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STYLISTIC AND GRAMMATICAL POTENTIAL OF ENGLISH TOURISM DISCOURSE

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Purpose. *The paper aims at discovering stylistic and grammatical peculiarities in tourism discourse based on VisitBritain.com text corpus; analyzing its application scope and mission; specifying “tourism discourse” as a notion.*

Methodology. *Used in the paper are general scientific methods (synthesis, generalization), analysis of the text corpus, method of linguistic analysis.*

Results. *The issue of tourism discourse as a separate unit, not a sub-type of advertising discourse, remains highly disputable nowadays. The present paper analyses the theoretical basis of notions of “discourse” and “tourism discourse”; determines the levels and communication means in tourism; substantiates the hypothesis on multi-component and multi-modal structure of tourism discourse as a linguistic phenomenon. In the practical part of the research, the author draws special attention to the specifics of the English tourism discourse in terms of typology, lexicology and morphology. The paper concludes by saying that tourism discourse is different from advertising one as well as requires further investigation into the issue.*

Practical implications. *The results presented in the article can be used both in theory and applications, i.e., further inquiry into the pragmatic constituent of tourism discourse and its interdisciplinarity; compilation of corpora of tourist texts in the English language; adaptation of the English tourism discourse for present-day realities and addressees’ demands.*

Keywords: *English language; discourse; tourist discourse; communication; tropes; linguistic analysis*

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СТИЛИСТИКО-ГРАММАТИЧЕСКИЙ ПОТЕНЦИАЛ АНГЛОЯЗЫЧНОГО ТУРИСТСКОГО ДИСКУРСА

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Цель данной статьи – выявить характерные стилистические и грамматические особенности англоязычного туристского дискурса на примере корпуса текстов *VisitBritain.com*; проанализировать область их применения и предназначения в указанном жанре; уточнить понятие «туристский дискурс».

Метод или методология проведения работы. В исследовании использовались общенаучные методы (синтез, обобщение), анализ содержания текстового массива, метод филологического анализа.

Результаты. Сегодня вопрос существования туристского дискурса как обособленной единицы, а не подвида рекламного дискурса, остаётся открытым. В данной статье рассмотрена теоретическая основа понятий «дискурс» и «туристский дискурс», определены уровни и средства коммуникации в туризме; подтверждена гипотеза о поликомпонентности и полимодальности туристского дискурса как лингвистического феномена. В практической части исследования автор уделяет особое внимание специфике англоязычного туристского дискурса с точки зрения типологии, лексикологии и морфологии. В заключение статьи делается вывод об отличии туристского дискурса от рекламного, а также создаются предпосылки для дальнейшей работы над этим вопросом.

Область применения результатов. Полученные результаты исследования могут применяться как в теоретической, так и в практической плоскости, а именно при дальнейшем исследовании прагматической составляющей туристского дискурса и его меж-

дисциплинарности; при составлении англоязычных корпусов текстов туристской тематики; для адаптации туристского дискурса на английском языке к реалиям сегодняшнего дня и потребностям адресатов.

Ключевые слова: *английский язык; дискурс; туристский дискурс; коммуникация; тропы; филологический анализ*

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Introduction

The tourist sector has been instantly developing across the globe. Despite the downturn due to the COVID-19 pandemic in 2019-2021, there is current gradual recovery in demand around the globe. Tourism packages are being updated and expanded, new routes are being developed, new countries, continents and even space (space tourism) are being involved, too. They are constantly increasing the level of tourist services rendered.

Tourism is impossible without cross-cultural communication. The communication process begins with a source of information (individuals, organizations or companies) in the form of messages. The source determines the type of information transmitted to the target market (recipient). For instance, an airline may prepare different messages for different target markets. Business people are given information about morning flights to the capitals of different countries, while the leisure market is interested in information about relatively cheap resorts offered by the same airline. Communication can take place both orally and in writing. It plays a critical role, from chats with travel agents to reviews placed on service aggregator sites (for example, tripadvisor.com).

Materials and methodology

G.A. Papiryan distinguishes three levels of communication in tourism:

- cognitive, when customers choose the product and perceive its benefits;

- efficient. Customers are to reply to the message passed over to them, believe in it and show their liking with it;
- behavioral, when the message urges customers to habitual actions, i.e., they should get motivated to purchase the product [7].

Communication is an active interaction between humans which implies information exchange via common conventional signs. We communicate our thoughts, ideas, and plans to other people through both, verbal and non-verbal communication. Verbal symbols are discrete. Moreover, they are often accompanied by paralinguistic components of speech, i.e. stress, intonation. Non-verbal symbols are visually perceived movements of the other person. Their function in communication is expressive and regulatory. These are facial expressions, pantomime, distancing, intonation, gestures, postures, etc. They are means of kinesics and proxemics, which tend to play an important part in discourse as a linguistic phenomenon.

The aforementioned components of interaction of individuals generate a multi-component and multi-modal linguistic phenomenon, i.e., “tourism discourse”. This is a special type of communicative activity, which includes a corpus of various texts that operate in the tourism sector. Its key goal is to increase an interest in tourism as a form of leisure activity. In the modern world, there is a hike in the interdependence of culture and tourism. Governments are putting money in culture support to develop tourism which, to its turn, gives impetus to culture. To achieve the maximum possible attraction of a potential consumer, on the one hand, the importance of texts advertising a tourist product is increasing along with their content requirements. On the other hand, the examination of functioning of tourism discourse presents a scientific interest for the scholars aimed at studying the features of the functioning of tourism discourse, the need for a comprehensive description of the language implementation of communicative strategies in tourism discourse. The latter differs from the advertising and mass information subtypes of institutional discourse [8].

As a linguistic concept, “discourse” was first introduced into science in 1952 by the American scholar Zellig Harris. He unveiled his percep-

tion of the utterance “discourse analysis”. Harris presented the concept of “discourse” as “a complex sentence consisting of several phrases” [11]. However, the formation of discursive analysis as a special trend in linguistics dates back to the 1970s. At that time, important works by representatives of the European school of text linguistics (Teun A. van Dijk, W. Dressler, J. Petofi, etc.) and the fundamental works of American linguists were published, linking discursive studies with more traditional linguistic topics (W. Labov, J.E. Grimes, Robert E. Longacre, T. Givon, Wallace Chafe). We adhere to the definition given by A.A. Kibrik: “The concept of “discourse” is understood as the unity of two entities - the process of linguistic communication and the resulting object, i.e., text. Thanks to its dual unity, discourse can be studied both as a process unfolding in time and as a structural object” [5; 6].

The Russian scholar T.V. Anikina, based on the studies of L.R. Sakaeva and L.V. Bazarova, identifies the following specifics of tourism discourse: media, interculturality and the predominance of conversational style. Owing to the first trait, tourism discourse interacts with other types (interviews, reports, reviews, etc.). It results in the use of strategies and values in tourism discourse that belong to the above types of discourse. The second feature reflects the ideas and images already shaped in the national character of different peoples. The third characteristic of tourism discourse as a phenomenon is associated with the need to establish a more trusting atmosphere between communicants, i.e., addressers and addressees of tourism discourse [2]. Hence, tourism discourse is a corpus of texts presented as a result of speech activity acts which occurred among the addresser and the addressee. The texts are used in the tourist sector (tours, travelogues, guidebooks, brochures, posters, fliers, reminders, tips etc.), which results in mutual benefit in the form of a tour product purchased.

Results and discussion

Let us now turn to VisitBritain (<http://www.visitbritain.com>), the official web resource of British tourism managed by the British Tourist Authority, the tourist board of Great Britain incorporated under the De-

velopment of Tourism Act 1969. The website served the practical base of our study. Created in April 2003, VisitBritain is used to promote the UK to the rest of the world as a tourist venue. Within the framework of the current research, we undertook a random sampling of texts incorporated into the website and analyzed their stylistic and grammatical peculiarities.

One of the most frequent stylistic tools utilized by VisitBritain is the use of epithets, an adjective or phrase expressing a quality or attribute regarded as characteristic of the person or thing mentioned, in addition to emotionally coloured words and word expressions. Thus, they have positive connotation and make the description of tourist products presented more vivid, fascinating and attractive.

*“Expect **inventive** new experiences and **captivating** stories, brought together with a dose of British flair.”*

*“Providing you with **inspirational** activities and experiences...”*

*“An **unmissable** destination for travellers, London is..”*

*“From the **unique vintage** markets of Portobello Road or Camden to the **huge** highstreet shops of Oxford Street, Regent Street and Westfield.”*

*“Hike up its **iconic** landmarks...”*

*“From palaces to **cobbled** alleyways, **handsome** Georgian spots to Edinburgh’s castle set on its own **dormant** volcano,..”*

*“Whether it’s **beautiful** shopping arcades, boutique outlets or botanical gardens, Scotland’s capital has something for everyone.”*

*“**Quirky** and **cute**, Brighton may seem like a typical British seaside resort, ...and you’ll discover **vintage** shopping, **diverse** cuisine,..”*

*“Britain’s second largest city, Birmingham is an industrial hub with a **vibrant, creative** heart.”*

*“Whether you’re craving a **sumptuous** break in a former royal castle,..”*

*“With their **one-of-a-kind** sports, Highland Games...” (phrase epithet)*

*“**Jaw-dropping** landscapes of Scottish Islands” (journalism) [12].*

The instances of the use of the superlative degree of adjectives which describes something as being of the highest degree or extreme are frequent on VisitBritain. In tourism discourse it is used to underline the uniqueness of the tourist product or service rendered. Therefore, its purchase will make the addressee even happier.

“...and sip a cocktail in **the tallest** building, *The Shard* or take in the view from one of its many rooftop bars.”

“To drive this 516-mile (830km) route is to discover Scotland at its **most ruggedly beautiful**...”

“You’ll receive **the warmest** of welcomes from Aberdeen to Edinburgh and Glasgow...”

“Arthur’s Seat, the park’s **highest** point...”

“Welcome to Ben Nevis, **the highest** mountain in Scotland.”

“Have a look at **the most stunning** views of Cornwall...”

“Explore Seven Victorian and Edwardian arcades tucked among **the biggest** brand names of Cardiff’s high street.”

“Wimbledon is England’s **oldest** and **most-loved** tennis championship”.

As for emotionally coloured words and word expressions which create positive attitude in the addressee of tourism discourse and make him book tourist packages, we have singled out the following:

“Experience ... as the **world’s best** perform in the West End’s latest venue.”

“For a **truly memorable** experience, head to one of Scotland’s unique music festivals.”

“Another unique event is the Hebridean Celtic Festival, which takes place on the island of Lewis, in the Outer Hebrides, in July and is one of Scotland’s **flagship** festivals.”

“...a landscape that will **ignite** your **inner adventurer**.”

“Pembrokeshire is **paradise** for hikers, swimmers, thrill-seekers and birdwatchers...”

There is an abundance of toponyms (place names) used across VisitBritain. They add to the stylistic colouring of the information offered to the addressee of tourism discourse, hence, shaping the image of tourist destinations he/she is possibly going to visit, being a sort of an emotional trigger: *the British Isles, England, Scotland, Wales, London, Edinburgh, Cardiff, Aberdeen, Glasgow, Cornwall, the Isle of Skye, Cairngorms National Park, The Trossachs National Park, Kew Gardens, Benmore Botanic Garden, Loch Ness, Loch Lomond, Glenfinnan Viaduct, Fort William, Culzean Castle.*

The use of personal names is captivating as well since the addressee of a tourist product may have heard about those prominent people and their deeds from history, books, television, sports, films etc. The addresser of tourism discourse makes, herewith, the tourist product more attractive for the addressee:

*“Luckily, it delivers - with anything from **His Majesty’s, King Charles III**, favourite holiday spots to masses of royal homes,..”*

*“Every January Scotland celebrates the birthday of **Robert Burns** - the national poet of Scotland – traditionally marked with food, drams, dancing and verse.”*

*“Visit **Sherlock Holmes** Museum at 221B Baker Street, London...”*

*“**Dydd Santes Dwynwen** is the day marked in honour of Wales’ patron saint of lovers, the Welsh version of St Valentine’s Day.”*

*“Britain is bursting with spell-binding spots from **Harry Potter** films that makes it magical for **Potterheads** everywhere.”*

Dialecticisms found on VisitBritain carry the function of “revelation”, pushing the addressee of tourism discourse forward to a higher esthetic level morally, intellectually, spiritually. Thus, it makes the text more intriguing and forces the reader to find out more:

*“Scotland’s stunning landscapes, **lochs**, islands ...” (‘a loch’ (Scot.) means ‘a lake’)*

*“Where even bashed **neeps** and mashed **tatties** make up the national dish, **haggis**, and the amber nectar of whiskey is poured in abundance all across the nation.” (‘a neep’ is a dialect name of ‘a turnip’, ‘a tattie’ is a Scot word for ‘a potato’, ‘haggis’ is a Scottish dish consisting of a sheep’s or calf’s offal mixed with suet, oatmeal, and seasoning and boiled in a bag, traditionally one made from the animal’s stomach)*

*“Hosted by the Ashton Conker Club, the competition has taken place since 1965 and involves players using a **conker** threaded on a piece of string to break their opponent’s.” (‘a conker’ is Scottish for a snail shell, with which the game, or a similar form of it, is originally played)*

*“It’s the largest annual winter music festival of its kind ... and usually featuring concerts, **ceilidhs**, talks, art exhibitions, and workshops.” (‘a ceilidh’ is a Scottish or Irish informal entertainment at which there is folk music, singing, and dancing)*

A metaphor, as a trope, involves the use of words or word-combinations in transferred meanings by way of similarity. It adds to the expressiveness of tourism discourse, creating lasting, indelible impression on the addressee of the tourist product.

“Visit **the heart of England**...”

“*Chelsea Flower Show* **has captured the hearts of lovers of horticultural displays.**”

“*Silverstone*, **the jewel in the crown** of British Motorsports, ...”

“*Tour the once thriving bathhouses*, and **uncover the history** of Britain’s thermal and healing waters.”

“*Every January and February*, Glasgow **comes alive** to the sound of Celtic music.”

“*Clear the diary, switch off your phone and* **reset your mind and body**...”

“*Britain* **has been blooming** with flower festivals and shows since the 19th century...”

“*The thousands of miles of waterways in Britain* **have plenty of stories to tell**...”

“*Organised by The Architecture Centre*, the weekend offers a mix of drop-in and must-book events that **get under the skin** of the city.”

“*This nine-day festival* **is packed with** all things Austen.” (as regards an annual Jane Austen’s Festival)

“*Dress up as favourite characters at The Story Museum*, **take a walk through the story’s history**...” (regarding Alice’s Day marked at Oxford, England)

A metonymy gives the addresser the ability to make single words or phrases more powerful, having the effect of creating concrete and vivid images in place of generalities. It points out the specific quality of an object promoted.

“*Explore an exotic* **Eden** in Britain’s capital.” (with regard to London’s top Royal venues).

Idioms or idiomatic constructions found in the corpus of texts are a group of words established by usage as having a meaning not deducible from those of the individual words. Their figurativeness adds to vividness of tourism discourse and gives the addresser a new, creative, even

innovative way to express thoughts, thus shaping a positive image of the tourist product marketed.

*“Whether you’re an avid ghoul-hunter or an ardent sceptic, ... infamous hotels will certainly **send a shiver down your spine**...”*

*“There are food and drink stalls, crafts, live music... so it’s a great day out even if you don’t fancy **taking the plunge**.” (‘to take the plunge’ means ‘to make a decision to do something, especially after thinking about it for a long time’)*

*“The British Science Festival **shines a light** on Britain’s top scientists.” (‘to shine a light’ implies ‘make familiar with’)*

*“**Break the Internet** with amazing photos...” (‘to break the Internet’ means ‘to post something on the internet that causes a very large amount of interest’)*

*“If you have the time, another way **to bag** some **bargains** is by visiting the theatre box offices directly.” (‘to bag a bargain’ implies ‘get smth. for yourself before anyone else can get it’)*

Being an integral part of communication process, tourism discourse usually thrives on newly coined words and expressions, i.e., neologisms. VisitBritain is no exception:

*“Discover Britain, channel your **inner zen** and explore the best of relaxation and wellbeing across the nation.”*

*“The Illuminations are usually bookended by a fantastic **celebrity-packed** Switch-on Festival Weekend...”*

*“...and **hands-on** workshops in some of the city’s iconic historic buildings.”*

*“...the weekend offers a mix of **drop-in** and **must-book** events...”*

*“It is a **once-a-year chance** to discover architectural treasures...”*

*“**Bestival** consists of four **family-friendly** days of live music...”*

*“...the festival takes place over ten **groove-packed** summer days.*

*“...**neo-druids, neo-pagans**...”*

*“There is no other **closed-road** event quite like it,...”*

*“...one of the greatest of all **jump-racing** events.”*

*“...**big-name** attractions like the London Eye and SEA LIFE London Aquarium...”*

“...**storybook-like** cottages...”

“...**expect everything from folk festivals to adrenaline-fuelled off-roading.**”

Let us now switch over to grammatical potential of tourism discourse. Yet another stylistic device commonly utilized by VisitBritain is the imperative mood. The addresser of tourism discourse uses the verbs in the imperative mood with the only intention, i.e., to stimulate the addressee to take steps to buy the tourist product. Such instances were discovered to prove the aforementioned statement:

“**Witness** world-class football in Liverpool and Manchester, iconic skylines in London and **step into** a world of art and creativity across Britain’s immersive exhibitions and galleries.”

“So **pack** your bag, **grab** your ticket and **prepare** to hear some tunes...”

“**Wander** the South West Coast Path to discover picturesque coves, golden beaches and quaint harbours, **explore** the world’s largest greenhouse at the Eden Project, **venture** to the tidal island of Saint Michael’s Mount at low tide or **tuck into** a delectable Cornish pasty.”

“**Take in** the subtropical paradise of Trebah Garden or **go back** in time at Henry VIII’s coastal fort, Pendennis Castle.”

“**Consider** joining a guided tour: when it comes to spotting and identifying your finds, an expert eye is invaluable.”

“**Look out** for wild red squirrels too!”

Phrasal verbs make tourism discourse more informal:

“**Tuck into** Scotland’s seafood...”

“Head to North London’s Alexandra Palace to see the world’s best players **battling it out.**” (with regard to World Darts Championship)

“Its dead inmates **have stuck around,** moving the furniture, playing pranks and whispering to guests.”

“As one of the sailing calendar’s biggest events, Cowes Week **brings together** the world’s biggest sailing stars...”

“**Soak up** the special atmosphere of packed auditoriums...”

“If you’re planning on **ticking off** lots of iconic heritage sites and attractions...”

VisitBritain uses interrogative sentences which sometimes resemble rhetorical ones with an implicit hint given afterwards. It is usually linked with an event or service proposed and has a certain impact on the addressee of tourism discourse.

“Are you brave enough to hunt for Nessie in Loch Ness, or bring history to life at medieval castles?”

“Where else can you parade like a Viking, chase cheeses down-hill, or race in boats made from Yorkshire puddings?”

“The 2023 show sees the return of the Golden Shears World Championship, who will reign supreme as the chief sheep shearer and wool handler?”

“Wondering what type of accommodation options are on offer?”

The use of present tenses on VisitBritain gives an addressee a deceptive belief that the described events are real and ongoing. The addresser of tourism discourse creates an imaginary, illusory world of relaxation and carefree existence while travelling across the UK. The following cases are furnished as a proof:

*“Whether **you’re craving** a sumptuous break in a former royal castle... – adventure **is calling!**”*

*“...the Peak District **offers** adventures galore.”*

*“Northern Ireland **has** everything ... that will leave you in awe.”*
(‘will leave’ is an instance of Future Simple. It is used to show how prospective customers will benefit from paying a visit to Northern Ireland)

*“...Belfast **is** a vibrant cultural hub on northern Ireland’s eastern coast.”*

*“Northern Ireland’s capital **lies** in the east of the ...”*

*“Sheffield **is** the perfect gateway for ease of access ...”*

*“...a landscape that **has inspired** great novels and fine artworks...”*

*“...music **is** at the very heart of Scotland.”*

Instances of Passive Voice prove a lack of direct links between the addresser and the addressee of tourism discourse, therefore shifting the narration to the tourist product itself. It intensifies the virtues of the marketed tourist package for the prospective customer.

*“Alternatively, restaurant chains like Nandos, Pizza Express and Wagamama **are known** for being budget friendly and many have rewards schemes...”*

*“Heritage passes **are offered** by organisations like the National Trust, English Heritage and Historic Scotland.”*

*“From deluxe city-centre properties to storybook-style cottages, B&B **are scattered** all over Britain.”*

*“Established as a national park in 1951, the Peak District is **made up of** two distinct terrains.”*

Conclusion

As seen from the above, tourism discourse has a multi-component and multi-modal structure. It is quite diverse in terms of communication means, tropes, choice of vocabulary, styles. Stylistically and grammatically, the use of varied toponyms and personal names, both real and fictitious, is linked with the history of the tourist destination, nonce words (occasionalisms), as well as compound sentences mainly distinguish tourism discourse from advertising discourse. Hence, tourism discourse may come as an individual type of a discourse. However, owing to lack of research in the field, further inquiry, especially in conversational implications, is required.

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