflecting reality but as a way of acting. This function relates to the Tenor of discourse and is expressed through the systems of Mood and Modality

TABLE 1.2. The Interpersonal metafunction and its systems



The system of Mood will be explained first. According to the Interpersonal metafunction, clauses can be divided into two functional constituents: the MOOD element which carries the argument and the RESIDUE, which is the remaining part of the clause.

The MOOD can be comprised of: 1. a nominal-type element, the Subject; 2. a verbal type element, the Finite.

The Subject contains the element that is responsible for the functioning of the clause as an interactive event. The Finite has the function of making the proposition finite, by relating it to its context in the speech event (Halliday 2004, p. 115). This is achieved in two ways: 1. by reference to the time of speaking, in grammatical terms, the primary tense; 2. by reference to the judgement of the speaker, in grammatical terms, modality.

While primary tense refers to past, present or future at the moment of speaking, modality refers to the likeliness or unlikeliness of what is being said. What they both have in common is interpersonal deixis: the primary tense construes time interpersonally, which is defined by what is present to you and me, and modality construes an area which includes different degrees of certainty/uncertainty where interlocutors can express or ask to express an assessment of validity of what is being said (*ibid.*, p. 116).

Finiteness is, therefore, expressed by means of a verbal operator that is either temporal or modal (*ibid.*).

A clause also expresses Polarity, that is to say the choice between positive or negative. Polarity together with Finite and Subject are the elements constituting the MOOD (or Mood block).

The Residue, the remaining functional constituent of the clause, consists of three types of functional elements: Predicator, Complement and Adjunct.

The Predicator is the lexical or content part of the verbal group, as exemplified below:

<i>You</i>	<i>will</i>	<i>find</i>	<i>this and more in Scotland</i>
Subject	Finite	Predicator	
MOOD		RESIDUE	

There are also clauses where there is only one verbal constituent: in that case Finite and Predicator are fused together. In the example below, 'boasts' performs a dual function: it specifies the time (Finite: Present) and indicates the nature of the event (Predicator).

<i>Scotland</i>	<i>boasts</i>		<i>vibrant and exciting cities</i>
Subject	Finite	Predicator	
MOOD		RESIDUE	

It is also possible that a clause contains a verb but not a Finite and in that case the clause is defined non-finite. An example is the Imperative mood of the following clause, where only the Residue is present:

		<i>Discover</i>	<i>London</i>
Subject	Finite	Predicator	
MOOD		RESIDUE	

A Complement is a non-essential participant in the clause and corresponds to the Complement and Object of traditional grammar. The Complement has the potential for being a Subject but only if the clause is made passive. It is typically carried out by a nominal group.

<i>Britain</i>	<i>has</i>	<i>produced</i>	<i>some of the world's greatest writers</i>
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

There is a sub-class of Complements which are called Attributive Complements when the Complement is an adjectival element.

<i>Cardiff</i>	<i>is</i>	<i>lively</i>
Subject	Finite	Attributive Complement
MOOD		RESIDUE

Adjuncts are clause complements which contribute some additional (although not essential) information to the clause. Adjuncts may be

Circumstantial (adding experiential meaning), Textual (adding textual meaning such as conjunctive and continuity adjuncts), and Modal which add interpersonal meaning to the clause, that is to say they contribute to the creation and maintenance of the dialogue. There are four main types of Modal Adjunct: Mood Adjuncts, Polarity Adjuncts, Comment Adjuncts, and Vocative Adjuncts.

Mood Adjuncts express probability (*perhaps, probably*), usuality (*sometimes, usually*), intensification or minimization (*really, absolutely, just*), presumption (*evidently, obviously*), and inclination (*happily, willingly*).

Polarity Adjuncts are expressed by Yes and No and their conversational alternatives.

Comment Adjuncts function by expressing an assessment about the clause as a whole and are realised by adverbs. For example, the adverb *incredibly* in the following clause is a Comment Adjunct:

*Recent archaeological excavations of Dunluce Castle have further demonstrated the significance of the site, revealing an incredibly well preserved merchant town built in 1608.*

Vocative Adjuncts are identifiable as names which do not function as Subjects or Complements, and usually occur either initially or finally.

The Interpersonal meaning is also configured through the system of Modality (Halliday 2004, p. 147; Eggins 2011, p. 172). When Modality is used to argue about the probability or frequency of propositions, it is defined as Modalisation. When Modality is used to argue about the obligation or inclination of proposals, it is referred to as Modulation.

Modalisation describes the implicit judgement of the speaker and can be expressed by finite modal operators, Mood Adjuncts, or by both together, as exemplified below:

Finite modal operator *may*:

*You may also want to look at the sitemap to see our full range of categories in which we offer products.*

Mood Adjunct *possibly*:

*Attached to possibly the oldest independent brewery in the country, The Three Tuns Inn serves excellent ale.*

## Finite Modal operator + Mood Adjunct:

*Everything you might possibly want to buy is available here.*

Both modal operators and Mood Adjuncts may express different degrees of certainty or usuality. For example, *must, certainly, and always* express high certainty; *may, probably, and usually* express median certainty; *might, possibly, sometimes* express low certainty.

Modalisation can also be more explicitly expressed through a particular type of Mood Adjuncts, which are examples of what Halliday (2004, p. 626-630) defines as grammatical metaphor. These Mood Adjuncts perform as a clause and are, for example, *I reckon, I guess, I think, I suppose, I'm sure*.

Modalisation can also express frequency, as exemplified in the sentences below with the adverbs *regularly, frequently, and rarely*:

*The sightseeing boats run regularly between Westminster - London Eye - Tower of London - Greenwich.*

*Conquer the Tower. Windsor Castle is an official residence of the Queen and frequently visited by William and Kate.*

*Much like the Brits themselves, UK culture is always diverse, often eccentric, frequently humorous and rarely boring!*

As already mentioned above, when Modality is used to talk about obligation or inclination, it is referred to as Modulation.

The following are examples of Modulation whose aim is to get people to behave in a particular way. They describe a command:

*You can book a minicab a day in advance, or as and when you need it.*

*You should be aware that retailers can charge more for goods and services bought by credit card.*

*You must ensure that you place your order before noon on the day before*

...

Conversely, the examples of Modulation reported below refer to an offer and express inclination, that is to say 'How willing I am to do something for you':