

## THE GENRE DOMAIN OF TOURISM DISCOURSE

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**Abstract:** Within the framework of this study, the genre of tourism discourse is explored as one of the rapidly developing directions in contemporary linguistics. The research reveals the vast expressive and communicative potential embedded in speech acts related to tourism. The discussion is enriched with reflections on the scope and structure of the genre field.

**Keywords:** Genre field of tourism, syntactic structure of speech genres, differentiation and classification of speech genres, institutional genres, personal genres.

**Introduction.** Today, as linguistic scholars show growing interest in the study of texts, genres are increasingly being examined as independent categories of speech. This rising attention brings to the forefront the question of genre characteristics that define the distinctive forms of texts based on their communicative purpose. Linguists emphasize that genres serve as the fundamental basis for classifying texts into communicative formation classes.

From a linguistic perspective, a speech genre is considered “a component of a classificatory structure,” wherein the genre is distinguished based on certain defining features—most often, the communicative goal—and is assessed as a monologic structure. A speech genre, therefore, represents a specific model of utterance [15.485]. As noted by M. Y. Fedosyuk: “A speech genre is a phenomenon of speech activity, a model of consciousness. Genre studies, from the viewpoint of syntactic organization of speech, reflect a complex systemic-structural phenomenon—an aggregate of numerous speech acts, selected and unified based on a defined communicative goal, indirectly connected to reality not in isolation, but through the mediation of speech genres”. [3.121]

The study of genre-related issues finds its foundation in the seminal work of renowned cultural theorist and philologist M. M. Bakhtin. His essay “The Problem of Speech Genres”, [2.159] published in 1979, has since been recognized by the academic linguistic community as a classical scholarly text and continues to shape modern genre theory and genre linguistics.

Speech genres are multifaceted constructs that encompass the comprehensive characterization of distinct spoken forms. The oral manifestations of speech genres, along with their structural composition and classification, lie at the heart of this inquiry.

Mikhail Bakhtin emphasizes that in every utterance, three components—namely, thematic content, style, and compositional structure—must be interconnected to form an integral whole. While each utterance is, without doubt, individual in nature, every functional sphere of language usage gives rise to relatively stable types of utterances, which are commonly referred to as “speech genres” [2.236]. This leads to the conclusion that speech genres are characterized by a certain degree of conventionalization and recurrence.

**Materials and Methods.** The syntax of speech genres has been substantively and extensively explored in linguistics. The linguistic study of speech genres, or generistics, relies on a well-formed methodology and employs theoretical terminology drawn from speech act theory. According to linguist G. A. Zolotova, “The theory of speech genres reveals its specific

characteristics within the semiotic paradigm of ‘semantics – syntaseme – pragmatics.’[4.440]. The term syntaseme, widely used in Zolotova’s work, is defined as “The minimal semantic-syntactic unit of the Russian language, which functions as the bearer of elementary meaning while simultaneously serving as a constructive component in more complex syntactic structures”[4.440].

In her dissertation, S. D. Nurmonova emphasizes the use of the term as a component of the semantic structure of speech. In the given example, each word possesses its own semantics. These words, being grammatically and semantically interconnected, form a syntaseme. “Within this unity, the words convey not only their inherent semantics but also express pragmatic meaning. For instance, in the sentence involving ‘birida’ (‘in one of them’), this element implies the frequent recurrence of such recollections. In another sentence, where Anvar is mentioned, the target of the curse is understood through the conveyed pragmatic meaning”[11.12-13].

Thus, the linguistic aspects of speech genres are explored by generistics. If the speech genre is a model of consciousness, then generistics, from the perspective of speech genre syntax, reflects a model of a complex aggregate of speech acts selected and unified based on a specific communicative goal.

**Results and Discussion.**Pragmatics is intrinsically linked to philosophy and logical semantics. It comprises various branches, all of which share a central idea: linguistic research must account for the human factor. One such branch, emerging from pragmatics, is the theory of speech genres, which focuses on analyzing the internal structure of speech genre components. Sh. Safarov, discussing the development of pragmatics in global linguistics, concludes: “Nowadays, it would be difficult for anyone to deny that linguistics has become a human-centered, anthropological science”[13.230].

A. Nurmonov points out that the transmission and reception of information can convey additional meaning (i.e., thought), and that this process occurs outside the internal structure of language itself. He asserts: “In the semantics of any utterance, the speaker’s communicative intention and modality must be reflected”.[9.42-45]

Pragmatics is a linguistic discipline that studies the relationship between language and its users. It examines the context in which speech segments and speech acts occur. As can be seen, pragmatics faces two main issues:

1. Identifying the types of speech genres and the “products” of speech.
2. Determining the features and properties of context that influence the expression of presupposition in an utterance.

There are numerous principles for distinguishing and classifying speech genres, which vary from one another. For example, speech genres can be classified as follows:

1. Thematic, i.e., based on the purpose or subject of the genre (e.g., conversations about politics, weather, sports, prices; international news, information about a country on television or the internet, etc.);
2. Local, i.e., based on external conditions and the place of communication (e.g., conversations among members of the same party, on the beach, in a train, at a market);
3. Based on the status or roles of the interlocutors (e.g., conversations among women, among men, between a guide and a tourist, between a client and a lawyer, etc.);
4. Based on the interlocutors’ mutual relationships (e.g., a conversation, an oath, a congratulation, a condolence), and others. [11.13]

According to P. Serio, texts are governed by discursive mechanisms. [14.27] Discourse reflects the structural organization of communicative interaction and the principles that form its content. Discourse is connected with texts belonging to a specific field of topics and is expressed through a variety of genres.

Research on genre-related problems can be categorized into the following fields:

- Literary;
- Linguistic;
- Discursive.

A literary genre refers to a compositional structure that frequently recurs in different works due to the specific nature of the events reflected and the author's attitude toward them. Literary genres are traditionally divided into types such as epic, lyric, drama, novel, short story, tale, and so on.

The linguistic concept of genre is a tool for describing texts in a clearly linguistic sense, and "the concept of genre ensures the consideration of the text as a specific form and the method of its actualization".[12.718]

From the perspective of discourse analysis, the genre of a text is discussed in terms of the pragmatic orientation that originates from the speaker and the purposeful attitude that it expresses. [5.512]

**Conclusion.** Discourse analysis reflects the pragmatic purpose of the text, including its meaning and the information it conveys about a specific subject area. For instance, discourse genres relevant to the field of tourism are analyzed as a basis for communication within that sphere.

At present, considerable attention in linguistics is devoted to the study of various speech genres within specific institutional speech frameworks. The pragmatic aspects of such texts are of crucial importance for their discursive analysis.

It is also important to consider that depending on the form of presentation, speech is divided into oral and written types. This research focuses on analyzing written tourism discourse, as it is linked to texts representing the sphere of social activity.

Thus, tourism discourse is closely related to advertising and other communicative and speech spheres, which, in turn, are manifested in specific discursive genres.

Institutional genres include:

- brochures,
- booklets,
- guidebooks,
- information sheets,
- tourism catalogues.

Personal genres include:

- travelers' reviews,
- comments related to tourism,
- journalists' presentations on the outcomes of travel, and others.

The discursive genres listed above can be described as written-informative genres, as the informative function predominates in them. Brochures and manuals related to tourism provide information about the most widely produced and popular publications in the tourism industry.

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