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**DIGITAL DISCOURSE ANALYSIS OF HOTEL
PAGES ON SOCIAL NETWORKING SITE *FACEBOOK***

**SOCIĀLĀ TĪKLA *FACEBOOK* VIESNĪCU LAPU DIGITĀLĀ
DISKURSA ANALĪZE**

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ANOTĀCIJA

Zīmolu lapas sociālajos tīklos palīdz uzņēmumiem būt konkurētspējīgiem un veiksmīgiem, nodrošinot digitālās iezīmes, kas palīdz piesaistīt potenciālo klientu uzmanību un pārliecināt viņus iegādāties produktus vai pakalpojumus. Šī pētījuma mērķis bija noteikt, kuras digitālās iezīmes un pārliecināšanas taktikas tiek izmantotas sešu viesnīcu zīmolu lapās sociālajā tīklā *Facebook*, lai piesaistītu potenciālo klientu uzmanību un pārliecinātu viņus izmantot piedāvātos pakalpojumus. Lai sasniegtu pētījuma mērķi, digitālās diskursa analīzes modelis (Herringa, 2018) tika izmantots kopā ar piecām reklāmas diskursā lietotām pārliecināšanas taktikām (Badura, 2015). Metafunkcionālais vizuālās analīzes ietvars (Kress un van Lēuvens, 2006) tika izmantots, lai analizētu attēlus viesnīcas zīmola lapās, ko izmanto, lai piesaistītu potenciālos klientus. Rezultāti liecināja, ka visās piecu zvaigžņu viesnīcu zīmolu lapās tika izmantotas trīs pārliecināšanas taktikas: komunikatora pozitīvā pašreprezentācija, kopīga izpratnes veidošana ar adresātiem un adresātu mudināšana rīkoties. Attēli un digitālās iezīmes *Ieteikumi un Atsauksmes*, *Mūsu Stāsts* un *Vērtējumu Cilne* bija neatņemamas sastāvdaļas, lai izpildītu viesnīcas zīmola lapu galvenās funkcijas. Visu piecu pārliecināšanas taktiku izmantošana, atbilstošas digitālās iezīmes un attēli var palīdzēt viesnīcām piesaistīt potenciālo apmeklētāju uzmanību un, iespējams, pārliecināt viņus rezervēt viesnīcas numuru.

Atslēgvārdi: digitālā diskursa analīze, digitālas iezīmes, pārliecināšanas taktikas, vizuālā analīze, viesnīcu zīmolu lapas, sociālais tīkls *Facebook*

ABSTRACT

Brand pages on social networking sites assist businesses in being competitive and successful by providing digital features that help to attract potential customers' attention and persuade them to buy products or services. The goal of the present study was to determine which digital features and persuasive tactics are used on six hotel brand pages on the social networking site *Facebook* to attract potential customers' attention and to persuade them to use the services offered. To achieve the goal, Computer-Mediated Discourse Analysis model (Herring, 2018) and five persuasive tactics for persuasive and promotional discourse (Badura, 2015) were employed. In addition, the metafunctional visual analysis framework (Kress and Van Leeuwen, 2006) was applied to analyse the images on the hotel brand pages used to attract potential customers. The results showed that all analysed five-star hotel brand pages applied three persuasive tactics: *positive self-presentation of the communicator*, *building a common ground with the recipients* and *encouraging addressees to take action*. Images and the digital features *Recommendations and Reviews*, *Our Story* and *Rating Tab* were integral parts in fulfilling the main functions of hotel brand pages. The use of all five persuasive tactics, the appropriate digital features and images may help hotels to attract potential visitors' attention and possibly persuade them to book a room.

Key words: computer-mediated discourse analysis, digital features, persuasive tactics, visual analysis, hotel brand pages, social networking site *Facebook*

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INTRODUCTION

Nowadays, social networking sites (henceforth SNSs) have already become an integral part of almost each person's life leaving a big impact on his/her daily activities. Moreover, a SNS as one of the most popular social media has changed the entrepreneurial environment significantly through providing new opportunities for business advancement. The SNS *Facebook* is a good example of how different companies can create their business pages with various digital features of this SNS to accomplish their main goals.

Initially, any SNS, including *Facebook*, was created as an online platform for people socializing; however, the nature of SNSs has changed with time. Now, they are used as digital tools by businesses, including the hotel industry, to attract new customers, promote their products, to persuade them to buy their services and to increase revenue (Curran, Graham and Temple, 2011). In turn, a business page on the SNS *Facebook* is an online platform that assists in engaging and making the audience aware of a particular business; moreover, it is used to connect a company's official website with a page on the SNS.

In the digital age, many scholars such as Herring (2004, 2018) and Bou-Franch and Garces-Conejos Blitvich (2018) have started to explore SNSs and digital discourse. The conclusions drawn by linguistic studies of SNSs and business pages are important, as they help to understand how the use of linguistic means in digital discourse helps to fulfil the communicative purposes of online business pages. Therefore, the **goal** of this study is to do a digital discourse analysis of hotel pages on the SNS *Facebook* to determine which digital features and persuasive tactics are used to attract potential customers' attention and as a result to persuade them to book a room or to use services provided by the particular hotel.

To achieve the goal, the following **research questions** have been formulated:

1. How do digital features help to fulfil the main functions of hotel pages on the social networking site *Facebook*?
2. What persuasive tactics are used on hotel pages on the social networking site *Facebook* to attract customers' attention?

To accomplish the above-mentioned goal, the following **enabling objectives** have been established:

1. to examine and analyse relevant theories on discourse and discourse analysis, concentrating on the digital discourse analysis;

2. to collect a corpus of hotel pages on the social networking site *Facebook* for the empirical research and to identify digital features and persuasive tactics of the collected hotel pages;
3. to draw relevant conclusions.

Both theoretical and empirical research methods are implemented in this paper. The analysis of secondary sources on the concept of discourse, digital discourse, SNSs, digital features and persuasive tactics of pages on the SNS *Facebook* is founded on scientific contributions of such scholars as Titscher, Meyer, Wodak and Vetter (2000), Paltridge (2012) Bhatia (2014), Bou-Franch and Garces-Conejos Blitvich (2018), Herring (2004, 2018), Constantinides, Alarcon del Amo and Lorenzo-Romero (2013), Kleine-Kalmer (2015) and Kress and Van Leuween (2006).

Titscher, Meyer, Wodak and Vetter (2000), Paltridge (2012) and Bhatia (2014) explore discourse analysis as a theory and method. Bou-Franch and Garces-Conejos Blitvich (2018) and Herring (2004, 2018) explain the concept of digital discourse and suggest directions for a digital discourse analysis. Badura (2015) outlines the concept of persuasion and persuasive tactics used on the World Wide Web. Constantinides, Alarcon-del-Amo and Lorenzo-Romero (2013) provide the concept of SNSs and explain how enterprises use the social networking site as a business tool to promote goods or services and to build relationships with potential clients. The study done by Kleine-Kalmer (2015) is used in this paper to examine the concept of brand pages and their peculiarities on the SNS *Facebook*. The metafunctional framework for visual analysis created by Kress and Van Leuween (2006) is used for the analysis of images on the hotel pages.

The paper consists of three chapters. Chapter 1 deals with the concept of discourse, discourse analysis and digital discourse analysis. Moreover, it discusses the concept of SNSs and their use in the development of businesses. Chapter 2 explores the SNS *Facebook* and explains the difference between the website, webpage, homepage, profile, page and group. It describes the persuasive tactics and the digital features that are used on hotel pages on the SNS *Facebook* to achieve their main functions. Additionally, this chapter explains a model of visual analysis. Chapter 3 is devoted to the empirical study. First, it describes the corpus and the methodology. Then, it discusses the results of the conducted digital discourse analysis.

1 DEVELOPMENT OF TRADITIONAL DISCOURSE ANALYSIS AND DIGITAL DISCOURSE ANALYSIS

Chapter 1 deals with the evolution of discourse to digital discourse by exploring the approaches and the theoretical contributions on discourse and digital discourse by Titscher, Meyer, Wodak and Vetter (2000), Paltridge (2012), Bhatia (2014), Tannen, Hamilton and Schiffrin (2015), Bou-Franch and Garces-Conejos Blitvich (2018) and other scholars. Firstly, the concepts of discourse, discourse analysis and digital discourse analysis are explained. Then, the concept of social networking sites as a part of digital discourse and their use in the development of businesses are presented.

1.1 Concepts of Discourse and Discourse Analysis

During almost 70 years, the concept of discourse has been analysed, reclassified and interpreted in different disciplines by many theorists and scholars (Yang and Sun, 2010:127). According to Titscher, Meyer, Wodak and Vetter, *discourse* includes ‘a whole palette of different meanings that often seem to be contradictory and mutually exclusive’ (2000: 25).

The concept of *discourse* was introduced by Zellig Harris in 1952 and defined as ‘a way of analysing connected speech and writing’ (Paltridge, 2012:2). One of the most important conclusions about discourse made by Harris was that ‘connected discourse occurs within a particular situation – whether of a person speaking, or of a conversation, or of someone sitting down occasionally over the period of months to write a particular kind of book in a particular literary or scientific tradition’ (in Paltridge, 2012:2). Thus, Harris explained that there are two modes of communication: written and spoken discourse; he took adjacent sentences as the object of analysis rather than one sentence and emphasized the importance of a situation in their interpretation.

However, some scholars considered that the concept of *discourse* is limited to spoken language only, and the concept of *text* should be used for written language (Alba-Juez, 2009:6), while Harris distinguished no difference between these two concepts and used *discourse* and *text* interchangeably. As one part of the present thesis is focused on the analysis of the persuasive tactics applied in written discourse, only written discourse will be explored.

Since Harris mentioned and explained the concept of *discourse* for the first time, many scholars such as Titscher, et al. (2000), Paltridge (2012), Bhatia (2014), Tannen, Hamilton and Schiffrin (2015) and others have proposed their own definitions and perspectives on the concept of *discourse*. It is worth mentioning that the concept of *discourse* is used in many

fields; however, its concept is very distinct as it refers to ‘diverse things via different viewpoints’ (Yang and Sun, 2010:127). For instance, a couple of viewpoints on the concept by such scholars as Potter (2004), Widdowson (2007) and Cameron (2001) were provided in the article by Yang and Sun. It was explained that on the one hand, the concept of *discourse* is considered as ‘a word for language in use’ and on the other hand, it is formulated as a ‘linguistic object or language above the sentence’ (ibid.).

The concept of *discourse* has a variety of meanings:

- (general): speech, conversation, discussion;
- discursive presentation of a train of thought by means of a series of statements;
- series of statements or utterances, chain of statements;
- a form of a chain of statements/expressions; the manner in which they came about (archaeology): scientific, poetic, religious discourse;
- rule-governed behaviour that leads to a chain or similarly interrelated system of statements (forms of knowledge) (medicine, psychology, etc.);
- language as something practised; spoken language;
- language as totality, the linguistic universe;
- discussion and questioning of validity criteria with the aim of producing consensus among discourse participants.

(Tischer, et al., 2000: 25-26)

Considering all the meanings mentioned above that the concept of *discourse* has, it can be concluded that it is a broad concept applied in written and spoken language in a variety of fields.

In the modern discourse analysis, the concept of *discourse* can be used in the following ways:

- samples of spoken dialogue, in contrast with written texts;
- spoken and written language;
- situational context of language use;
- interaction between reader/writer and text;
- notion of genre (e.g., newspaper discourse).

(Tischer, et al., 2000: 26)

These uses of the concept of *discourse* (ibid.) are usually applied without ‘thinking’ and; therefore, often it can be challenging to understand whether they refer to ‘a small sequence of text or a complete textual variety’, or whether they ‘embrace a very abstract phenomenon’ (ibid.).

Explaining the concept *written discourse*, Bhatia highlighted that the study of discourse has numerous advantages such as ‘providing insights into the structuring of communicative behaviour and its role in conduct of social life’ and ‘an understanding of how literary writers achieve aesthetic value in their creative writing by describing, interpreting and analysing literary style’ (2014:3).

Under the study of discourse, Bhatia meant *discourse analysis*, another term introduced by Harris (1952) to describe the analysis of connected speech and writing. Examining written discourse, Bhatia pointed out that discourse analysis is used for the analysis ‘beyond the sentence level’ (ibid.), which refers to the analysis of connected text rather than separate sentences.

Paltridge viewed and explained the concept of discourse analysis as an approach, which ‘examines patterns of language across texts and considers the relationship between language and the social and cultural contexts in which it is used’ (Paltridge, 2012:2). Describing discourse analysis, both scholars, Bhatia and Paltridge, highlighted that it discourse analysis is done in a concrete context and is referred to ‘institutional, professional and social practices’ (Bhatia, 2014:3).

Tannen, Hamilton and Schiffrin examined different definitions of discourse analysis and concluded that they all can be classified in three main groups: (1) ‘anything beyond the sentence, (2) ‘language use’ and (3) ‘a broader range of social practice that includes non-linguistic and non-specific instances of language’ (2015:1). Such a categorization shows that discourse analysis is a vast field, which analyses different phenomena starting from the examination of language beyond the sentence level and continuing with the analysis of social practices.

Since this paper deals with written discourse analysis, it is important to explain the historical development of written discourse analysis. Bhatia stated that the evolution of discourse analysis included three stages: from ‘textualization’ to ‘organization’, and then to ‘contextualization’ (2014:14).

The first stage ‘textualization’ included the analysis of lexis and grammar, interconnection of similar and related written works and semantics and pragmatics in written texts. During the second phase ‘organization’, findings on the rhetorical and grammatical structures in texts and move structures in genres were revealed. In the final stage ‘contextualization’, multidimensional and multi-perspective analyses were introduced, as well as the analysis of language in social communication and as social control was done. In addition, during the phase ‘contextualization’, language was analysed as a mediated discourse (ibid.), which served as a basis for the development of computer-mediated or digital discourse analysis (Thurlow, 2017:1). Later in the present paper, the concept of digital discourse analysis will be explained, and digital discourse analysis of particular pages on one SNS will be done.

Taking into consideration all above mentioned definitions and perspectives on the concepts of discourse and discourse analysis, the author of the present paper shares the

opinion that the concept of *discourse* may be applied both to spoken and written modes of communication. In addition, any type of discourse always involves at least two participants: the reader or the hearer and the text in a particular context or situation. Discourse analysis embraces not only the analysis of texts which are larger than a sentence in a variety of contexts where language is used, but it may also comprise a broad multidimensional and multi-perspective analysis.

The next subchapter is devoted to digital discourse analysis, which appeared as a result of the development of discourse analysis in modern and technological society.

1.2 Digital Discourse Analysis

The emergence of digital technologies has provided new ways for people to communicate, maintain social relationships, do work and entertain. New technologies have opened new horizons for people and businesses and have given an opportunity to create new learning methods. Moreover, due to the evolution of these new practices, discourse analysts have to reconsider their assumptions and views on texts, social communication, and ‘even the nature of language itself’ (Jones, Chik and Hafner, 2015:1).

The concept of *digital discourse* is distinct from traditional discourse. Digital media provides such *affordances* for the creation of multimodal texts that contradict the ‘analytical paradigms’ that concentrate only on written or spoken languages (ibid.). With digital technologies, ‘interactive writing spaces’ such as blogs and social networking sites were created (ibid.). With their development, completely new and different modes of social communication were established. These new forms of social interaction are very distinct from face-to-face conversations and traditional written texts (ibid.).

According to Thurlow, the primary interest of digital discourse is not in the ‘abstract grammatical language of linguistics’, but more in a daily use and purpose of language (2017:4). It is important to understand that digital discourse is interested in language ‘only in so far as it illuminates social and cultural processes’ (ibid.).

The same opinion on the concept of *discourse* was expressed by Bou-Franch and Garces-Conejos Blitvich. They highlighted that the scholars who examine digital discourse view it as ‘social practice’ and discourse analysis as the examination of how a particular community or an individual constructs and operates his/her social world applying different ‘semiotic systems’ (2018: 1).

The concept of *digital discourse* is also called as *computer-mediated discourse*, *new media sociolinguistics or language* and *digital communication* (Bou-Franch and Garces-

Conejos Blitvich, 2018:1). Jones, Chik and Hafner claimed that it is quite difficult to study digital communication because of ‘complex relationships between discourse and digital practices’, and it is very challenging to create a single framework for the analysis of computer-mediated discourse (2015:1). However, some scholars such as Herring (1996) in discourse analysis and such as Androutsopoulos (2006) in sociolinguistics have developed analytical frameworks for the study of digital discourse. On the other hand, because of ‘the fast-changing landscape’ of digital media, these frameworks, concepts and methodologies that are focused on the particular combination of *affordances* and limitations determined by digital media have to be devised constantly (ibid.).

Herring (1996) was one of the first scholars who formulated and presented the *core linguistic variables* that are used in digital practices. These variables are considered as an essential part of new media language analysis:

- structure (e.g., typography, spelling, word choice, sentence structure);
- meaning (i.e., of symbols, words, utterances, exchanges);
- interaction (e.g., turn-taking, topic development, back-channels, repairs);
- social function (e.g., identity markers, humour and play, face management, conflict).

(Thurlow, 2017:2)

Herring claimed that during new media language creation, studies should also pay attention to fundamental ‘technological variables (e.g., synchronicity, persistence of transcript, channels of communication) and situational variables (e.g., number of participants, demographics, setting, purpose, and topic)’ (ibid.). This basic framework, proposed by Herring, continues to be used as a basis for the research of digital discourse by different scholars, despite the fact that other scholars have succeeded to develop this field of study significantly.

The concept of *digital discourse* has been discussed in terms of three ‘waves’ by such scholars as Herring (2004), Androutsopoulos (2006) and others (Bou-Franch and Garces-Conejos Blitvich, 2018:1). The first wave included mainly ‘descriptive language approaches’; however, during the second stage of digital discourse studies, ‘linguistic variability, social diversity, issues of identity and community formation and maintenance’ were analysed (ibid.:2). In other words, the second wave was focused more specifically on the study of digital social practices. The third wave is happening now, and scholars (e.g., Androutsopoulos, 2015) suggest that during this stage, sociocultural practices of computer-mediated communication through doing multimodal analyses have to be studied (ibid.).

As it was mentioned above, digital discourse can be called as computer-mediated communication (henceforth CMC) and; therefore, the study of language used in CMC for a

communicative purpose is called computer-mediated discourse (henceforth CMD) (Shanthi, Wah and Lajium, 2015:163). According to Fitzpatrick and Donnelly (2010), CMC is text-based communication between people in a digital environment with the use of computers or mobile phones in ‘public spheres’, which includes interaction via e-mail, online forums, blogs and wikis (ibid.). Further, Herring (2004) defined CMD as a ‘naturally occurring written language in human-to-human communication via computer networks’ (ibid.).

Herring (2004) developed a computer-mediated discourse analysis model (henceforth CMDA) for the study of digital practices (Bou-Franch and Garces-Conejos Blitvich, 2018:4). The framework proposed by Herring focuses particularly on language and its use in digital environment and contains discourse analysis approaches (Shanthi, et al., 2015:164). According to Herring, CMDA includes ‘any analysis of online behaviour that is grounded in empirical textual observation’ (ibid.).

Although Herring claimed that digital discourse analysis is focused on language, it can present insights into non-linguistic phenomena as well as ‘computer-mediated discourse may be, but is not inevitably, shaped by the technological features of computer-mediated communication systems’ (2004:4). Herring (2018) divided computer-communication into five groups: text, audio, video, robot and graphics. Communication based on a text can appear in an e-mail or chat; audio is related to the Internet or telephony as well as to the application *Skype* that combines audio and video communication. In addition, video communication includes video conferencing and, a division with the name robot is a separate and independent type of computer-mediated communication called robot-mediated communication (that is remotely controlled communication). The last category is graphic, which can be divided into two more groups: dynamic and static. Dynamic contains offline and online communication, while static is connected to photographs (e.g. image, memes, profile pictures etc.) and drawings (e.g. emoji) (2018:13). Speaking about SNSs, they can include and create a combination of almost all previously mentioned types of computer-communication.

To create and to revise the CMDA framework, Herring reviewed the technological progress and stated that it was organised around three historical phases: pre-Web, Web 1.0 and Web 2.0 (2018:1). However, it should be mentioned that one more phase and a new paradigm named Web 3.0 is coming. Since it is only at a stage of development, the present paper will not discuss it.

The first phase called pre-web started when the Internet was created in 1983. Already in those years, the term *computer-mediated communication* was in use and several forms of CMC such as e-mail, group conferencing, ‘Usenet newsgroups’ and an early form of ‘synchronous one-to-one chat’ occurred (ibid.: 5). However, Herring pointed out that all these

first forms of CMC contained and were based only on a text – that is, ‘users typed characters on a keyboard that appeared as words and symbols on their and their readers’ screens’ (ibid.).

Although the second phase named Web 1.0 started in 1994, the World Wide Web was proposed already in 1989 by British physicist Tim Berners-Lee, and it first started to be used openly in 1991 (ibid.:6). At the beginning of the second stage, the Web was acknowledged as a significant progress in internet technology. The Web allowed one to connect many documents in different formats with the use of *hyperlinks* and included completely new graphical features (ibid.).

Originally, web content was only static and, according to Herring, the web itself was used more as ‘a display (or advertising) medium than as a platform for reciprocally interactive communication’ (ibid.). Therefore, at first, web content was not recognised as CMC, but with the emergence of web platforms such as wikis and weblogs, it became CMC. During the period of Web 1.0, audio chats and video chats were introduced. Researchers were interested in such topics as the analysis of *online community* and the adaptation approaches from the conversational analysis for the examination of computer-mediated discourse (ibid.:7).

O’Reilly, a Web entrepreneur, was the person who created the term Web 2.0 in 2004 and used it to refer to the conference ‘leaders of the Internet Economy to gather to debate and determine business strategy’ (in Herring, 2018:8). However, actually this term had two meanings. Firstly, it was used for the explanation of new tendencies on the World Wide Web and uses of web technology and web design such as ‘participatory information sharing, user-generated content, an ethic of collaboration, and use of the web as a social platform’ (Herring, 2018:8). Secondly, it was employed to name new websites such as *blogs*, *microblogs*, *wikis*, *social network sites* and *media-sharing sites* as one group (ibid.).

The third phase named Web 2.0 allowed one to unite all CMC applications (e.g. e-mail, chat and forum), which were known as ‘stand-alone’ during the second phase, in such way that they all became available in any standard web browser (ibid.:9). During this phase, various SNSs (e.g. *Facebook*) were invented.

Herring proposed a model for CMDA, which helps to examine data at the following levels of analysis: *the structural level, meaning level, interaction management level and social phenomena level* (see *Table 1.1*). It is suggested that a researcher doing CMDA is not obliged to use all levels of CMDA analysis but may choose only those levels that help to answer the research question(s).

Table 1.1 Four domains of CMDA (Herring, 2018:2)

Levels	Issues	Phenomena	Methods
Structure	Orality; formality; efficiency; expressivity; complexity; genre characteristics, etc.	Typography, orthography, morphology, syntax, discourse schemata, formatting conventions, etc.	Structural/Descriptive Linguistics, Text Analysis, Corpus Linguistics, Stylistics
Meaning	What is intended What is communicated What is accomplished	Meaning of words, utterances (speech acts), exchanges, etc.	Semantics, Pragmatics
Interaction management	Interactivity; timing; coherence; repair; interaction as co-constructed, etc.	Turns, sequences, exchanges, threads, etc.	Conversation Analysis, Ethnomethodology
Social phenomena	Social dynamics; power; influence; identity; community; cultural differences, etc.	Linguistic expressions of status, conflict, negotiation, face-management, play; discourse styles/lects, etc.	Interactional Sociolinguistics, Critical Discourse Analysis, Ethnography of Communication

The first level of the CMDA framework – the structural level – contains the use of lexical items and syntactic patterns, sentence structures and word formations. At the meaning level of analysis, ‘the meanings of words, utterances (e.g., speech acts) and larger functional units’ are included (Herring, 2004:3). The interactional management level includes ‘turn-taking, topic development, and other means of negotiating interactive exchanges’ (ibid.). The social phenomena level of analysis includes ‘linguistic expressions of play, conflict, power, and group membership over multiple exchanges’ (ibid.). The fourth level of the CMDA framework is used in the present research to answer the second research question and find out which persuasive tactics are used on the SNS *Facebook* to attract its users’ attention.

To conclude, the main difference between traditional discourse and digital discourse is that digital discourse analysis examines new modes of communication, which were created with the help of advanced technologies. Therefore, distinct frameworks for these two concepts were proposed. Traditional discourse analysis and digital discourse analysis are approaches created to examine language and its use in different social contexts.

1.3 Concept of SNSs

Social Networking Sites (SNSs) were created during the second generation of technologies connected with the Internet commonly known as Web 2.0. At the beginning of SNS development, no one could imagine that this creation would become so demanding and that almost each person would use it. Constantinides, Alarcon-del-Amo and Lorenzo-Romero claimed that ‘hundreds of millions of web users are connected through SNS worldwide, many of them having fully integrated SNS into their everyday life’ (2013:222).

Many definitions of the concept of SNSs have been proposed since the beginning of their existence. For instance, Kwon and Wen (2010) defined SNS as ‘websites that allow building relationships online between persons by means of collecting useful information and sharing it with people’ (in Constantinides, et al., 2013:223). In addition, it was pointed out that web users of a particular SNS can create groups, where users with the same interests can communicate among themselves.

A more recent definition of social networking was published in the article *The History of Social Networking: How It All Began* (2016), and it was defined as ‘a form of social media, used for either interactive, educational, informational or entertaining purposes’ (Online 1). Social media can be explained as a collection of different online communication channels such as *blogs, forums, podcasts, photo sharing, social bookmarking, widgets and video*. Moreover, social media can be divided into six different categories: *collaborative projects* (e.g. Wikipedia), *blogs and microblogs* (e.g. Twitter), *content communities* (e.g. YouTube), *social networking sites* (e.g. Facebook), *virtual game worlds* (e.g. World of Warcraft) and *virtual social worlds* (e.g. Second Life) (Kaplan and Haenlein, 2010, discussed in Baruah, 2012:2). The present paper will not discuss all above mentioned categories, as the main aim is to examine only SNSs.

All SNSs have approximately the same concept with a number of key functions. They allow their users to create a profile, to make a list of connected users, to modify their profiles’ privacy settings and to view the activities of connected users. Zappavigna called connected users as ‘affiliated users that are often referred to as ‘friends’ (e.g. Facebook friends) or ‘followers’ (e.g. Facebook followers)’ (2012:5).

Originally, SNSs were invented as social internet platforms that allow people to interact and share information and knowledge. SNSs provide to their users such features as *comments, notes, post/photo/video sharing, likes/dislikes and status messages*, which helped to establish communication between people and create new virtual communities (Curran, Graham and Temple, 2011). However, over time the non-commercial nature of SNSs has changed to

include commercial as well. Now, any SNS is not only a platform for communication, but additionally a platform for the creation and promotion of new businesses (Constantinides, et al., 2013:224-225).

Any SNS is a very powerful business tool, and it can be used as a particular marketing strategy (ibid.:225; Melanthiou, Pavlou and Constantinou, 2015:32). Constantinides, et al. (2013) presented and explained different ways how business can be enhanced with the help of the features provided by SNSs. Some of them are provided further.

SNSs provide an opportunity to create not only a profile for an individual, but also a *corporate profile*, where a particular company or entrepreneur can present all information about their activity, products and/or services (Constantinides, et al., 2013:225). These descriptions will help to create ‘an interest group’ of potential clients on these websites (ibid.).

‘SNSs can be used as a tool for customer service and relationship marketing’ (ibid.), because the companies that have a profile on a SNS can easily inform their *followers* and *friends* about latest updates (e.g. sales and new supply). In addition, a business can communicate with the users of a particular SNS in a quick, direct and simple way. Moreover, SNS can strengthen ‘brand strength’, as companies have an opportunity to communicate with their target audience and; therefore, it ‘enhances brand loyalty and trust’ (ibid.). Participating in these media, businesses can build ‘an innovative brand image’ (ibid.).

It was found out that promoting a particular company on SNSs is much cheaper than using a traditional advertisement (ibid.). In addition, the same *word-of-mouth* communication that exists in everyday life and is considered as an effective marketing tool is possible within different SNSs as well. Regarding advertising on SNSs, there are a lot of features that can help. For instance, the use of banners, events creation and contents sponsorship are useful and powerful marketing tools on SNSs.

The integral part of any successful company is employees and ‘professional social networks enable employee recruitment and management of business contacts’ (ibid.). Melanthiou, et al. highlighted that SNSs can help to make the recruitment process less time-consuming procedure for both parties involved, the employer and the potential employee (2015:34). In addition, companies can use SNSs not only for recruitment purposes, but also ‘as source of customer voice for the development or testing of new products or services’ (Constantinides, et al., 2013:225). Companies can get almost any information about their potential customers such as their ‘personality and lifestyle’, what they like or want to buy, which corporate pages they follow, and so on. This information is available, because users provide it in their profiles on different SNSs (ibid.).

Finally, businesses have an opportunity to inform their customers about new products or offers ‘selectively and even on personalised level’ analysing their interests and applying ‘user analysis and segmentation’. SNSs are used as ‘customer service channels’ (ibid.).

To conclude, SNSs play a big role in business development. They provide many opportunities for start-ups and small companies to grow, create brand image, find customers, sell goods and services and increase brand awareness.

This chapter has been dedicated to the explanation of the traditional discourse and digital discourse concepts and digital discourse analysis framework. In addition, the concept of SNSs and their role in the development of businesses were discussed.

2 HOTEL BRAND PAGES ON THE SOCIAL NETWORKING SITE *FACEBOOK*

Chapter 2 deals with the definitions and differences among such terms as website, webpage, homepage, profile, page and group. It explores the social networking site (SNS) *Facebook* and its digital features that can help in business development and are used on the hotel brand pages on this SNS. Additionally, this chapter focuses on the persuasive tactics that are used in digital discourse and on the model of visual analysis.

2.1 SNS *Facebook*

Today, most of the news, articles and special offers are available in electronic format and combined on a particular SNS. The SNS *Facebook* (henceforth *Facebook*) is one of the most popular and largest SNS around the world that provides opportunities for its users not only to interact among themselves, but also to follow pages of various companies, organisations and celebrities, to receive the latest news from around the world, and to create and promote their business.

Facebook, created in 2004 by two students of Harvard University - Mark Zuckerberg and Edward Saverin, can be defined as ‘a cross between a tool for meeting new people and a platform for networking with people you already know’ (Perez-Sabater, 012:82). Initially, it was created as a closed online community, where only students of Harvard University had access to and had personal profiles. Since 2006, *Facebook* has been transformed from ‘a private club’ to a service available for any person who had a registered email address (ibid.).

The development of *Facebook* on a global scale has been phenomenal. From 2008 to 2009, the number of users increased by 157% worldwide, bringing together around 208 million users in the whole world. When the number of active users reached the 200 million mark, *Facebook* created an attractive video, claiming that if it were a country, it would be the fifth most populous country in the world and even bigger than Russia and Japan. Already in 2010, the SNS was available for use in more than 70 countries around the world (Levy, 2010:9). In 2012, the number of registered users reached the one billion mark, and their number continued to grow. In 2018, *Facebook* had 2.196 million active users (Online 3).

Facebook became so popular because it was created at times, when peopled preferred a simple and functional design of online platforms. Moreover, it continued to have ‘clean and organised user interface’ with time despite implementing different new features (Levy,

2010:10). Levy compared *Facebook* to the search engine *Google* and stated that they could be comparatively simply and easily used; they both have ‘an easy-to-understand interface’ and; therefore, almost any person can use them (ibid.).

Since *Facebook* is a part of the World Wide Web, it uses specific terms, which have to be explained and differentiated to avoid any misunderstanding and confusion.

Any SNS is a *website*, which is ‘a set of pages of information on the internet about a particular subject, published by a single person or organisation’, while a *webpage* is ‘a page of information on the internet about a particular subject that forms (a part of) a website’ (Online 5). Therefore, the *website* can include many different webpages for users to investigate. The *homepage* is the first page that the user of the website sees; it is ‘the first page of a website, which usually gives an introduction to the business or organization it belongs to and links to more detailed information on other pages’ (ibid.).

Examining SNSs it is important to understand the difference between such terms as *profile*, *page* and *group*. A *profile* is supposed to be used only by individual users; however, a *page* is for companies (Online 4). A *group* can be created only if a user has a profile on *Facebook*. However, recently *Facebook* did an update, and now groups can be connected to business pages as well. *Groups* are explained as ‘places’ where people with the same interests can communicate and share news. A user who has created a *group* can ‘customize the group’s privacy settings’, that is, give access to this *group* only to particular *Facebook* users (ibid.).

Originally, *Facebook* characterized *pages* as ‘a voice to any public figure or organization to join the conversation with *Facebook* users...a public profile lets users connect to what they care about’ (Levy, 2010:44). Not only companies can create and use *pages* on *Facebook*, but also celebrities, sports teams, films, non-profit organisations, and those users ‘who have exceeded the friends limit on their personal profile pages’ can do that (ibid.).

Initially, *Facebook* named *pages* as *fan pages*, which had very different structure and surface than *profiles* and had limited features. However, it was decided to update *pages* and make them very similar to *profiles* because of fast increase in the number of active users. Now, *pages* have almost the same features and surface as *profiles*. *Pages* allow the person who manages a particular page ‘to customize the tabs, add in basic information, and control whether fans or now they are named as *followers* can post on the wall, upload photos and videos, and other security controls’ (ibid.). A particular user becomes a *follower* clicking on the ‘like’ button of a *page* (Kleine-Kalmer, 2015:27). After that, a *follower* will receive ‘posts and updates from the page in his/her personal news feed’ (ibid.). Any *follower* has an opportunity to ‘comment, ask questions, participate in discussions or create and share content’

(ibid.). *Facebook* defined *News Feed* as a personalised and all the time renewing ‘collection’ of an exact user photos, videos, links, and ‘updates’ from his/her friends/followers, pages and news sources he or she has followed on the SNS *Facebook* (Online 1).

The present paper analyses hotel pages on *Facebook*. According to Kleine-Kalmer, the most appropriate term for such pages is a *brand page*. She explained that the term *brand fan page* is misleading as the word ‘fan’ is used to describe someone who is ‘an enthusiastic admirer’, for instance, of a music band (2015:27). However, there are no such relations between a *brand page* follower and a brand itself, because ‘the follower sometimes is not even a customer of the brand’ (ibid.). Any user can click ‘like’ and start to follow a *page*, not being its real fan. In addition, not only a business can create *pages*, but also communities or public figures can do that. Thus, it makes more sense to use the terms *brand pages* and *followers* instead of fan pages and fans for hotel pages, where services are promoted (ibid.).

2.2 Digital Features

Creation of a *brand page* on *Facebook* allows companies to use all the digital features offered. They can help to promote business, goods/services, to find and communicate with potential customers, and to develop brand identity.

Stories on *Facebook* allow the user to share photos and/or video with his/her friends and followers that can be seen by the selected audience only 24 hours (Online 4). Videos that are shared in *stories* last only about 20 seconds and can be added with specific elements such as stickers, location tags and filters. Despite the fact that *stories* are automatically deleted after 24 hours, the user can save the *stories* that were shared in his/her ‘story archive, which will be visible only to this user’ (ibid.). Companies use *stories* on their *brand pages* as a marketing strategy that captures potential customers’ attention, because users see *stories* as soon as they log onto their profile. Moreover, when *Facebook* users look through their News Feed, the *stories* section is always visible and does not disappear (ibid.).

Facebook not only gives a possibility for its users to share traditional videos, but it also creates a new feature called *360 videos*. This video ‘is created with a camera system that simultaneously records all 360 degrees of a scene’ (ibid.). Users can ‘rotate a *360 video*’s perspective to watch it from different angles’ (ibid.). For instance, a brand page of the hotel can create *360 videos* to show its followers the interior of the hotel and to make ‘an online tour’ where every part of the hotel can be shown to interest them to visit the hotel.

Continuing the development of traditional video, *Facebook* introduced a new feature *Live Video*, which is located at the same place on any *Facebook* user’s profile where *stories*

are. The increasing popularity of online video consumption with immediate updates encouraged *Facebook* developers to create a real time video for users' interaction and goods/services selling (Online 1). *Live Video* allows creating a friendly and close relationship with followers. The time limit for *live videos* is 4 hours (ibid.).

In addition, every follower of a concrete business page will receive a notification when *Live Video* starts on this page to have a chance to participate in it, to comment or simply watch. It can increase the number of participants and; therefore, more goods can be sold in case of sale. Many *Facebook* users use an opportunity provided by the SNS to save their *Live Video* after the broadcast has ended (Online 4). It allows followers to watch this video at any time they want, but they will not be able to comment on it.

Facebook has created a new section named *My/Our Story*, which is located on the right side on the page under the cover photo. This section contains two parts: a selected photo and a text by the page owner. Businesses can describe and share their values, uniqueness and connect with their audience there (ibid.).

An *Event Creation* is another digital feature that is available for *profiles, pages* and *groups*. Events allow *Facebook* users organise and respond whether they will attend meetings in the real world with people who have accounts on *Facebook* (ibid.). When a particular event is created, it can be located in the centre of the page just under the cover photo. It can contain a photo, a textual part and the buttons *Interested, Going* and *Share*. This feature is also used as a marketing strategy that allows one to promote the event and to know how many people will attend the event. Moreover, when its users press the button *Share*, they additionally promote this occasion to their *friends* and/or *followers* who may not follow the page where the event was created. Therefore, the number of potential visitors and customers increases.

In addition, *Facebook* has a section named *Recommendations and Reviews* for brand pages, where the followers who have already been customers of particular goods or services can leave their opinion and put 'a star rating' for the company (ibid.). *Facebook* developers state that 'recommendations help customers learn more about the business and may make the brand page easier to find in *Facebook* search' (ibid.). However, companies have to remember that their clients can leave not only very good reviews and put the highest mark, but also write their disappointment and express dissatisfaction with the brand. Such reviews can shatter a reputation of the company. Therefore, businesses need to use the opportunity to respond to their clients comments actively to maintain their status.

Messenger greeting is one more digital feature and at the same time a way how to automatically start a conversation with a visitor of a brand page and encourage her/him to continue communication. *Messenger greeting* is 'customized greeting from the page' that

will appear in the lower right corner of the brand page (ibid.). For instance, Figure 2.1 shows the allocation of the *Messenger Greeting* that is used by one of the analysed hotel brand pages on *Facebook* in the present paper. It should be noted that this ‘messenger window’ appears before the user starts to write a private message to the administrator of the brand page and even before the user opens ‘the messenger’.

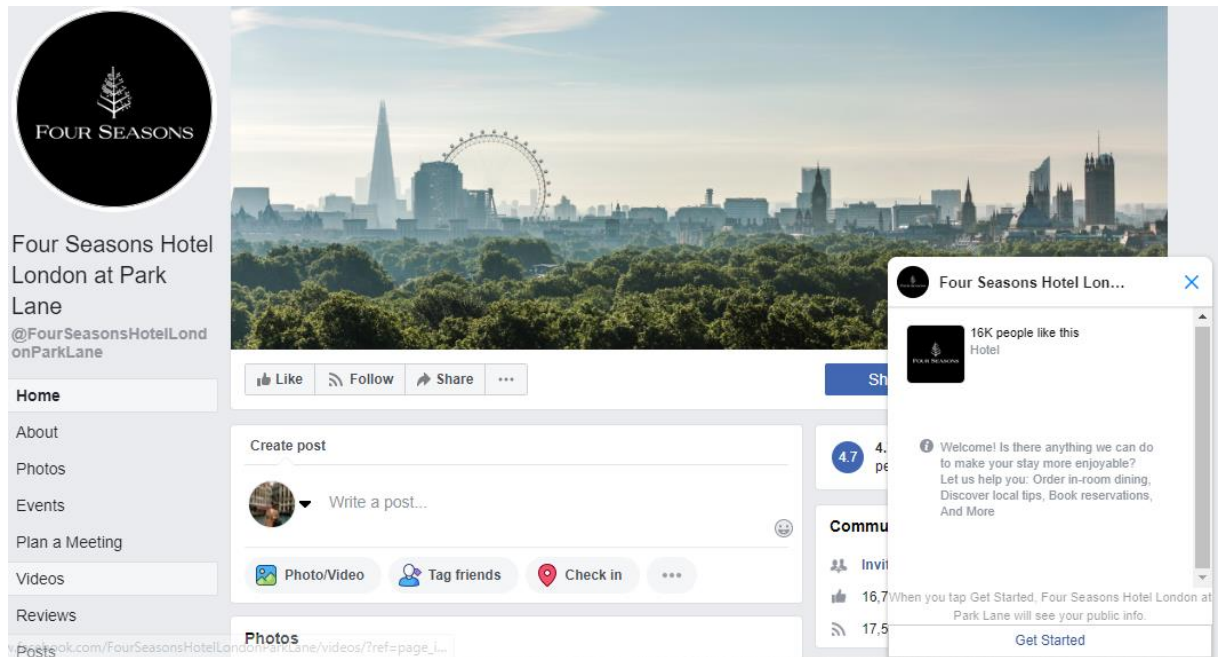


Figure 2.1 Messenger Greeting

To sum up, *Facebook* creates and updates various digital features for its users regularly. As *Facebook* is not only a web platform for communication, but also a business platform, its main goal of innovation is to provide for companies and individual entrepreneurs new ways how to attract more customers and develop their businesses and to maintain their popularity.

2.3 Persuasive Tactics

Nowadays, competition on the market is very high, and persuasive communication is one of the most important skills that each entrepreneur or manager has to have to increase the number of customers and; therefore, to increase sales for a company. The main goal of persuasion in the business sphere is to influence the audience to buy particular goods or to use the promoted services. Persuasive communication consists of a specific language, linguistic and digital tools that help to persuade someone.

The persuasion phenomenon has been defined in various ways, for instance, according to O'Donnell and Kable (1982), persuasion is

a complex, continuing, interactive process in which a sender and a receiver are linked by symbols, verbal and nonverbal, through which the persuader attempts to influence the persuadee to adopt a change in a given attitude or behaviour because the persuadee has had perceptions enlarged or changed (in Janoschka, 2004:122).

Although this definition refers to online advertising, examining such aspects as ‘interactivity’, ‘means of persuasion’ and ‘influence’ (ibid.), it can be used to analyse the persuasion of hotel brand pages on *Facebook*. Online advertising and hotel brand pages on the SNS have the same goal that is achieved with the help of persuasion – to attract potential customers’ attention and to sell goods and/or services.

O’Keefe proposed a definition of persuasion, where emphasis is put on the ‘freedom of choice’ that the persuadee still has during or after the persuasive process. He said that ‘persuasion is a successful, intentional effort at influencing another’s mental state through communication in which the persuadee has some measure of freedom’ (1990: 17). It can be concluded that the main goal of persuasion is to change the attitude, opinion and beliefs of someone about a concrete matter. However, Mulholland (1994) highlighted that the abuse of persuasive tactics can be seen as ‘the manipulation of others’ minds’ and; therefore, each tactic has to be thought over very carefully to not make it unethical in relation to the persuadee (in Badura, 2015:62).

Mulholland (1994) created a handbook with more than 300 different persuasive tactics taken from scholarly studies in various fields. He emphasised that the use of a combination of different tactics rather than the use of only one concrete method of persuasion can lead to a better result (in Badura, ibid.). Examining all those tactics, Badura stated that some of them such as ‘active listening’, ‘turn-taking’ or ‘the use of appropriate intonation’ are applied only in spoken discourse (2015:62). In addition, she mentioned that the handbook provides a number of tactics that are especially suitable ‘in specific communicative acts such as complaining, apologising, accusing, confessing, denying and attacking opponent’s argument in argumentative discourse’ (ibid.).

Badura created a list with several categories of tactics for written persuasive and promotional discourse:

1. Positive self-presentation of the communicator;
2. Building a common ground/solidarity with the recipients;
3. Enhancing persuadees’ position or status;
4. Offering benefits/incentive (for the ‘price’ that the recipient is willing to ‘pay’);
5. Encouraging addressees to take action as indicated by the communicator.

(Badura, 2015:63)

As the brand pages on the SNS *Facebook* are related to the promotional and written discourse as well, these tactics will be used in the present paper to analyse the corpus of hotel brand pages.

The first tactic *positive self-presentation of the communicator* includes the presentation of precise data, facts and information about the company and its products. The company has to 'indicate clearly the validity of the presented material and data', to show its credibility and reliability by referring to statistical figures (ibid.). It is suggested that the comparison and the evaluation of the company, its goods and services have to be provided. Potential customers need to see that exactly this company has better prices, quality and offers than its competitors to make the right decision for the company. In addition, Badura stated that to persuade the target audience, ideas, opinions and facts have to be formulated as statements, since they 'appear as non-persuasive, and thus more acceptable as true and provable information' (ibid.).

The second tactic *building a common ground/solidarity with the recipients* is based on the business' adaptation to the language of its target audience and the use of communicative behaviour that is common for the persuadees. Moreover, the incorporation of a myth can help in the persuasive process. Mulholland explained that the word 'myth' is not used as an illusion or untruth, but rather 'a particular social and cultural understanding of some aspect of the word' (in Badura, 2015:64). Stereotypes can be also applied in this tactic as a technique that allows 'packing a lot of meaning into one or two word' (ibid.).

The next method *enhancing persuadees' position or status* comprises politeness strategies as well as 'praising and complimenting the addressee' (ibid.). Making the company's potential client feel unique and pleased can increase the chance of a positive result in the persuasive process. In addition, it will demonstrate that the company respects its customers.

Badura suggested that businesses have to include a beneficial for clients offer in the so called tactic *offering benefits/incentive (for the 'price' that the recipient is willing to 'pay')* (ibid.). Moreover, the company can promise their clients to fulfil their wishes, for example, to provide a higher room category than they booked, and thus encourage them, for instance, to book a room for a price that was advertised in the special offer, which has to include the description of high and/or better quality of goods or services provided by the company (ibid.).

The last tactic *encouraging addressees to take action as indicated by the communicator* means giving advice to the addressee by explaining what can be good or bad. This tactic is realised with the help of inviting and instructing the potential client and using urging responses. For instance, a hotel brand page can provide a post with the most popular places,

restaurants etc. in the city where the hotel is located. It can also mention the places not worth visiting.

Mulholland's persuasive tactics can be successfully applied with visual components that are specifically located on the brand pages of *Facebook*. To persuade a potential customer, his/her attention has to be attracted at once, and pictures are the tools that can do it. However, to achieve this goal and to create a particular and united message for the addressees, visuals have to be carefully chosen with the right elements and colour.

Kress and Van Leuween have created one of the models for visual analysis. Their framework was based on Halliday's theory on the social functions of language and its metafunctions (2006:15).

Kress and Van Leuween concluded that 'the visual component of a text is an independently structured and organised message, connected with the verbal text, but in no way dependent on it' (2006:17). They considered that visuals perform the same functions as the language does in promotional discourse. Jewitt explained that metafunctions are 'viewed as a higher order of meaning rather than specific to language' (2009:24). In addition, he stated that there is another view on the metafunctions, where they are considered as 'meaning potential, that is "what can be meant" or "what can be done" with a particular set of modal (semiotic) resources' (ibid.).

Kress and Van Leuween used *representational*, *interactive* and *compositional* functions in their study and for the creation of the framework illustrated below in Figure 2.2 (2006:42). The representational function is considered as a function of 'representing the world around and inside us' (ibid.:15). In other words, it represents different elements of the world, particular objects and 'their relations in a world outside the representational system' (ibid.:42). The interactive function is a function 'of enacting social interactions as social relations' (ibid.:15). It represents the relationship and interaction between the 'the producer' of a particular visual element and 'the receiver/reproducer' of that element (ibid.:42). The compositional function allows forming cohesion and connectivity between the written and visual parts of the text. It can be achieved with the help of different resources such as 'compositional arrangements' (ibid.:43).

The representational function represents visual *processes*, *participants* and specific *circumstances*. Moreover, Kress and Van Leuween classified the function into two categories: narrative representation and conceptual representation. They stated that any kind of visuals involves two types of participants – *represented participants* and *interactive participants*. *Represented participants* are people, places or objects that are illustrated in visuals, while

interactive participants are ‘the people who communicate with each other through images, the producers and viewers of images’ (ibid.:114).

Narrative representation includes the following structures: action processes, reactional processes and speech and mental processes. Narrative representation can be explained as ‘when participants are connected by a vector, they are represented as doing something to or for each other’ (ibid.:59). The vector is a particular feature of narrative processes that represents a symbol, but does not show interaction between elements. In addition, the narrative process represents some circumstances which are divided into ‘setting (locative circumstances), means (tools used in the action processes) and accompaniment (participants, who are not connected by a vector)’ (ibid.:72).

Conceptual representation contains the following structures: the classification process, analytical process and symbolic process. Conceptual representation is a non-narrative process that comprises participants’ representation ‘in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning’ (ibid.:79). Conceptual and narrative representations have three processes involved; however, conceptual representation has no vector as this representation illustrates a stagnant element.

The interactive function contains three parameters of *contact*, *social distance* and *attitude*. Kress and Van Leeuwen explained that contact can be established with the help of a vector, which is illustrated as a gesture on the picture (ibid.:117). The parameter contact has two categories, when the illustrated participants demand something from the viewer or, on the contrary, offer something (ibid.:149). Social distance occurs when ‘human-represented participants’ look at the viewer from a photo and show their relationships (intimate, impersonal or social) towards the viewer (ibid.:126). Attitude is also divided into two types: subjective and objective. Subjective attitude is not meant as being unique and individual, but rather as ‘a socially determined attitude’ (ibid.:129). Objective attitude is represented through ‘scientific and technical images, such as diagrams, maps and charts’ (ibid.:143).

The compositional function includes three interconnected systems – *information value*, *salience* and *framing* which connect the representational and interactive meaning of the image to each other. *Information value* is achieved through the placement of visual elements on the image. Kress and Van Leeuwen believed that each image has its ‘zones’ – left and right, top and bottom, centre and margin; and each zone creates a particular informational value for a specific visual element (ibid.:177). *Salience* system includes elements that are used to attract ‘the viewer’s attention to different degrees’ (ibid.). It can be realised through the placement of elements in the foreground or background, the change of contrasts ‘in tonal value or colour’ and sharpness (ibid.). *Framing* implies the use or negligence of ‘framing devices’ that are

achieved with the help of various lines that can divide an image or create ‘actual frame line’ (ibid.). These ‘framing devices’ can separate or unite elements located at the image creating one meaning or several different (ibid.).

In addition, Kress and Van Leuween highlighted that these three principles of composition referred not only to simple pictures, but also to ‘composite visuals, visuals which combine text and image’ and other graphical details that can be located, for instance, on social networking website (ibid.).

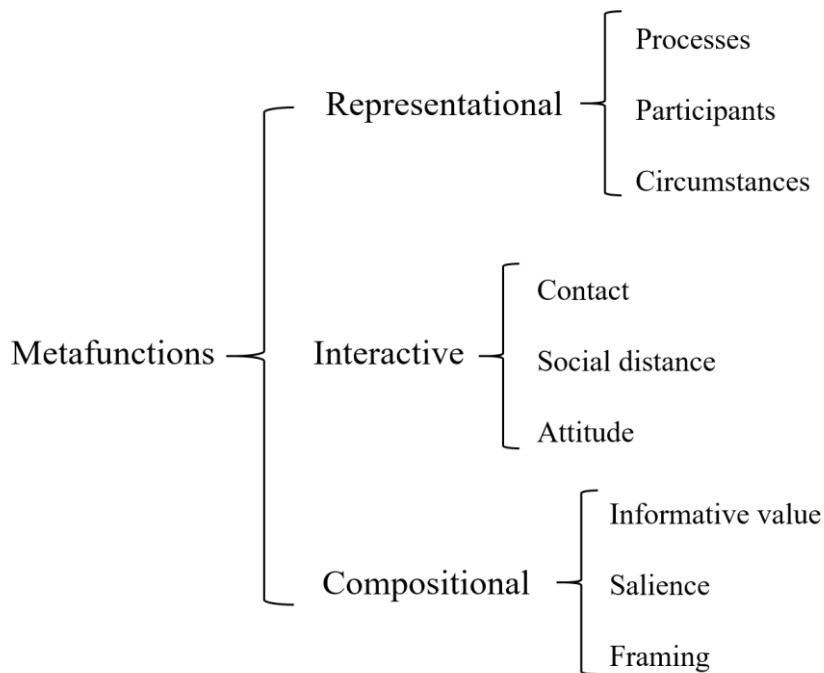


Figure 2.2 Kress and Van Leuween’s (2006) metafunctional model

Overall, Chapter 1 has provided an overview of *Facebook* development, its digital features that help in promoting and developing a business. In addition, it has clarified the difference between such terms as website, webpage, homepage, profile, page and group. It has explained the persuasive tactics created by Mulholland (1994) and revised by Badura (2015) that can be used on the hotel brand pages to increase the number of visitors and sold goods and/or services. Moreover, it has discussed a model for visual analysis created by Kress and Van Leuween (2006).

3 EMPIRICAL STUDY OF HOTEL BRAND PAGES

Chapter 3 is devoted to the empirical study of the research paper. It presents the selected hotel brand pages on the social networking site (SNS) *Facebook* and explains the methodology used in conducting the analysis. In addition, the present chapter provides the findings on the computer-mediated discourse analysis (CMDA) of the selected corpus.

3.1 Outlining the Methodology

The present study aims to examine how and which digital features help to fulfil the main functions of five star hotel brand pages on the SNS *Facebook* (henceforth *Facebook*) and find out what persuasive tactics are used on these brand pages to attract customers' attention.

Computer-mediated discourse analysis (henceforth CMDA) has been selected as a primary research method for this research to analyse digital features and persuasive tactics in the selected hotel brand pages. CMDA can be defined as an analysis of online behaviour in different online communication mediums (Herring, 2004:2). It includes not only a language-based analysis of written discourse, but also an analysis of non-linguistic phenomena such as digital and visual features on the SNS. The present study applies the framework proposed by Herring (2018) which includes four domains of CMDA and five persuasive tactics for written persuasive and promotional discourse suggested by Badura (2015). Only the last level *social phenomena* from the CMDA model is used for the analysis of the selected hotel brand pages. In addition, to analyse pictures and how they can persuade the user of the brand page, the metafunctional model proposed by Kress and Van Leeuwen (2006) is applied.

CMDA can use both a qualitative and quantitative approach to the analysis of data. However, the current paper applied only a qualitative research perspective to detect digital features and persuasive tactics on the hotel brand pages. According to Dörnyei, the qualitative research perspective 'involves data procedures that result primarily in open-ended, non-numerical data which is then analysed by non-statistical methods' (2007: 24).

The qualitative research perspective is often considered subjective and; therefore, it is crucial to ensure the reliability and validity of the collected data. Hussey defined validity as 'the extent to which the research findings accurately represent what is really happening in the situation' (in Dransfield, Fox, Guy, Needham, Wilde, 2004:688). To ensure the validity in the current study, the findings of the corpus-based analysis of the hotel brand pages on *Facebook* were precisely described, and the data was collected consistently to ensure the reliability since

Reliability refers to the ‘consistencies of data, scores observations obtained using elicitation instruments’ (Chalhoub-Deville, 2006, discussed in Dörnyei, 2007:50).

3.2 Description of Corpus and Procedures

The present research analyses hotel brand pages on *Facebook*. The corpus selected for the study consists of six five-star hotel brand pages: the *Radisson Collection Royal Mile Hotel*, *Grand Hotel des Bains Kempinski St. Moritz*, *Four Seasons Hotel London at Park Lane*, *Fairmont Le Reine Elizabeth Hotel*, *Jumeirah Creekside Hotel* and *The Ritz-Carlton Hotel*. The selected hotels are located in different countries, and all of them are members of well-known hotel chains. Based on random selection, the only two criteria taken into consideration were that the brand pages had to be in English and the hotels had to be five-star hotels. The screenshots of the selected hotel brand pages, which are provided in the appendices of this paper, were taken on 24 April 2019.

To do the present research, the following research procedures were employed. First, a goal, enabling objectives and research questions were established. Secondly, relevant theories on discourse and discourse analysis with the focus on the digital discourse analysis were examined, and a theoretical framework for the CMDA of hotel brand pages on *Facebook* as suggested by Herring was determined. Thirdly, the metafunctional model proposed by Kress and Van Leeuwen for the analysis of visual elements and Badura’s five persuasive tactics that can be used on hotel brand pages were investigated. Then, a corpus of five-star hotel brand pages on *Facebook* was selected, the subject matter was analysed and the CMDA was done.

3.3 Findings

In the initial phase of the current research, the following research questions were formulated – ‘How do digital features help to fulfil the main functions of hotel pages on the social networking site *Facebook*?’ and ‘What persuasive tactics are used on hotel pages on the social networking site *Facebook* to attract customers' attention?’.

The present research is focused on the aspect of CMDA and the social phenomena that happen on the hotel brand pages with the help of persuasive tactics applied by hotels, and digital and visual components provided by *Facebook*. The analysis of each hotel brand page is carried out separately.

Firstly, the persuasive tactics and the digital features used on the brand pages were analysed by employing Badura’s (2015) classification of persuasive tactics related to the promotional discourse. In particular: *positive self-presentation of the communicator*, *building*

a common ground/solidarity with the recipients, enhancing persuadees' position or status, offering benefits/incentive and encouraging addressees to take action as indicated by the communicator. The persuasive tactics and the digital features were analysed together as they have common aims to attract a potential client and to persuade him or her to buy a product or service. Secondly, the image analysis was conducted by applying Kress and Van Leeuwen's (2006) visual analysis model to determine how images help to fulfil the main communicative purposes of these hotel brand pages.

The first analysed hotel brand page is managed by *The Ritz-Carlton Hotel* (in the U.S.). Opening the brand page, the user can immediately view the hotel rating based on the other *Facebook* users and this hotel guests' opinions. The hotel has indicated that it has 4.6 out of 5 points based on the opinion of 2,707 people. However, the number of users that actually like the hotel brand page is much higher (21,841), and it is provided in the block *Community*. There is also information on how many people follow this brand page. The number of users who like and follow the brand page is different, because any user can like any brand page, but he or she is not obliged to follow it too and vice versa. This digital feature *Community* serves as a part of persuasive tactic *building a common ground/solidarity with the recipients*, as it tries to influence a potential visitor's opinion about the hotel with the help of 'a myth'. The myth is a common social behaviour or perception. If many people like a particular thing, which is the hotel in this case, then others may think that it has to be a very good product or service, and they also want to buy it.

In addition, to show its reliability and persuade potential guests to visit this hotel, the digital feature named *Recommendations and Reviews* is provided for the followers. The users can read the authentic guests' reviews and opinions about the hotel and there can also create their own reviews and/or press the button *Recommend* to share the hotel brand page with the other users. Since the hotel provides actual data from the visitors, these two features are related to the persuasive tactic *positive self-presentation of the communicator*. Moreover, on the brand page a block called *Our Story* is located, where information and short history of the hotel is described. To see a full description, the user needs to click on the tab to open the full text. However, the follower can still see one first sentence without opening the whole text. The description starts as follows: *Discover luxury in the heart of Atlanta at the Ritz-Carlton, Atlanta*. The noun *luxury* and the noun phrase *in the heart of Atlanta* are used there to help the visitor to create an association that the hotel has a rich interior, comfortable rooms and a very good location in the city centre.

The next tactic applied on *The Ritz-Carlton Hotel* brand page is *offering benefits/incentive*. It is achieved through creating an upcoming event *Mother's Day Brunch*

that is a special offer for the hotel guests. The users can see how many people will attend the event, and they can press the buttons *Interested* and/or *Going*. *Facebook* will remind the users about this event later by sending a notification, and this can increase the chances that these people will visit the hotel. One more tactic that is used is *encouraging addressees to take action as indicated by the communicator*, and it is achieved with the help of two buttons *Book Now* and *Send Message*, which are located just under the cover photo on the brand page. These two features make communication between the hotel and the potential visitor easier and provide a convenient and easily accessible way to book a room.

The hotel brand page contains a cover photo and three photos selected by the hotel as the main images that the user sees immediately after opening the brand page. The images represent the hotel's interior, potential view from the hotel's room, an aquarium that can be located in the hotel or near it and the buffet with delicious dishes. These images have the representational metafunction and since they do not contain vectors, they can be classified as conceptual images. These photos represent symbolical processes. The cover page represents luxury with the use of dark brown and gold colours and marble in the interior. The photo where a city of night with skyscrapers is depicted illustrates a beautiful view from the rooms located on the top floors. Moreover, this image has the compositional metafunction representing silence. The photo with a buffet represents a wide choice of dishes, a luxurious interior with a grand piano, the presence of which may confirm that the hotel is a five-star hotel.

To conclude, such digital features as the hotel rating based on the actual hotel guests' reviews, a story about the hotel, the event creation and the buttons *Book Now* and *Send Message* are applied to attract new visitors, to try to sell more services and to promote the hotel brand page. In addition, the photos used on the brand page assist in attracting potential guests' attention and creating a good perception of the hotel. The persuasive tactic *building a common ground/solidarity with the recipients* is applied by showing that quite a large number of *Facebook* users already like and follow the hotel brand page, thus, helping other users to create an assumption that this hotel is very good, and it is worth visiting and booking a room there. However, the persuasive tactic *enhancing persuadees' position or status* has not been discovered on the brand page of *The Ritz-Carlton Hotel*.

The second examined hotel brand page is managed by the *Radisson Collection Royal Mile Hotel* (in Scotland). Opening the hotel brand page, the user sees not a cover photo, but a bright short video with different beautiful and attractive for tourists places in various cities where Radisson Collection hotels are located. At the end of the video, the phrase: *Welcome to the EXCEPTIONAL #RADISSONCOLLECTION* appears, where the adjective *exceptional* is

used to illustrate the unique experience that hotel guests can have. In addition, the brand page provides information about its rating showing that the hotel has 4.6 out of 5 points based on the opinion of 772 people and has the digital feature named *Recommendations and Reviews*. These features are used as components of the persuasive tactic *positive self-presentation of the communicator*.

The tactic *encouraging addressees to take action as indicated by the communicator* is also applied with the use of *Messenger Greeting*, which appears as soon as the brand page is opened. With the use of *Messenger Greeting*, the hotel shows that it is always open to any questions from the user. In this hotel's messenger greeting window, no actual greeting is written by the hotel management. However, the user can see that he or she will receive a reply to the message approximately within a day and that this hotel is liked by 22,000 users on *Facebook*. The inclusion of the concrete number of people that like this hotel can have influence on the potential visitor's opinion about the hotel and, if this number is large enough, it can increase a high probability that he or she will select to stay in the particular hotel. Moreover, this information is shown twice on the hotel brand page: in the messenger window and in the block *Community*, where, in addition, a definite number of users who like and follow the brand page is provided. Such information can be considered as part of the persuasive tactic *building a common ground/solidarity with the recipients*.

Despite the fact that the automatically generated window for messages is called a *Messenger Greeting*, it does not include any greeting for a potential client in the case of the present hotel brand page. The actual greeting to the guests is written in the section *Our Story* or in this case, it is renamed to *About Radisson Collection Royal Mile, Edinburgh* and combined with the photo with flowers and map of the city Edinburgh. The greeting is *Welcome to Our Boutique Hotel in Edinburgh City Centre* and below it, the user can see the first sentence from the hotel history: *Situated at the intersection of some of Edinburgh's most historic streets*. The use of such noun phrases as *city centre* and *most historic streets* illustrates that the hotel has a good location for tourists and; therefore, potential visitors can be attracted by these associations.

Examining the tactic *encouraging addressees to take action as indicated by the communicator*, it should be noted that the hotel uses not only the buttons *Book Now* and *Send Message*, but has also attached two posts that always appear before all other posts on the brand page. In these posts, hotel services are promoted, and links to the hotel website for the direct booking are given. No event is created on this hotel brand page; however, the second part of the video that is present as a cover page can be viewed by brand page visitors. This video presents other great views from different places and the places themselves.

The *Radisson Collection Royal Mile Hotel* brand page has three additional photos. These images have the representational metafunction, and can be categorised as conceptual images since they do not include vectors. The first image illustrates one of the hotel rooms in light grey and white colours with a modern design and view from the big window. The second image shows one more hotel room from a different angle, and the focus is not on the room or the elements of the interior as in the first photo, but rather on the beautiful view from the window of the room on the top floor. This image includes the compositional metafunction as well; one part of the room illustrated in the photo is intentionally darkened, while the view outside is very bright. The change of contrasts creates *salience* in the image that aims to attract the viewer's attention to the view outside, showing that the hotel has a good location with a beautiful view from the rooms. The tray with glasses and cocktails in the room is represented in the third image. The tray has gold colour elements and marble that symbolise luxury, and perhaps the photo illustrates one of the services that guests can receive in the hotel. Therefore, the third image represents an analytical process.

To sum up, the use of video instead of a cover photo helps to create respectable representation of the hotel, to attract users' attention and to persuade them to not only visit the *Radisson Collection Royal Mile Hotel*, but also other *Radisson Collection* hotels around the world. Moreover, the use of automatically generated messenger window influences the user to start a conversation with the hotel administration and; thus, the hotel administration has an opportunity to persuade the potential client to visit the hotel in a private chat. The photos where a beautiful interior of the hotel and great views from top floors are depicted present the advantages of the hotel and, therefore, help in the persuasive process of potential visitors. It has been noticed that the persuasive tactics *offering benefits/incentive* and *enhancing persuadees' position or status* are not applied on the *Radisson Collection Royal Mile Hotel* brand page.

The third analysed hotel brand page is managed by the *Grand Hotel des Bains Kempinski St. Moritz* (in Switzerland). The present hotel brand page uses the *Messenger Greeting* as a tool for *encouraging addressees to take action as indicated by the communicator*. However, it does not contain any welcoming phrase or sentence for the user. The only information that is stated in the messenger window is that the hotel is liked by 13,000 people on *Facebook*. Moreover, greeting is not written in the section *Our Story* that has been renamed as *About Grand Hotel des Bains Kempinski St. Moritz*. Before opening a full story, the user can see the following sentence: *Grand Hotel des Bains Kempinski. The lush Alpine settings, unspoilt nature and Swiss peacefulness combined with world-renowned even....* The use of such phrases as *Alpine settings, unspoilt nature and Swiss peacefulness*

helps describe precisely what kind of leisure future visitors can expect in the hotel. Moreover, these phrases serve as a tool for the attraction of users' attention who like nature.

To show positive self-representation, the hotel has included the tab with its rating where it is written that the hotel has 4.8 out of 5 points based on the opinion of 753 people. In addition, the section *Recommendations and Reviews* is available for the users. To stimulate the user to book a room in the hotel, to write a private message, to ask any questions, to share the brand page with his/her friend on *Facebook*, and to like and start following this hotel brand page, the section with the necessary buttons for all these actions is located on the present brand page just under the cover image. This section contains the following buttons: *Like, Follow, Share, Book Now* and *Send Message*. Moreover, these buttons are always visible for the user, as the section moves down when the user scrolls down the page to see all posts. This feature helps to attract potential visitors' attention and increase chances that he or she will click on one of the buttons.

The hotel builds a common ground with the potential visitor by showing that already 13,116 people like this hotel and 13,484 users follow this hotel brand page. Moreover, this information is available in two places on the hotel brand page: in the messenger window and in the block *Community*. A common ground is created by showing how many people already prefer exactly this hotel and, thus, they might assume that it has to be a very good one.

The section *About Grand Hotel des Bains Kempinski St. Moritz*. is supplemented by the photo of the hotel and the view on the mountains that surrounded it. The photo may seem as the same as the cover photo; however, the same landscape is presented during two different seasons: summer and winter. These images have the representational metafunction, and they are defined as conceptual images. The illustration of summer and winter symbolizes opposite elements, and perhaps these photos are used to show that it worth visiting the hotel and seeing a beautiful landscape nearby in any season. Kress and Van Leeuwen stated that any image has its own angle and with the help of angles 'a point of view' can be expressed (2006:129). According to Kress and Van Leeuwen (2006), the presence of the perspectival angle in these two photos, can be seen as demonstration of distant relationship between the images and the viewers; however, in this case, it was used to show the beautiful area behind the hotel and to depict the foregrounded object (e.g. the hotel) as a 'salient' element. Therefore, this image has the compositional metafunction as well.

In addition, the hotel brand page includes three more photos. Each photo can be classified as conceptual as none of them has a vector. In addition, all three images illustrate only the *represented participants*. A beautiful landscape with a river or a lake, mountains and a city that is covered by a sunset light are illustrated in the first photo. Perhaps, this photo has

been selected to show the attractive area near the hotel to the viewers and, thus, to try to persuade them to visit the hotel. The second image presents beautiful bouquets of multi-coloured tulips. As the screenshot of the hotel brand page was taken in April, the photo can symbolise spring. The third photo illustrates the main entrance of the hotel in the background and a loving couple in the foreground. Despite the fact that the main emphasis is on the hotel, the man who smiles and looks straight from the photo creates intimate relationships with the viewer. Moreover, the hugging couple in front of the hotel can symbolise that this hotel is a perfect place for a romantic stay. Such an image can be used to attract the attention of a specific audience such as young couples without children.

To conclude, the brand page of the *Grand Hotel des Bains Kempinski St. Moritz* uses only two persuasive tactics, namely *encouraging addressees to take action as indicated by the communicator* and *positive self-presentation of the communicator*. The use of such digital features as the section with the buttons *Like, Follow, Share, Book Now* and *Send Message, Messenger Greeting*, the section *Recommendations and Reviews* and *Our Story* helps in applying these persuasive tactics on the hotel brand page. In addition, the photos that are made with the perspectival angle can assist in a better representation of the hotel and show more advantages that the hotel has and; therefore, it helps to persuade the viewer.

The fourth analysed hotel brand page is managed by the *Four Seasons Hotel London at Park Lane* (in England). Opening the hotel brand page, the user is immediately welcomed by the digital feature *Messenger Greeting*, where the actual greeting is presented. The following is written there: *Welcome! Is there anything we can do to make your stay more enjoyable? Let us help you: Order in-room dining, Discover local tips, Book reservations, And More.* In the messenger window, the hotel starts a conversation with the user and perhaps with the potential visitor by asking and answering hypothetical questions that might be asked by the guest. By doing this, the hotel builds a common ground with the recipient encouraging addressees to take an action.

Moreover, in the messenger window the hotel provides information that the user can receive an answer from the hotel in several minutes. It shows a positive attitude towards the visitor and that the hotel values their potential guest and tries to answer very fast. In addition, it is shown in the messenger window that already 16,000 *Facebook* users like this hotel brand page. Showing that quite a large number of people like the hotel and perhaps prefer to book rooms exactly there can influence a new customer's opinion about the hotel. Moreover, this information can be viewed twice by any user: in the *Messenger Greeting* and in the block *Community* on the hotel brand page. This block provides a precise number of users who like the brand page and a precise number of users who follow it. The intention of putting this

information in two places on the brand page is to attract the customers' attention and to persuade them to at least press *like* and/or follow the hotel brand page. The provision of this information works as a part of the persuasive tactic *building a common ground/solidarity with the recipients*.

To show that this hotel brand page is popular and the hotel has many good reviews from the guests, the *Rating Tab* and the section *Recommendations and Reviews* are provided for the users. In the *Rating Tab*, it is stated that the hotel has 4.7 out of 5 points based on the opinion of 1,170 people. These digital features help to present the hotel from a different perspective and show unique opinions from the actual guests.

Continuing to analyse the automatically appearing messenger window, it should be highlighted that this hotel brand page shows that it cares about their guests and asks the viewers' permission to see their public information by stating the following: *When you tap Get Started, Page will see your public info*. These techniques assist in two persuasive tactics: *positive self-presentation of the communicator* and *enhancing persuadees' position or status*.

All three hotel brand pages analysed above use the button *Book Now* that immediately transfers the users to the particular hotel website and directly to the webpage, where he or she can book a room in the hotel. However, the *Four Seasons Hotel London at Park Lane* has decided to create the button *Use App* that also transfers a potential guest to the hotel website, but to a different webpage. This button is used to promote a special mobile application that was created by the hotel to make the process of reservations easier for the clients. The button *Use App* is aimed to attract the *Facebook* users who use the SNS on a mobile phone rather than on a computer.

The next tactic applied on the *Four Seasons Hotel London at Park Lane* brand page is *offering benefits/incentive*. It is achieved through creating an upcoming event *The ultimate Mayfair Sunday Brunch* that actually is a special offer for the hotel guests. The event is posted together with the image, where some delicious dishes that potentially can be offered for brunch are presented. *Facebook* helps the hotel to increase the number of actual visitors by sending a notification to the users who pressed the buttons *Interested* and/or *Going* in the section where an event is located on the hotel brand page. Moreover, brunch visitors can be potential hotel guests who may book a room, as they will have an opportunity to see the hotel in reality during brunch and not only in the pictures on *Facebook*. Therefore, hotel employees will have a chance to show and describe all advantages of the hotel and persuade visitors to book a room or to use other services.

The *Four Seasons Hotel London at Park Lane* brand page contains the cover photo and three photos selected by the hotel as the main images that the user sees as soon as the brand

page is opened. All four images do not contain vectors and, thus, can be categorised as compositional ones. In addition, only the *represented participants* are illustrated in each photo. A breath-taking bird's-eye view of London, the city where the hotel is located is illustrated in the cover image. Many tall green trees are illustrated in the foreground, and skyscrapers with the main tourist attractions in London are depicted in the background. The compositional metafunction of this image is achieved by the change of sharpness and colour and the use of a framing device. The image is divided into two parts, the green zone with trees and the city with the sky by an invisible horizontal line. The zone with trees has a very bright and saturated green colour, while the city and the sky are illustrated in more muffled colours like in a haze. Perhaps, this photo is aimed to attract those guests who like nature and who prefer to stay in the city.

A woman who is sitting in the hotel's cozy yard and is drinking champagne in a warm sunny day is illustrated in the next image. The viewer cannot see the woman's face and; therefore, no relationships can be created between the viewer and the participant. However, this image can symbolize one of the relaxation processes during the stay in the hotel that future guests can expect. In the next image, a hotel guest or a model/celebrity is represented. The man looks directly at the viewer and, thus an intimate contact is created. The last photo represents the lower part of the sculpture of the Nutty Prince. It was made by many crystal beds and was located in the hotel's lobby during the winter holidays. This image definitely attracts attention and shows to the users which unusual and beautiful creation they can see in the hotel.

To sum up, the *Four Seasons Hotel London at Park Lane* applies all five persuasive tactics that are discussed in the present paper. Different digital features such as the *Messenger Greeting*, the section *Recommendations and Reviews*, the section *Community* and the button *Use App* and the *Event Creation* help during the persuasive process. Despite the fact that all persuasive tactics have been discovered, the hotel brand page does not include the section *Our Story* with a short history and some interesting facts about the hotel, which can be interesting for future hotel guests. However, the photos selected by the hotel to be viewed as the first ones on the brand page definitely work as tools for attracting the attention of different types of guests.

The fifth analysed hotel brand page is managed by the *Fairmont Le Reine Elizabeth Hotel* (in Canada). This hotel brand page as all other analysed ones has a rating, where it is stated that the hotel has 4.5 out of 5 points based on the opinion of 1,145 people. The section *Recommendations and Reviews*, which in most cases works as an additional tool for the representation of hotel's advantages, is available for the users. In addition, to build a common

ground with future hotel's guests, the block *Community* with information on how many users like and follow this brand page is provided. Further, the persuasive tactic *encouraging addressees to take action as indicated by the communicator* is applied by using the *Messenger Greeting*. The automatically generated messenger window shows the fastest way for the users to communicate with the hotel and to ask any questions regarding the reservation process, prices and the hotel. In this messenger window, the potential guest can see how many people like this hotel brand page one more time and that the hotel typically replies to messages within a few hours.

To create an interest and attract users' attention, the hotel brand page includes the section *Our Story* or *About Fairmont Le Reine Elizabeth*. The story is supplemented by the photo with the hotel's interior where a big and unusual spherical chandelier is illustrated. However, it is very interesting that the hotel management decided to write this story about the hotel only in the French language, while the posts on the News Feed are written in the English language. Such a decision cannot attract new guests, but take away any desire to learn about the hotel further for the users who do not understand the French language. In any case, any hotel brand page follower can see the first sentences in the history without opening the full text, and the following is written in the translation to the English language: *A transformation which pays tribute in Montreal. Fairmont Le Reine Elizabeth has opened again its doors after a complete 140 million dollar transformation.* Such nouns as *tribute* and *transformation* are used intentionally to intrigue the user who may be interested in history and attract, for instance, loyal customers who would like to see the renewed hotel.

The new digital feature that has not been discovered on the other hotel brand pages is a separate section *Services* where the services that the guests can receive in the hotel are shown; in addition, all services are explained in details. For instance, the user can read about the following services: the gourmet grocery store *Marché Artisans*, the restaurant *Rosély* and the bar *Nacarat* on this hotel brand page. However, the hotel management has decided to write a description of each service only in the French language. This decision can minimize the number of users who will actually read about it, as not everyone understands the French language.

Two events are created on the *Fairmont Le Reine Elizabeth Hotel* brand page to offer special prices for dinner and brunch in the hotel's restaurant *Rosély* for the guests. These two events are united into one block and supplemented by one picture, where a group of smiling and communicating people are illustrated perhaps in the hotel's restaurant where the events are organised. The image can be classified as compositional, as there is no vector. However, the illustrated participants communicate with each other and; therefore, they are categorised

as *interactive participants*. No relationships are created between the viewer and participants, as the participants do not look at the viewer. This image is selected to symbolise the atmosphere that guests need to expect during the event promoted. In addition, colours in the photo are muffled and are dark, which may also symbolize cosiness, luxury and perhaps the style which guests have to keep during the events.

In addition, the *Fairmont Le Reine Elizabeth Hotel* brand page includes a cover photo and three more photos that have to attract potential customers' attention when they enter the hotel brand page. Each of the four images does not have a vector and; therefore, they are classified as compositional images. In the cover photo, one part of the hotel with the main entrance is represented. The first two images from the three selected by the hotel illustrate the *represented participants* in the form of the hotel's interior and a view to the city from the hotel's room, and the third image represents the participants in the form of a happy group of hotel's employees. The photo where the city view is represented has a high angle and a long shot. According to Kress and Van Leeuwen (2006), it has to mean distant relationships between the image and the viewer. However, the hotel uses this technique for an absolutely different purpose, that is to show the hotel's advantages: the great view from the windows and the location in the heart of the city centre. The intimate relationships with the viewers are created showing the hotel's employees that look directly at the potential guests.

To conclude, four persuasive tactics out of five are used on the *Fairmont Le Reine Elizabeth Hotel* brand page. The creating of two events on the hotel brand page, the demonstration of the hotel rating based on users' opinions and the actual guests' reviews, the photos with happy hotel's employees and a beautiful city view help in the persuasive process. However, it should be noted that the hotel administration decided to show and describe the hotel's history and the services provided only in the French language that can decrease the number of potential guests. The persuasive tactic *enhancing persuadees' position or status* has not been found during the analysis. In addition, the hotel presents the button *Learn More* instead of the button *Book Now*; however, the user cannot use this function and actually learn more, as the button does not work.

The last and the sixth analysed hotel brand page is managed by the *Jumeirah Creekside Hotel* (in the UAE). Opening the hotel brand page, the user immediately sees the *Messenger Greeting* where the following information is provided: 49,000 people on *Facebook* like this hotel and the guest can expect an answer to the private message within a day. The hotel administration decided not to write any welcoming phrases for potential guests inside the automatically generated messenger window. However, this digital feature still functions as a tool for encouraging the user to take an action as indicated by the hotel.

To attract potential clients' attention, the hotel brand page provides information on how many people like this hotel twice; in the *Messenger Greeting* and in the block *Community*. However, it is the only hotel brand page from all analysed in the present paper that does not provide any reviews from the actual hotel guests. Moreover, the *Rating Tab* that is based on a concrete number of people's opinions is not shown. The non-use of these digital features can lead to low interest by potential clients to book a room or use other services provided by the hotel. Most people prefer to see all necessary information in one place; in this case, it is a particular hotel brand page on *Facebook*. Since users cannot find reviews from the actual hotel guests there, they can start to search comments on different websites. The hotel cannot control all comments on all websites on the Internet and; therefore, it is likely that people may read less positive reviews about the hotel.

To encourage the user to book a room, to like this hotel brand page or to write a private message, special buttons *Like*, *Follow*, *Share*, *Book Now* and *Send Message* are created on the hotel brand page. The users always see them, even when he or she scrolls down the page. In addition, the hotel has written two posts that are pinned at the beginning of the News Feed providing for the potential guests useful information about new and interesting places in Dubai.

Analysing the hotel brand page, it was noted that no events were created with the help of a separate digital feature for the events provided by *Facebook*. This hotel brand page has a post where information about an upcoming weekend brunch in the hotel's garden and the link to the official hotel webpage where potential visitors can make reservations are provided. Since special benefits such as *a menu specially made for the little ones (children)*, *play area for children* and *an extensive menu of international cuisine* are described in the post, it can be considered that it is another persuasive tactic applied by the hotel.

To attract users' attention, the hotel has selected a photo where the unusual interior for hotels is depicted in the cover image. 'Naked' concrete walls, enormous big windows like a glass wall and a strange big red decoration on the wall. As image is conceptual, since it does not include a vector, it represents open space and minimalism. The next three pictures that are shown to users are absolutely contrary to the cover image. These images are also classified as conceptual images, and they illustrate a beautiful night city view potentially from the hotel's windows, the interior of a room, which is very distinct from the interior shown in the cover photo, and the poll are located on the hotel's roof. All these photos do not include any *interactive participants* and are aimed to present advantages of the hotel and the services that future guests can expect.

To sum up, the *Jumeirah Creekside Hotel* brand page applies three persuasive tactics: *positive self-presentation of the communicator, building a common ground/solidarity with the recipients, offering benefits/incentive and encouraging addressees to take action as indicated by the communicator*. Despite the fact that this hotel brand page does not include any *Rating Tab*, reviews and comments from the actual guests and a story about the hotel, it still applies four out of five persuasive tactics. The images selected by the hotel work as tools for attracting potential visitors' attention.

Having analysed six five-star hotel brand pages on *Facebook*, it can be concluded that mainly the same persuasive tactics with the help of similar digital features are used to attract potential guests' attention and to persuade them to book a room or to use services provided by the particular hotel. Figure 3.1 below illustrates which persuasive tactic is applied by which hotel brand page.

Hotel Brand Pages \ Persuasive Tactics	positive self-presentation of the communicator	building a common ground/solidarity with the recipients	enhancing persuadees' position or status	offering benefits/incentive	encouraging addressees to take action as indicated by the communicator
The Ritz-Carlton Hotel	+	+		+	+
Radisson Collection Royal Mile Hotel	+	+			+
Grand Hotel des Bains Kempinski St. Moritz	+	+			+
Four Seasons Hotel London at Park Lane	+	+	+	+	+
Fairmont Le Reine Elizabeth Hotel	+	+		+	+
Jumeirah Creekside Hotel	+	+		+	+

Figure 3.1 Persuasive tactics applied by hotel brand pages

The least common persuasive tactic used by the analysed hotel brand pages is *enhancing persuadees' position or status*, which is applied only by the *Four Seasons Hotel London at Park Lane* brand page. This tactic is used with the help of the digital feature *Messenger Greeting*, in which the hotel administration has written welcoming sentences for the user offering their help, indicating that the user will receive an answer to his or her questions within several minutes and demonstrating that the hotel cares about the users' data on *Facebook*, and they ask a permission to see it. Thus, the hotel shows the desirable by it attitude towards the client.

The images on all analysed hotel brand pages play a big role in the first persuasive tactic called *positive self-presentation of the communicator*, as they help to show many advantages of the particular hotel. All images are conceptual, and none of them has a vector. However, they still create relationships between the image and the viewer, for instance, when smiling the hotel's employees are looking directly at the viewer. In addition, these photos help to create a good impression about the hotel showing various advantages of the hotel.

CONCLUSIONS

Nowadays, with the fast growing and extremely competitive business environment, companies are pushed to find out new methods to promote their goods and services, to attract new customers and to grow. With the help of new technologies, social networking sites were developed. They offer companies an opportunity to create brand pages that may help in brand image creation, new customers' attraction and goods and services sale. All this can be achieved with the use of various digital features that are provided by a particular social networking site. However, to persuade potential customers, the company should apply effective persuasive tactics on its brand page.

Therefore, the aim of the current study was to analyse five-star hotel brand pages on the social networking site *Facebook* in order to determine which persuasive tactics and with the help of which digital features they are applied to attract potential guests' attention and to persuade them to book a room in the particular hotel. For this reason, six five-star hotel brand pages of the *Radisson Collection Royal Mile Hotel*, *Grand Hotel des Bains Kempinski St. Moritz*, *Four Seasons Hotel London at Park Lane*, *Fairmont Le Reine Elizabeth Hotel*, *Jumeirah Creekside Hotel* and *The Ritz-Carlton Hotel* on the SNS *Facebook* were examined. At the beginning of the study, the following research questions were put forward 'How do digital features help to fulfil the main functions of hotel pages on the social networking site *Facebook*?' and 'What persuasive tactics are used on hotel pages on the social networking site *Facebook* to attract customers' attention?'.

To accomplish the aim, relevant theories on discourse, discourse analysis, computer-mediated discourse, computer-mediated discourse analysis and persuasive tactics were studied. The literature review was mainly based on the theoretical contributions of such scholars as Titscher, Meyer, Wodak and Vetter (2000), Paltridge (2012), Bhatia (2014), Badura (2015), Herring (2004, 2018) and Kress and Van Leuween (2006). The computer-mediated discourse analysis was applied to identify the persuasive tactics and digital features used on the selected hotel brand pages to attract potential guests' attention and to persuade them to book a room or use other services provided by the particular hotel.

The studies on the computer-mediated discourse allowed the author to conclude that the main difference between traditional discourse and computer-mediated discourse is that computer-mediated discourse analysis examines new modes of communication, which were created with the help of advanced technologies. However, traditional discourse analysis and computer-mediated discourse analysis are approaches created to examine language and its use in different social contexts.

It was found that initially social networking sites such as *Facebook* were invented as social internet platforms for communication and knowledge sharing. However, now any social networking site is a platform for the creation and the promotion of new businesses as well. *Facebook* has created pages or brand pages particularly for companies; the main functions of brand pages are to attract potential clients' attention, to describe and represent the products and services provided and to persuade users to buy them.

Because of the functions of brand pages, they belong to the persuasive and promotional discourse, which employs five persuasive tactics *positive self-presentation of the communicator, building a common ground/solidarity with the recipients, enhancing persuadees' position or status, offering benefits/incentive and encouraging addressees to take action as indicated by the communicator* (Badura, 2015)

Since brand pages are aimed to promote the goods and services of a particular company, images and photos, being their integral part, help to achieve the aim. For the analysis of images, three metafunctions can be applied: the representation metafunction (participants in the form of people or objects within the image), the interactive metafunction (relationships and actions between the participants and the viewers) and the compositional metafunction (connection of representational and interactive meanings of the image).

The empirical analysis employed the CMDA framework (Herring, 2018) and five persuasive tactics (Badura, 2015) to explore the use of persuasive tactics and digital features of the hotel brand pages and the metafunctional visual analysis model (Kress and Van Leeuwen, 2006) to analyse images and their role in the persuasive process. As a result of the analysis of six hotel brand pages on *Facebook*, it can be concluded that:

- The following persuasive tactics: *positive self-presentation of the communicator, building a common ground/solidarity with the recipients and encouraging addressees to take action as indicated by the communicator* help to fulfil the main functions of all analysed hotel brand pages and to attract potential visitors' attention.
- Positive self-presentation of the hotel can be achieved with the help of compositional images located on the brand pages and with the help of the digital feature *Recommendations and Reviews* that shows mainly good reviews about the hotel from the actual guests. The section *Our Story* where a short history of the hotel is described with the use of attractive for particular audience phrases, and the *Rating Tab* where users can see how many points based on how many people the hotel has can help to persuade potential guests' to book a room in a particular hotel. All the analysed hotel brand pages apply the *Rating Tab* as a

part of persuasive processes; however, the *Four Seasons Hotel London at Park Lane* and the *Jumeirah Creekside Hotel* attract potential visitors without the use of the digital feature *Our Story*.

- A common ground with potential guests can be built with the help of demonstrating large numbers of people who like the particular brand page and, thus, the hotel itself. Such information can be used to influence a potential visitor's opinion about the hotel with the help of 'a myth'. The myth is a common social behaviour or perception. If many people like a hotel, then others may think that it has to be a very good one, and they also want to stay there.
- The users can be encouraged to take an action by the hotel brand pages with the creation of the buttons *Book Now* and *Send Message*, which make communication between the hotel and the potential visitor easier and provide convenient and easily accessible way for the client to book a room. In addition, the digital feature *Messenger Greeting*, which is an automatically generated messenger window, welcomes users as soon as they open the brand page and shows them where they can ask any question to the hotel management and; therefore, it can also assist in the persuasive process.

Several limitations of the study need to be acknowledged. The sample size is only six hotel brand pages that belong to only five-star chain hotels; therefore, the results cannot be generalized. Moreover, since the analysis was focused on the examination of persuasive tactics applied with the help of digital features, linguistic elements were not taken into consideration. In addition, the CMDA framework provided by Herring (2018) contained five levels, from which only one was suitable for the present research. Nevertheless, it was possible to identify some tendencies. Future research can include the analysis of lower class hotel brand pages with the examination of linguistic elements.

THESES

1. The development of digital technologies promoted the emergence of completely new and different modes of social communication. Digital or computer-mediated communication can be divided into five groups: text, audio, video, robot and graphics, which can be referred to as digital discourse.
2. Both traditional discourse analysis and digital discourse analysis or computer-mediated discourse analysis are approaches developed to examine language and its use in different social contexts. However, computer-mediated discourse analysis is also focused on the examination of non-linguistic phenomena and new modes of communication.
3. Social networking sites have become popular computer-mediated communication platforms that provide such opportunities as brand image creation, new customers' attraction, sale of goods and services and business growth for companies.
4. The main functions of brand pages on the social networking site *Facebook* are to attract potential customers' attention, promote products and persuade users to buy these products. In addition, *Facebook* allows one to link a particular company brand page with its official website and; therefore, this website is also promoted.
5. Computer-Mediated Discourse Analysis (Herring, 2018) and five persuasive tactics for written persuasive and promotional discourse (Badura, 2015) can help to discover how hotel brand pages on the social networking site *Facebook* attract potential guests' attention and persuade them to book a room or to use services provided by the particular hotel with the use of persuasive tactics and digital features.
6. Three persuasive tactics *positive self-presentation of the communicator, building a common ground/solidarity with the recipients and encouraging addressees to take action as indicated by the communicator* applied by all analysed six hotel brand pages of the *Radisson Collection Royal Mile Hotel, Grand Hotel des Bains Kempinski St. Moritz, Four Seasons Hotel London at Park Lane, Fairmont Le Reine Elizabeth Hotel, Jumeirah Creekside Hotel* and *The Ritz-Carlton Hotel* help to create users' interest and willingness to visit the concrete hotel.
7. The digital features *Messenger Greeting, Recommendations and Reviews, Our Story, Rating Tab* and the buttons with such actions as *book now* and/or *send message* assist in achieving the persuasive tactics used by all analysed hotel brand pages.
8. The metafunctional model for visual analysis (Kress and van Leeuwen, 2006) is helpful for the determination that images represented on the hotel brand pages serve as

auxiliary tools in persuasive tactics. All analysed hotel brand pages included images that helped to attract potential guests' attention and to show advantages of the hotel by representing the hotel's luxury interior or a beautiful view from the hotel's windows.

9. The use of all five persuasive tactics *positive self-presentation of the communicator, building a common ground/solidarity with the recipients, enhancing persuadees' position or status, offering benefits/incentive and encouraging addressees to take action as indicated by the communicator* (Badura, 2015) may help hotels to attract potential visitors' attention and possibly persuade them to book a room or use the services offered.

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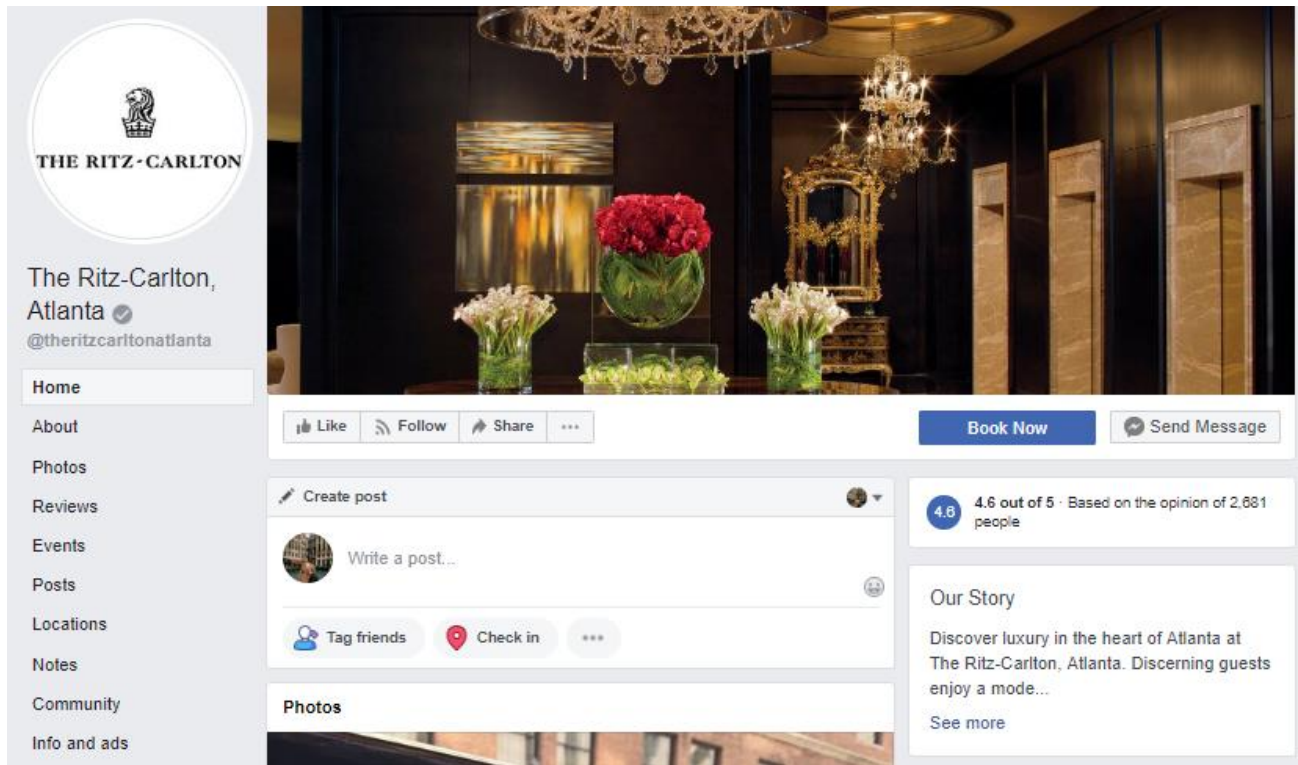
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APPENDIX 1

The Ritz-Carlton Hotel Brand Page on SNS *Facebook*



THE RITZ-CARLTON

The Ritz-Carlton, Atlanta ✓
@theritzcarltonatlanta

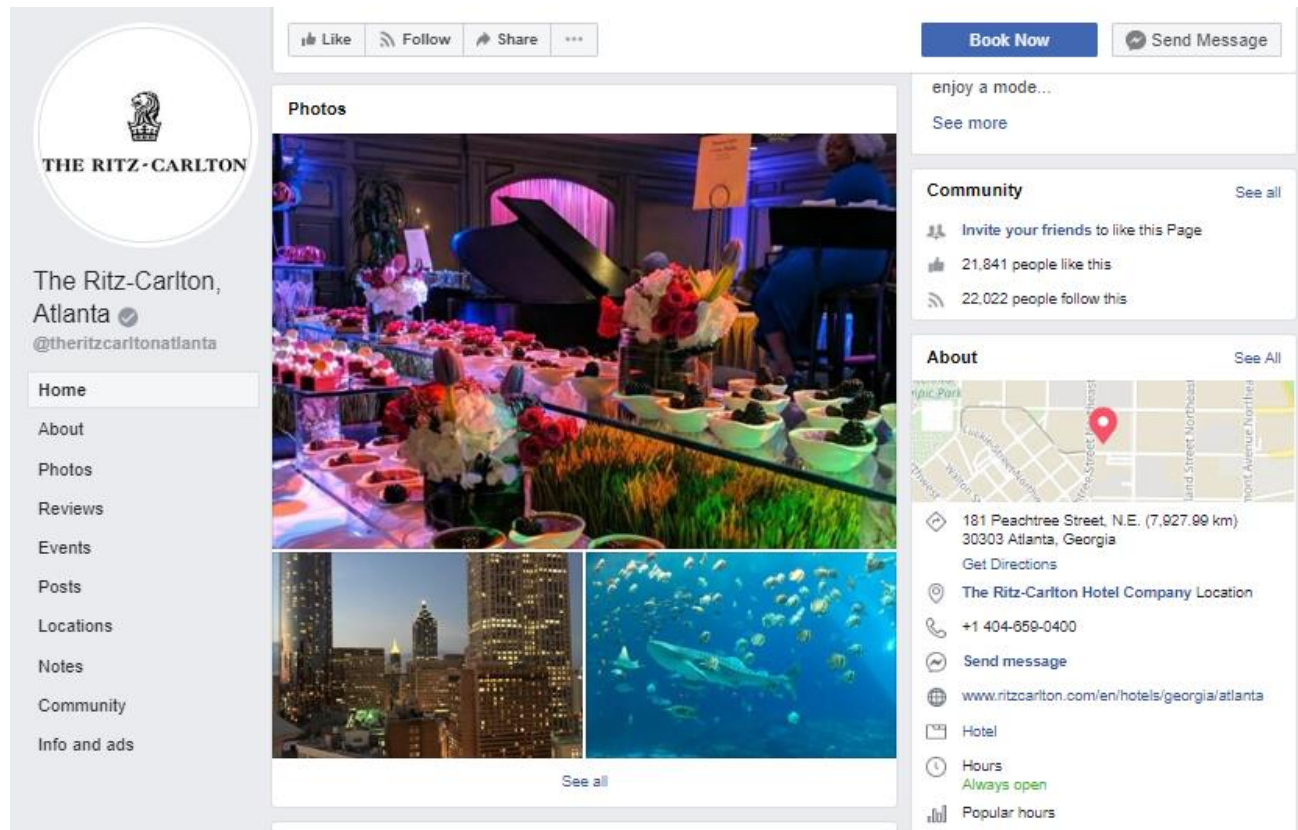
Home
About
Photos
Reviews
Events
Posts
Locations
Notes
Community
Info and ads

Like Follow Share ...

Book Now Send Message

4.8 4.6 out of 5 · Based on the opinion of 2,681 people

Our Story
Discover luxury in the heart of Atlanta at The Ritz-Carlton, Atlanta. Discerning guests enjoy a mode...
See more



THE RITZ-CARLTON

The Ritz-Carlton, Atlanta ✓
@theritzcarltonatlanta

Home
About
Photos
Reviews
Events
Posts
Locations
Notes
Community
Info and ads

Like Follow Share ...

Book Now Send Message

enjoy a mode...
See more

Community See all
Invite your friends to like this Page
21,841 people like this
22,022 people follow this

About See All

Map showing location at 181 Peachtree Street, N.E., Atlanta, Georgia.

181 Peachtree Street, N.E. (7,927.99 km)
30303 Atlanta, Georgia
Get Directions

The Ritz-Carlton Hotel Company Location


+1 404-659-0400

Send message

www.ritzcarlton.com/en/hotels/georgia/atlanta

Hotel

Hours
Always open
Popular hours



THE RITZ-CARLTON


The Ritz-Carlton, Atlanta
@theritzcarltonatlanta

- Home
- About
- Photos
- Reviews
- Events
- Posts
- Locations
- Notes
- Community
- Info and ads


Like Follow Share ...

Recommendations and reviews


Recommended by 4,188 people



Atmosphere and the Hospitality was just lovely. fantastic staff!
14 April



Family-friendly · Design hotel · Great hotel bar
A great place to stay. Impeccable service and hospitality. The hotel staff makes you feel like you... See more
13 April




I had an awesome time yesterday at the Ritz!!!! The High Tea is awesome and the staff super helpful ... See more
22 December 2018

Would you recommend The Ritz-Carlton, Atlanta?

Yes No

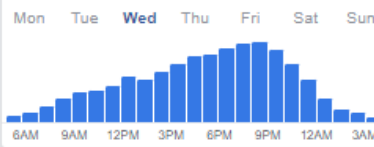
See All

Upcoming Events



Book Now Send Message

Popular hours



Suggest Edits

Page Transparency


See more

Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

Page created – 2 September 2009

Related Pages

- Young, black and marr... Personal blog Like
- The Ritz-Carlton Reyn... Hotel Like
- Four Seasons Hotel At... Hotel resort Like




THE RITZ-CARLTON

The Ritz-Carlton, Atlanta
@theritzcarltonatlanta

- Home
- About
- Photos
- Reviews
- Events
- Posts
- Locations
- Notes
- Community
- Info and ads

Like Follow Share ...




e and the staff super helpfu... See more
22 December 2018

Would you recommend The Ritz-Carlton, Atlanta?

Yes No

See All

Upcoming Events



May 12 **Mother's Day Brunch**
Sun 11:00 EDT · The Ritz-Carlton, Atlanta · Atlanta, Georgia
Food ★ Interested

See All

Book Now Send Message

Page created – 2 September 2009

Related Pages

- Young, black and marr... Personal blog Like
- The Ritz-Carlton Reyn... Hotel Like
- Four Seasons Hotel At... Hotel resort Like

Pages liked by this Page

- The Ritz-Carlton Ho... Like
- The Ritz-Carlton, Dub... Like
- The Ritz-Carlton Abu... Like

APPENDIX 2

Radisson Collection Hotel Royal Mile Brand Page on SNS *Facebook*

RADISSON COLLECTION
ROYAL MILE EDINBURGH

Radisson Collection
Royal Mile,
Edinburgh
@radissoncollectionedinburgh

Home
About
Photos
Events
Reviews
Videos
Posts
Locations
Community
Info and ads
Notes
Weddings & Events

Like Follow Share ...

Book Now Send Message

Create post
Write a post...

Photo/Video Tag friends Check in ...

Photos

4.8 Radisson Collection Ro...
22K people like this Hotel
Typically replies within a day
22K people like this

RADISSON COLLECTION
ROYAL MILE EDINBURGH

Radisson Collection
Royal Mile,
Edinburgh
@radissoncollectionedinburgh

Home
About
Photos
Events
Reviews
Videos
Posts
Locations
Community
Info and ads
Notes
Weddings & Events

Like Follow Share ...

Book Now Send Message

Create post
Write a post...

Photo/Video Tag friends Check in ...


Photos

4.8 4.6 out of 5 · Based on the opinion of 772 people

ABOUT RADISSON COLLECTION ROYAL MILE, EDINBURGH

Welcome to Our Boutique Hotel in Edinburgh City Centre

Situated at the intersection of some of Edinburgh's most historic streets, The Radisson Collection H



Radisson Collection
Royal Mile,
Edinburgh

@radissoncollectionedinburgh

- Home
- About
- Photos
- Events
- Reviews
- Videos
- Posts
- Locations
- Community
- Info and ads
- Notes
- Weddings & Events

Like Follow Share ...

Photos



See all

Recommendations and reviews

Recommended by 785 people

Had fantastic Mother's Day lunch here! Food amazing, service excellent and good atmosphere. Highly r... See more

Book Now Send Message



Welcome to Our Boutique Hotel in Edinburgh City Centre

Situated at the intersection of some of Edinburgh's most historic streets, The Radisson Collection H...

See more

Community See all

Invite your friends to like this Page
22,571 people like this
22,598 people follow this

About See All




1 George IV Bridge (1,672.72 km)
EH1 1AD Edinburgh, United Kingdom
Get Directions

Radisson Collection Location

+44 131 220 6666

Typically replies within a day
Send message

bit.ly/2Rb2bPT



Radisson Collection
Royal Mile,
Edinburgh

@radissoncollectionedinburgh

- Home
- About
- Photos
- Events
- Reviews
- Videos
- Posts
- Locations
- Community
- Info and ads
- Notes
- Weddings & Events

Like Follow Share ...

Recommendations and reviews

Recommended by 785 people

Had fantastic Mother's Day lunch here! Food amazing, service excellent and good atmosphere. Highly r... See more
1 April

Amazing brunch for Mother's Day! ❤️ amazing food and amazing service from our waiter Daniel, an absol... See more
1 April

Wow!!!!!! Thanks!!!! Amazing!! Special!! Just some of the words i would use to describe the G&V and... See more
2 October 2017

Would you recommend Radisson Collection Royal Mile, Edinburgh?

Yes No

See All

Videos



Book Now Send Message

Radisson Collection Location

+44 131 220 6666

Typically replies within a day
Send message

bit.ly/2Rb2bPT

Hotel

Price range £££

Suggest Edits

Page Transparency See more

Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

Page created – 24 April 2014

Related Pages

Radisson Blu Hotel, E... Hotel Like

The Witchery by the C... Scottish restaurant Like

The Ivy Edinburgh British restaurant Like



Radisson Collection
Royal Mile,
Edinburgh
@radissoncollectionedinb
urgh

Home

About

Photos

Events

Reviews

Videos

Posts

Locations

Community

Info and ads

Notes

Weddings & Events

Like Follow Share ...

Book Now

Send Message

Posts

Radisson Collection Royal Mile, Edinburgh 11 hrs · 🌐

Anyone else knackered after a fun-filled long weekend? There's only one thing for it - an early night and an extremely comfy bed. An exceptional nights sleep is all that's offered at the Radisson. Book your next stay here: <https://bit.ly/2FONq1r>
#Chilltime #HotelBeds #LongWeekend #ThisisEdinburgh



0 1 share

Like Comment Share

Radisson Collection Royal Mile, Edinburgh ...

the people who manage and post content.

📅 Page created - 24 April 2014

Related Pages

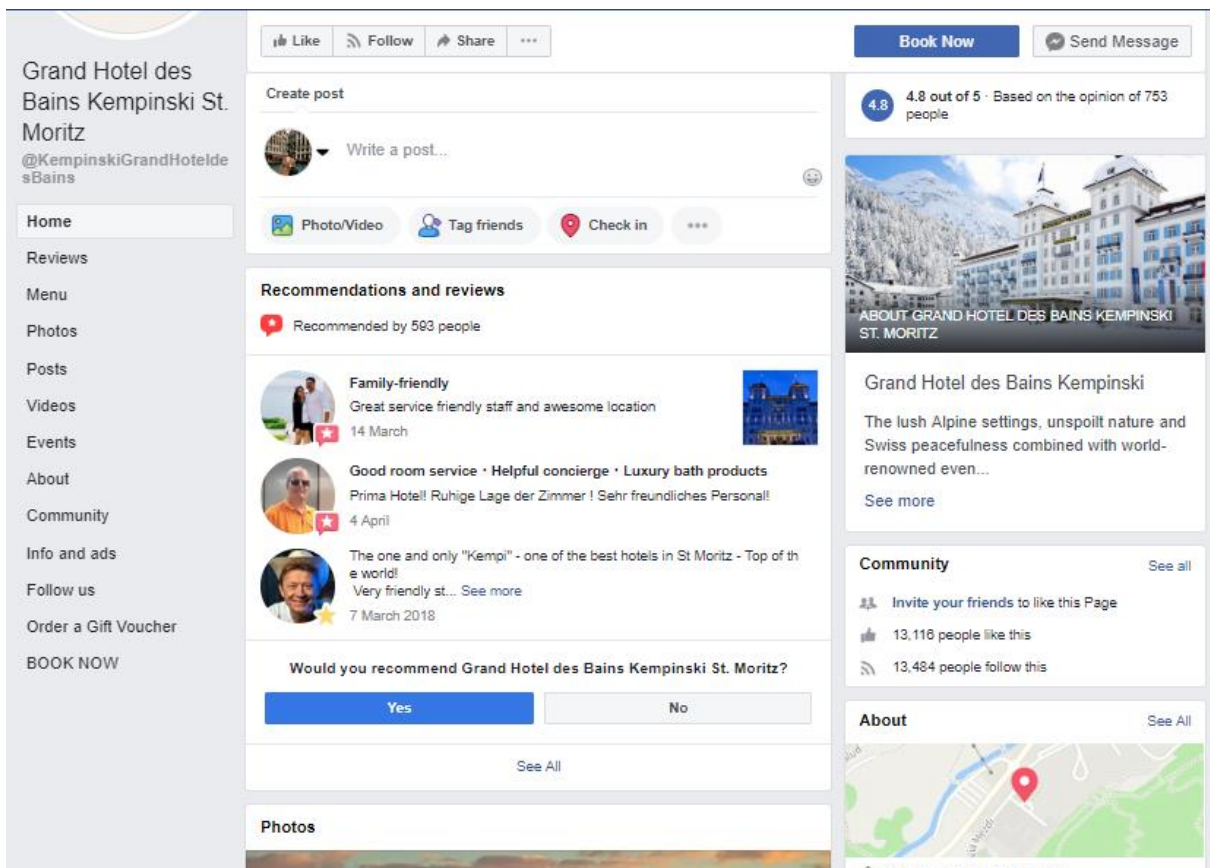
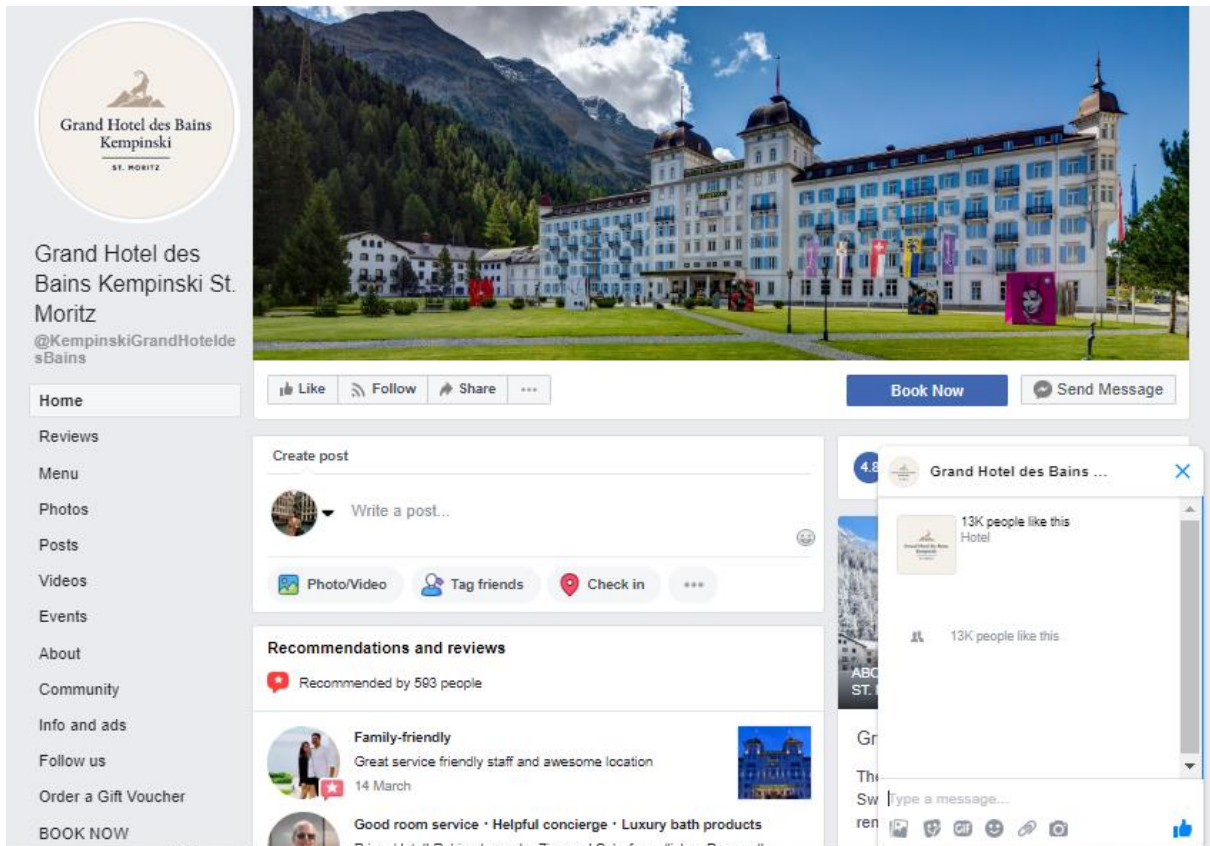
- Radisson Blu Hotel, E...** Hotel Like
- The Witchery by the C...** Scottish restaurant Like
- The Ivy Edinburgh** British restaurant Like

Pages liked by this Page

- Tartan Spoon** Like
- CailynsMummy** Like
- Blackwood Photograp...** Like

APPENDIX 3

Kempinski Grand Hotel des Bains St. Moritz Brand Page on SNS Facebook






Grand Hotel des Bains Kempinski St. Moritz
@KempinskiGrandHotel desBains

- Home
- Reviews
- Menu
- Photos
- Posts
- Videos
- Events
- About
- Community
- Info and ads
- Follow us
- Order a Gift Voucher
- BOOK NOW

Like Follow Share ...


Photos

See all

Book Now

Send Message



Via Mezdi 27 (1,520.25 km)
7500 Sankt Moritz-Bad, Graubunden, Switzerland
Get Directions

+41 81 838 38 38

Send message

www.kempinski.com/stmoritz

Hotel · Spa · Restaurant

Impressum

Hours
Always open

Popular hours

Mon	Tue	Wed	Thu	Fri	Sat	Sun
6AM	9AM	12PM	3PM	6PM	9PM	12AM
3AM						

Suggest Edits

Page Transparency See more

Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

Page created – 9 January 2009

Grand Hotel des Bains Kempinski St. Moritz
@KempinskiGrandHotel desBains


- Home
- Reviews
- Menu
- Photos
- Posts
- Videos
- Events
- About
- Community
- Info and ads
- Follow us
- Order a Gift Voucher
- BOOK NOW

Like Follow Share ...

Posts

Grand Hotel des Bains Kempinski St. Moritz
18 hrs · 🌐




Springtime at Lake St. Moritz
📷: @andrea_furger_photography
#fromstmoritzwithlove #mountainlake #mountainlife #inLOVEwithSWITZERLAND #stmoritz #kempinskistmoritz #kempinski #kempinskidiscovery #luxurytravel






Book Now

Send Message

Related Pages

-  **Badrutt's Palace Hotel**
Hotel resort Like
-  **Suvretta House**
Hotel Like
-  **Carlton Hotel St. Moritz**
Hotel Like

Pages liked by this Page ➔

-  **Chuchifesch** Like
-  **Swiss International...** Like
-  **Burj Rafal Hotel Kemp...** Like

English (UK) · English (US) · Русский · Latvīšu · Español +

APPENDIX 4

Four Seasons Hotel London at Park Lane Brand Page on SNS Facebook

Four Seasons Hotel London at Park Lane
@FourSeasonsHotelLondonParkLane

Home
About
Photos
Events
Plan a Meeting
Videos
Reviews
Posts
Community
Info and ads

Like Follow Share ... Use App Send Message

Create post
Write a post...
Photo/Video Tag friends Check in ...

Photos

Like Follow Share ... Use App Send Message

Create post
Write a post...
Photo/Video Tag friends Check in ...

Photos


Like Follow Share ... Use App Send Message

4.7 out of 5 · Based on the opinion of 1,170 people

Community
Invite your friends to like this Page
16,794 people like this
17,582 people follow this

About
See All


Hamilton Place, Park Lane (1,680.76 km)
W1J 7DR London, United Kingdom
Get Directions
+44 20 7499 0888
Send message
FourSeasons.com/London
Hotel
Price range ££££
Hours
Always open
Popular hours



Four Seasons Hotel London at Park Lane
@FourSeasonsHotelLondonParkLane

- Home
- About
- Photos
- Events
- Plan a Meeting
- Videos
- Reviews
- Posts
- Community
- Info and ads


Like Follow Share ...



See all

Use App Send Message

Popular hours






Suggest Edits

Page Transparency See more


Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

Page created – 23 August 2010

Related Pages

-  **Corinthia London** Hotel Like
-  **Meliá White House** Hotel Like
-  **The Connaught** Hotel Like


Upcoming Events



Apr 28 **The ultimate Mayfair Sunday brunch**
21 Apr–29 Dec · Four Seasons Hotel London at Park Lan... ★ Interested

Food

See All



Four Seasons Hotel London at Park Lane
@FourSeasonsHotelLondonParkLane




- Home
- About
- Photos
- Events
- Plan a Meeting
- Videos
- Reviews
- Posts
- Community
- Info and ads

Like Follow Share ...

Use App Send Message

Recommendations and reviews




Recommended by 997 people

-  **Great hotel bar**
Excellent food!! Great service.
27 March
-  **Great service, ambiance, good food, drinks list, for teas, surroundings..**
23 March
-  **I booked the Green Park Day package for me and two friends, and it was absolutely worth every penny!...** See more
21 August 2017

Would you recommend Four Seasons Hotel London at Park Lane?

See All


Pages liked by this Page

-  **The Style Memo** Like
-  **Sarah Haywood Wedd...** Like
-  **Marcy Blum Associates** Like


English (UK) · English (US) · Русский · Latvīšu · Español +

Information about Page Insights data
[Privacy](#) · [Terms](#) · [Advertising](#) · [AdChoices](#) · [Cookies](#) · [More](#) · Facebook © 2019

Posts

 **Four Seasons Hotel London at Park Lane** ***
18 April at 18:47 · 🌐

The sun is shining, the 4-day weekend lies ahead of us and our terrace is officially open... We hope to welcome you over the coming days and beyond as fingers crossed, spring has now officially sprung 🍀
#sunshinefuntimes




APPENDIX 5

Fairmont Le Reine Elizabeth Hotel Brand Page on SNS Facebook

This screenshot shows the top portion of the Facebook page. On the left is the profile picture, a circular logo with a stylized 'F' and 'E'. Below it is the name 'Fairmont Le Reine Elizabeth' with a verified checkmark and the handle '@FairmontQueenElizabeth'. A navigation menu lists 'Home', 'Services', 'Posts', 'Reviews', 'Videos', 'Photos', 'About', 'Instagram', 'YouTube', 'Events', 'Community', and 'Info and ads'. The main content area features a large night photograph of the hotel's exterior, illuminated with lights. Below the photo are 'Like', 'Follow', 'Share', and 'More' buttons, along with 'Learn More' and 'Send Message' buttons. A 'Create post' section is visible with a text input field and options for 'Photo/Video', 'Tag friends', and 'Check in'. A 'Services' section lists 'Marché Artisans' and 'Rosélys'.

This screenshot shows a different view of the Facebook page. The profile information and navigation menu are identical to the first screenshot. The main content area features a post with a 4.5-star rating and the text '4.5 out of 5 · Based on the opinion of 1,145 people'. Below the rating is a photograph of a large, ornate chandelier in a lobby. The post text reads: 'ABOUT FAIRMONT LE REINE ELIZABETH Une transformation qui rend hommage à Montréal Fairmont Le Reine Elizabeth a rouvert ses portes après une transformation complète de 140 millions d... See more'. Below the post is a 'Community' section with 'Invite your friends to like this Page', '11,036 people like this', and '11,315 people follow this'. At the bottom, there is an 'About' section with a map showing the hotel's location in Montreal, QC, Canada.



Fairmont Le Reine Elizabeth ✓
@FairmontQueenElizabeth

- Home
- Services
- Posts
- Reviews
- Videos
- Photos
- About
- Instagram
- YouTube
- Events
- Community
- Info and ads

Like Follow Share ...

Posts

Fairmont Le Reine Elizabeth is at Fairmont Le Reine Elizabeth.
10 hrs · Montreal, QC, Canada · 🌐


It finally feels like spring, and our Lobby is in bloom! 🌿



Learn More Send Message

About

See All



900 boulevard René-Lévesque Ouest (6,328.86 km)
H3B 4A5 Montreal, Quebec
Get Directions
+1 514-861-3511

Typically replies within a few hours
Send message

www.fairmont.fr/queen-elizabeth-montreal

Hotel

Price range €€€€


Hours
Always open

Popular hours

Mon	Tue	Wed	Thu	Fri	Sat	Sun
Low	Low	Low	Low	Low	Low	Low

6AM 9AM 12PM 3PM 6PM 9PM 12AM 3AM

Suggest Edits



Fairmont Le Reine Elizabeth ✓
@FairmontQueenElizabeth

- Home
- Services
- Posts
- Reviews
- Videos
- Photos
- About
- Instagram
- YouTube
- Events
- Community
- Info and ads

Like Follow Share ...

Fairmont Le Reine Elizabeth
Hotel

44 likes · 3 comments · 1 share

Like Comment Share

See all

Learn More Send Message

Related Pages

- Plateau Lounge** Lounge Like
- Le Centre Sheraton M...** Hotel Like
- DoubleTree by Hilton ...** Hotel Like

Pages liked by this Page

- ICI Grand Montréal** Like
- Drift Travel Magazine** Like
- Web et Mascara** Like

Recommendations and reviews

Recommended by 2,791 people

- Great food and service at Roselys
20 April
- Design hotel · Thoughtful amenities · Spacious rooms
Amazing atmosphere and excellent service all around with truly awesome staff! Acoror 🌟
11 April
- My husband and I just celebrated our wedding weekend at the Fairmont Queen Elizabeth. We were nothin... See more
24 July 2018

Would you recommend Fairmont Le Reine Elizabeth?

Yes No

English (UK) · English (US) · Русский · Latvian · Español

Information about Page Insights data
Privacy · Terms · Advertising · AdChoices · Cookies · More -
Facebook © 2019

Photos



[See all](#)

Upcoming Events



Apr 25 **Souper du vigneron Prisoner Wine Company ...**
Thu 18:30 EDT · Rosélys · Montreal, Quebec
Food

★ Interested

May 12 **Brunch de la Fête des Mères au Rosélys**
Sun 11:30 EDT · Rosélys · Montreal, Quebec
Food

★ Interested

[See All](#)

APPENDIX 6

Jumeirah Creekside Hotel Brand Page on SNS Facebook

Jumeirah CREEKSIDE HOTEL
STAY DIFFERENT™

Jumeirah Creekside Hotel
@JumeirahCreeksideHotel

Home
About
Posts
Photos
Videos
Community
Info and ads
Events

Like Follow Share ... Book Now Send Message

Posts

Jumeirah Creekside Hotel
Yesterday at 09:26 · 🌐

From adventure seekers to fashion aficionados and art lovers, there's always something new to do in the city. Read all about it here 🙌
<http://bit.ly/JCHDubai>

Discover and Enjoy New Places to Visit in Dubai
Want to know what's new and happening in Dubai? Check out our list with new places to visit in Dubai. Discover new theme parks,...

4

Community
49K people like this
Typically replies within a day
49K people like this

Jumeirah CREEKSIDE HOTEL
STAY DIFFERENT™

Jumeirah Creekside Hotel
@JumeirahCreeksideHotel

Home
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Videos
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Like Follow Share ... Book Now Send Message

Posts

Jumeirah Creekside Hotel
Yesterday at 09:26 · 🌐

From adventure seekers to fashion aficionados and art lovers, there's always something new to do in the city. Read all about it here 🙌
<http://bit.ly/JCHDubai>

Discover and Enjoy New Places to Visit in Dubai
Want to know what's new and happening in Dubai? Check out our list with new places to visit in Dubai. Discover new theme parks,...

4

Like Comment Share

Jumeirah Creekside Hotel
21 April at 11:13 · 🌐

With an extensive menu of international cuisine, everyone will find something to their taste at Nomad's weekend brunch! Kids with a sweet tooth are also in luck, we've got a menu specially made for the little ones - Not to mention their own play area tucked away in our secret garden! 🙌
<http://bit.ly/JCHNomadApril>

Community
See all
Invite your friends to like this Page
49,837 people like this
49,969 people follow this

About
See All

Al Garhoud (4,317.08 km)
PO 78377 Dubai, United Arab Emirates
Get Directions
+971 4 230 8555
Typically replies within a day
Send message
www.jumeirah.com/jumeirahcreeksidehotel

Hotel
Price range ££
Hours
Always open
Popular hours

Mon	Tue	Wed	Thu	Fri	Sat	Sun
6AM	9AM	12PM	3PM	6PM	9PM	12AM
3AM						

Suggest Edits



Jumeirah Creekside Hotel

@JumeirahCreeksideHotel

Home

About

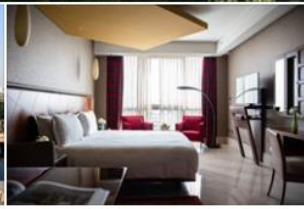
Posts

Photos

Videos

Community

Like Follow Share ...



Book Now

Send Message



Suggest Edits

Page Transparency See more

Facebook is showing information to help you better understand the purpose of a Page. See actions taken by the people who manage and post content.

Page created - 6 April 2011

Related Pages

Burj Al Arab Hotel Like

Jumeirah Beach Hotel Like

Jumeirah Emirates To... Hotel Like

Dokumentārā lapa

Bakalaura darbs „Digital Discourse Analysis of Hotel Pages on Social Networking Site *Facebook*” (Sociālā tīkla *Facebook* viesnīcu lapu digitālā diskursa analīze) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Jekaterīna Minaka

30. 05. 2019.

Rekomendēju/nerekomendēju darbu aizstāvēšanai

Vadītāja: profesore Dr. Philol. Indra Karapetjana

30. 05. 2019.

Recenzents: lektore Margarita Spirida

Studiju metodiķe: Sintija Zankovska

30. 05. 2019.

Darbs iesniegts Anglistikas nodaļā 30. 05. 2019.

Darbu pieņēma: lektore Tatjana Bicjutko

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2019. gada..... jūnijā, prot. Nr., vērtējums

Komisijas sekretāre: