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**Verbal and Visual in Present-Day English Tourist Guidebooks: A Stylistic
Interface**

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INTRODUCTION

This paper focuses on the analysis of verbal and visual in tourist discourse, viewed from the stylistic perspective within the current scholarly paradigm. For this reason, the research aims to study the phenomenon of multimodality, characteristic of texts that embrace more than one semiotic resource. Due to the rapid development of media in the 20th-21st century, the idea of multiple ‘modes’ of communication got into focus of quite a few sociosemiotic and linguistic research, drawing attention of such scholars as Günter Kress and Teo van Leeuwen (1996, 2001), Charles Forceville (1996) and others.

The study of verbal in various non-fiction discourses is closely tied to the narratological notion of verbal isotopy first suggested by A. J. Greimas (1983) and further developed by his student F. Rastier (2001).

The topicality of the research is predetermined by the growing influence of linguistic studies in advertising and commerce. In the world of consumerism, it has become very important to find the right words for drawing attention to the product you sell. The sphere of tourism is not an exception. For many years it has been an important cultural and economic issue all around the world; therefore, one of its powerful tools – a tourist guide – cannot be left unnoticed.

The paper **aims** to reveal the specificity of verbal and visual in English tourist guidebooks, viewed in their interaction.

In the course of the research the following **tasks** were to be solved:

- to give a general survey of semiotic approaches to the study of verbal and visual in various discourses;
- to discover the typology of genres in tourist discourse;
- to establish the methodology of analysis of verbal and visual in tourist guidebooks;
- to characterize the notion of verbal isotopy from the traditional and current perspectives;
- to single out thematic types of isotopy in English tourist guides under

analysis;

- to identify and compare verbal manifestations of isotopy in English tourist guidebooks;
- to examine the varieties of visual mode manifestations in English tourist guidebooks in terms of multimodal codes;
- to describe the trends in the interaction of verbal and visual in English tourist guidebooks.

The **object** of this study is verbal and visual facets of English tourist discourse, while the **subject-matter** concerns the stylistic perspective of the interaction of verbal and visual in present-day English tourist guidebooks.

The **material** of the study includes 10 English tourist guidebooks of three European cities: Cracow, Vienna, and Barcelona (the total of 343 pages).

The following **methods** were employed in the course of research: the method of semantic stylistic analysis, that of multimodal analysis, narrative-semiotic analysis in terms of isotopies, and meta-analysis.

The **novelty** of the research consists in singling out and systematizing stylistic features of English tourist guidebooks, distinguishing the main types of verbal isotopy in such guides and revealing the tendencies in the interaction of verbal and visual in the guidebooks under analysis.

The **theoretical value** of the research consists in generalizing upon the approaches to the study of verbal and visual in the present-day English tourist discourse, defining the specificity of verbal isotopy in this kind of discourse as well as its interaction with the visual component of such guidebooks.

The **practical value** of the research is proved by the possibility to use the findings of the paper in teaching Stylistics and Text Interpretation, and also for commercial purposes in the fields of tourism and advertising.

The **paper** consists of introduction, three chapters, general conclusion, resume, and the lists of references and illustration material. The scope of the paper is 72 pages, references include 59 positions. Chapter One focuses on theoretical foundations of the semiotics of verbal and visual in tourist discourse. Chapter Two

deals with the stylistic perspective of verbal isotopy in English tourist guidebooks. Chapter Three looks at multimodal codes in English tourist guidebooks, viewed from the stylistic perspective. General conclusions summarise the main points of the paper, revise the results of the study, and formulate the conclusion of the research.

CHAPTER ONE

SEMIOTICS OF VERBAL AND VISUAL IN TOURIST DISCOURSE: THEORETICAL FOUNDATIONS

*“What has been will be again,
what has been done will be done again;
there is nothing new under the sun”*

Ecclesiastes 1:9

Living in society and keeping a record of human history allows people to accumulate knowledge and wisdom through centuries. Saving, storing and keeping the information gives us the opportunity not only to track various aspects of human existence, but most importantly, to grow, develop, and apply already gained data to new issues in the field of humanities. This chapter takes a closer look into studies of verbal and visual to form the theoretical foundation for examining the interaction of verbal and visual in the type of discourse under analysis.

1.1. Semiotic approaches to the study of verbal and visual

This section addresses four semiotic approaches to the study of verbal and visual, those related to (i) Roland Barthes’s theory of codes (Barthes2002); (ii) Greimas’s narrative-semiotic analysis (Greimas 1987, Титчер 2009); (iii) relatively new Multimodal analysis(Kress 2009, Kress & van Leeuwen 2002, Bateman 2008, O’Halloran& Smith 2016); and (iv) Meta-analysis (Glass 1997).

1.1.1. Roland Barthes’s theory of codes. Since ancient times, those of Greece and Rome, when people started entertaining themselves playing on stage, the fine border between the real and artistic world became the matter of discussion. What people saw at the theatre was no longer existent, although it might have looked so. Acting on stage was only an imitation, which transferred the audience from reality to the world of literary text. Attempting to explain this phenomenon, Plato and Aristotle used the term “mimesis”, which stands for an imitation or

representation of something or someone, as an idea, a hero or a god, by physical or verbal means (Mimesis 2011, IS). There was a clear way of transmitting the sense, put by the author, to the audience, some signals which helped a receiver to interpret the message correctly. According to Umberto Eco, the transition from the world of signal to the world of meaning is indicated by the conditions of machinery, which can be translated into the specifics of the world of art (Эко1979: 60). The conditions are expressed in the following:

1. The source of information;
2. The addressee of information;
3. A code understood by both the addresser and addressee;
4. None of the information carriers should “doubt” the correctness of the code (ibid.).

Let us take a closer look into the concept of code mentioned above. What is it and what role does it play in transmitting a message? The very concept of code in semiotics came from information theory. Roland Barthes was the one who transferred this term into narratology and did a profound work on this topic. In his work “S/Z”, Roland Barthes puts forward the idea that any text can be considered as the result of the transformation of a certain network of semiotic codes (Barthes 2002: 30). He defines these semiotic codes as associative fields, the supertext organization of meanings that imposes a view of a particular structure. Codes are the voices of meaning which create the network of the text, “the articulation of the voice woven in the text” (op. cit.: 9). Codes belong mainly to the sphere of culture: they are certain types of something already seen, already read, already done (op. cit.: 20–21). In his work, Barthes singles out five codes: hermeneutic, proairetic, semic, gnostic (cultural), and symbolic (op. cit.: 30). Accordingly, the essence of these codes is represented as follows:

1. The **hermeneutic** (HER) code is the code of enigma and is also called “the voice of the truth”. It sets the path on which the question, problem, or riddle of the text is formulated, and then the answer, solution, clue. Consequently, the hermeneutic code introduces a certain sequence of elements by which the general

orientation of the “plot” of the text is read. Barthes compares the hermeneutic code with a sentence, which has its definite structure in a text. The elements of this sentence, or the “hermeneutemes” are the following:

- thematization, or pointing out the object of the puzzle;
- proposal, or additional confirmation of the enigma, questions in the text;
- formulation of the riddle;
- promise of an answer;
- snare, or a fraud, which can be manifested in the deception of one character by another, lie to the reader or self-deceit of the character;
- equivocation, or the mixture of the truth and deceit;
- jamming, or the acknowledgement that the puzzle is impossible to solve;
- suspended answer, which means a delay in answering;
- partial answer, which reveals some aspects of the truth;
- decipherment, or disclosure of the truth (op. cit.: 209–210).

2. The **semic** (SEM) code determines the nature of textual elements – semes or connotative signifiers. Semes are indicated through being arranged into thematic groups, although they cannot be stable (op. cit.: 19). Thereby the semic code is neither static, nor unique, and its action is not limited to a single message. It is a moving meaningful unit that will repeatedly appear in various places of a text. The semic code reveals the nature of objects, which allows us to identify in the text its true heroes, genuine characters, hidden demons, etc. (Хлебникова 2006: 91).

3. The **symbolic** (SYM) code delineates an infinite field of associations caused by certain rhetorical figures or concepts. The symbolic code gives rise to associations with the help of metaphors immersing the reader in the sphere of

symbols and empiricism. The symbolic units are often presented through antithesis and are formed around opposite meanings. In his work “S/Z” Barthes singles out some of the possible symbolic processes: rhetorical, sexual and economic (Barthes 2002: 214–216).

4. The **proairetic** (ACT) code prescribes a certain plot to the text. It is “the code of action and behaviour” (op. cit.: 18). The proairetic code sets the sequence of events in the unfolding discourse. This code organizes the action in different sequence, which a reader can indicate barely by naming them.

5. The **gnomic** (REF) code is a cultural code, a code of collective knowledge or wisdom, to which any text inevitably refers. The other name Barthes suggests is the reference code. This code allows the discourse to rely on the authority of science, morality, religion, etc. (ibid.).

The five codes mentioned above can be divided into two groups: codes with reversible and irreversible order. The semic, symbolic and gnostic codes belong to the first group, as they are not dependent on the time constraint. The hermeneutic and proairetic codes belong to the second group (Barthes 2002: 30). As we see, only two of the five Barthes's codes directly relate to a literary work built on the traditional principle of plot formation. As for the semic, symbolic and gnostic codes, they have a distinct connotative nature. Roland Barthes writes that the connotative meaning of the word is the starting point of the code in semiotics (Barthes 2002: 9). Nevertheless, connotative meanings are suggestive and vague; therefore, their deciphering always presupposes a significant amount of subjectivity. According to G. Kosikov, one can be sure in the real presence of such meanings only if they are clearly redundant (Косиков 1989: 45).

As we can see, the codes largely depend on the reader's perspective. The semiotic code itself cannot be merely found taken from the text. A code is a certain plan, a certain angle of view, which is first introduced into the text by the researcher in order to be discovered later (Maton & Doran 2017: 607). Umberto Eco wrote that finding a code means theoretically postulating it (Эко 2004: 83).

1.1.2. Greimas's narrative-semiotic analysis. Speaking about narrative-semiotic analysis, it is important to start with the notion of narrative. Narratives are stories with a beginning and ending that contain a conclusion or a certain experience of the narrator (Titscher, Meyer et al. 2018: 1).

Narrative analysis exists in different methodological variants, among which deductive and inductive ones can be differentiated. Most narrative methods and techniques are mostly intuitive and use terms defined by the researcher-analyst. The narrative semiotics of the French linguist Algirdas J. Greimas is an exception. Greimas's method is based on a semiotic understanding of communication, according to which communication consists of semiotic processes that connect signs and signified through meaning. It should be noted, that in semiotics, texts are interpreted as sign systems which consist of two parts: the surface structure at the level of syntax and words and the underlying meaning. Stefan Titscher presented this model as follows:

1. Surface structure (S-structure) is easily recognizable forms of text. This structure is normally dealt with in traditional text and content analysis;

2. Deep structure (D-structure) is a fundamental system of values embedded in the text. It consists of norms, values and guidelines which reflect in the text the value and normative structures of specific social systems (Титчер 2009: 174–175).

Narrative semiotics as a connection between these two levels creates a third level – the structure of representation, which is associated with narrative structures. A. Greimas emphasizes that the generation of meaning does not initially have the form of producing statements and their combination in discourse; it receives it, moving along a trajectory from narrative structures – they create a meaningful discourse, articulated in the statements (Greimas 1987: 64). Narrative structures are used to create and organize the values of the surface structure, which can be obtained through a series of choices, basic conditions and roles that occur in the text (Титчер 2009: 175).

Thus, the primary goal of narrative semiotics is to identify the narrative structures of the text that connect the surface and depth structures of the text. Only

if such intermediate structures are understood, it is possible to understand the deep structure. In the narrative structure, the researcher A. Greimas identifies six actants (the most abstract concept of the implementer of the action function), directing the story:

- destinator (or donor), a certain force that establishes rules and values in action and represents the ideology of the text;
- recipient, a carrier of the values of the destination, so it is related to the object to which he extends the values;
- subject, someone or something that plays the main role in the story;
- object, what the subject of the story seeks; the purpose for which the interest of the subject is focused;
- assistant, a force that assists the subject in his efforts aimed at the object;
- traitor, a force that prevents and embodies everything that keeps the subject from achieving the goal (Greimas 1987: 95–97).

These actants do not necessarily appear as actors. There may be some connection between the various forces claimed. The subject directs himself to the object and is supported in this by an assistant and restrained by the traitor. All this happens within the value structure of the share that the recipient has. The ideology of destiny is often revealed by the narrator.

The other two types of influence that determine the plot are place and time. A. Greimas characterizes these types of effects as isotopes:

- The isotope of place characterizes the external environment where the story unfolds. The inner space in which the subject operates is called utopian, and the indefinite and inaccurate environment is called heterotypic.

- The isotope of time characterizes the movement along the time axis, which means the orientation of the narrative relative to the past, present and future (op. cit.: 101–102).

The analysis of the deep structure of the text should identify values and norms as the basis of the significance of the text. It should be noted, that different narrative structures can have a common deep structure. The components of the deep structure must: be accurate; be complex, logical and stable enough to form an adequate idea of the text; perform a mediating function between the text and the researchers (Титчер 2009: 177). An acceptable model for a visual representation of the depth structure is a semiotic square, also known as the Greimas square (Greimas 1966: 74).

1.1.3. Multimodal approach in the study of verbal and visual. In the 21st century, in the age of the Internet, it is especially notable that images became a powerful tool of message transmission. We can observe that younger generations tend to switch from using mainly textual social networks like Facebook to Instagram and Tiktok, where photos and videos respectively are the main bearers of sense. Surfing the Internet we can notice that posts and articles which we eventually choose to read draw our attention by some pictures, videos, or simply huge bright letters, which immediately catch the readers' eye. Plain texts became boring for an average consumer, and people started using different verbal and non-verbal means to make their message interesting and complete. Such texts, encoded by semiotically heterogeneous means, are called *multimodal*.

The terms “multimodal” and “multimodality” consist of two parts: “multi”, which means “many”, and Latin “modus” which means “manner, method, way” (Modus 2020, IS). Similar definitions of “modality” can be found in the English dictionary: “a particular way in which something exists, is experienced or is done” (Modality 2020, IS). Therefore, multimodality is a polycode, which describes communication in terms of textual, audiovisual, spatial, and other modes that are used to convey a message. In addition to language, which is normally a central

code, non-verbal components play an important role in the transmission of information perception. Gunther Kress considers all the interaction between verbal texts and images, video, speech and gestures, the size and colour of the text to be multimodal phenomena (Kress 2009: 55).

Various modes of communication were the object of investigation of many contemporary linguists such as Günther Kress and Theo van Leeuwen (2002), John Bateman (2008) and others. Linguists distinguish such modes as: colour, typography, speech, music, sound recording, layout, intonation, mimics, gestures, images, painting, and even carving and architecture (O'Halloran & Smith 2016: 2). So, as we see, modes can be perceived through different channels. Kress distinguished the following types of modality: olfactory, tactile, gustatory, visual, and auditory (Kress 2009: 56)

The multimodal analysis is applicable to the texts that contain two or more modes (O'Halloran & Smith 2016: 2). All the semiotic resources (modes) are interpreted collectively in their interaction, as the multimodal understanding of information is interdependent (Boeriis 2008: 239).

First of all, in multimodal analysis, we need to point out the type of text under consideration. Kay O'Halloran, an Australian scholar in the field of multimodal linguistics, distinguishes static and dynamic texts. Static, or visual texts either already are or can be printed and then examined on paper. The latter need to be reproduced on the printed page for further work with the text (O'Halloran & Smith 2016: 3). Moreover, texts can be classified according to their visual informativeness. Barbara Bernhardt elaborated a list of different text types, where, for instance, novels are placed at the bottom as “non-visually informative” (Bernhardt 1985: 20).

Multimodal text analysis can be performed via two different strategies: starting with theory of text analysis with further applying it to a text or starting exploring the text first and then move to generalization. The first approach was developed by G. Kress and T. van Leeuwen (1996) and deals with different theoretical traditions applying accumulated base of knowledge and practice to

analyses across a few different texts. The second approach was elaborated by Michael O'Toole (1995), who put a specific text into the focus of his analysis, analytically working from the inside of the text, providing mythological, bibliographical and historical interpretations (op. cit.: 159).

Multimodal stylistics is a fairly new branch of stylistics which aims to broaden the modes and media to which stylistic analyses can be applied. Thus, the stylistic toolkit, in addition to being useful for the analysis of the printed word, can outline how other semiotic modes such as colour, shape, typography, the paper quality, layout, visual images, etc. construct meaning.

Multimodal analysis includes:

1. The analysis of **typography**

It focuses on the visual side of verbal language. In this connection, the meanings created by various typographic features such as the use of italics, boldface and majuscules (i.e., capital letters) as well as of different typefaces and of lettering in different colours are considered and systematized.

2. The analysis of **layout**

It aims to systematize the meanings created by the arrangement of text and images in the spatial layout of the page. The examined things are:

- information value (whether special meaning is ascribed to the top and bottom, left and right, centre and margin of the page)
- linking (refers to the ways in which different layout units are linked)
- framing (a resource for connecting or disconnecting elements in a visual layout and is typically realized by lines, colour and/or blank space)
- salience.

3. The analysis of **visual images** (drawings or photographic images)

They may be seen to express ideational, interpersonal and compositional (textual) meaning. Visual images construct:

- Ideational meaning through the representation of participants, processes and circumstances
- Interpersonal meaning (created by the positioning of the viewer and is analysed in terms of gaze, size of frame/social distance, perspective and visual modality)
- Compositional meaning (realized through information structure, linking, framing and salience) (Kress & van Leeuwen 1996: 65–66).

1.1.4. Meta-analysis in the sphere of verbal and visual. Meta-analysis was developed in the mid-seventies of the twentieth century. It first was described in detail in the work “Primary, Secondary and Meta-Analysis of Research” by an American statistician Gene V. Glass. As he states in his later publication from 2014 “*Meta-Analysis at Middle Age: A Personal History*”, “it is true that as far as meta-analysis is concerned necessity was the mother of invention. If it had not been developed in the early 1970s, it would have been invented soon thereafter” (Glass 1997: 2). We can add that not just sooner afterwards, but even some time before the discovery by Gene V. Glass, had the meta-analysis its place in some previous scientific researches.

Nowadays meta-analysis is widely used in every field of science. The matter is that it provides a quantitative approach to the results of researches (Adesope, Lavin 2009: 4). Meta-analysis helps to average affect sizes across studies.

There are two main approaches to performing traditional meta-analysis.

- 1) The first is a statistical reanalysis of individual studies by collecting primary data on the observations included in the original studies. It is obvious that this operation is not always possible.
- 2) The second (and main) approach is to summarize published research results on a single issue. This meta-analysis is usually performed in several stages, among which the most important are:

- development of criteria for inclusion of original research in meta-analysis
- assessment of statistical heterogeneity of the results of original studies
- conducting the meta-analysis itself, which means obtaining a generalized estimate of the effect size (Oswald & Plonsky 2010: 86–87).

The traditional Meta-analysis is widely used for researches in the medical field. However, it has increased its popularity with applied linguistics. The next stages are exemplary in SLA (second language acquisition) research:

- 1) to define the area of the research;
- 2) to create a credible coding scheme;
- 3) to analyse the data from the materials under study;
- 4) to interpret the results of the study.

Meta-analysis is very sensitive to the variables. Each stage of analysis is important and any decision made in any phase of the analysis will influence the nature of results (In'Nami & Koizumi 2010: 172). Nevertheless, the researches highlight many advantages of applying meta-analysis to the linguistic research. First of all, meta-analysis makes the research reliable, as it employs statistics. Secondly, meta-analysis provides the well-planned path of conducting a research. What is not less important, meta-analysis produces some new solid data which can be used in further research in the field (op. cit.: 101–102.)

1.2. Tourist discourse: The typology of genres

Tourism is considered one of the world's fastest growing industries. The travel discourse not only offers certain services, but also creates a certain social context, thereby shaping an appropriate lifestyle.

N. Tiuleneva proposes to consider tourism discourse as a special kind of advertising discourse, combining various types of tourism advertising and aimed at

positioning and promoting tourism services using argumentation strategies that have a linguistic and cognitive nature (Тюленева 2008: 23).

Tourist discourse itself is characterized by the following parameters:

- Participants: seller (tour operator) – client; tour guide – excursionist; compiler of the text – the recipient of the text;
- Place: office, tourist bus, museum, city street, virtual space, text space;
- Goals: making profit – receiving excursion and tourist services;
- Key concept: travelling;
- Strategies: positive strategy;
- Material: a wide range of topics, including regional and historical information, temporary organization of the tour, hotel business, transport, security, food, etc.;
- Varieties and Genres: depending on the channel of information transmission, oral and written varieties of tourist discourse can be distinguished; the written variety includes printed texts and computer-mediated communication, the oral variety is divided into direct and indirect (Филатова 2012: 78).

The main distinguishing feature of the touristic discourse is considered to be a variety of stylistic techniques, the task of which is to give the text expressiveness, emotionality and richness. To achieve this goal, epithets and interrogative sentences are used.

Lexical means in the travel discourse, first of all, are aimed at convincing the buyer of the uniqueness or peculiarity of this commercial offer.

It has been also noted, that the tourist discourse has a colloquial style that allows you to achieve a more trusting atmosphere and close tone of communication; includes intercultural communication, therefore tourist texts represent a certain, peculiar environment, where the formed ideas and images concerning the national character of different peoples are cultivated and reflected.

Tourist discourse is understood as a set of texts that are a product of speech activity in the field of tourism. Each type of discourse has both an ideal sender of a speech message and an ideal addressee. Tourism discourse is presented mainly by media texts, due to the intangibility and intangible nature of many phenomena that are described in the tourism discourse. These media texts are used as tools for describing and creating a certain social reality. Due to the mussel character of the tourist discourse, it interacts with other types of discourse (advertising, scientific, everyday), which determines the use of strategies and values in the tourist discourse.

The most important intention of the tourist discourse is to increase the attractiveness of tourism as a kind of leisure, in turn, the promotion of tourist services is realized through “extremely positive attraction” (Сакаева, Базарова 2014: 161).

According to some other researches, the functional characteristics of the tourist discourse include: informativeness, evaluativeness, motivation, persuasiveness.

A high degree of information content is achieved due to the reliability, sufficiency, perceptibility and usefulness of information. Encyclopaedic nature provides completeness of information. Popularization gives an entertaining character and promotes better perception.

Polycode, confirmed by the use of illustrations, diagrams, tables, pictograms, has as its goal a highly economical presentation of information and serves as an effective influence on the addressee. Evaluation accompanies a positive emotional impact on the addressee, stimulates his further activity. The transmission of evaluativeness is facilitated by: affective and qualitative adjectives; superlative adjectives; evaluative adverbs; nouns and verbs with positive connotations; accentuating means; approximators used to reduce the categoricity of the assessment; modal words and expressions; tropes (epithets, comparisons, metaphors, personification); semantically-emotive vocabulary, inversions of sentence members, emotionally expressive syntax (Погодаева 2008: 121).

Pogodaeva draws attention to the fact that the peculiarity of the tourist discourse consists in a limited scope (the sphere of tourism), in the presence of argumentative potential, which helps to effectively convince the addressee to go on a trip for the purpose of rest or self-education.

Tourism discourse is a special mass-oriented institutional discourse. In its pragmatic orientation (to sell a tourist product) and high information saturation, the tourism discourse is close to the advertising discourse.

Further are presented the main differences between tourism discourse and advertising discourse:

- the prevalence of the informative function in the tourist discourse;
- the presentation of detailed information about the real-potential reality;
- the dominance of the cultural, historical and popular science aspects, as well as universal, national values in the presentation of information (Погодаева 2008: 125).

E. Panchenko singles out among the functions of tourist discourse, first of all, the informative function and, along with this, the persuading function associated with it. The selection and transmission of information, its assessment is carried out in such a way as to inform the addressee most closely and, as a result, to convince him of the expediency of purchasing the offered tourist product or service (Панченко 2012: 69).

The argumentation of the tourist discourse, according to S. Pogodaeva, is expressed through an argumentative way of organizing the text and the use of discourse strategies and tactics that help convince the addressee. The researcher believes that the addressee in the tourist discourse is a potential tourist – an individual, or a travel agency selling tours. The main characteristics of the addressee are versatility, anonymity, mass character. The addressee is characterized by increased emotional sensitivity (he prepares his journey in advance), trust in relation to the addressee, dynamism, openness to knowledge and communication (Погодаева 2008: 123).

When compiling a message, characteristics such as age, gender, wealth, education, nationality, religion, marital status, and social status of the addressee are taken into account. Along with addressing, attention is drawn to the responsiveness expected by the addressee from the addressee (op. cit.: 126).

L. Mykhailova believes that the addressee of the tourist discourse as subjects of communication has institutional and discursive characteristics that affect the production of discourse. Speaking, as a rule, under the discursive mask of an expert, the addressee provides information as a recommendation of professional specialists (Михайлова 2014: 15).

At this point we suggest the deeper insight into the topology of touristic genres. Genre is a set of such characteristics of a text as a manner of representation, a generally recognized speech form, traditional ways of building speech and combining speech units accepted by society. V. Mityagina identifies the following genres of travel discourse:

- *information publications* – information and advertising materials of travel agencies, which represent a certain textual minimum necessary for adequate communication of participants in the discourse;
- *travel diaries*, private impressions of tourists expressed on Internet forums, "custom" impressions of famous personalities about their travels, etc., reflecting and creating such communicative contexts that represent the personal dimension of discourse;
- *guidebooks*, encyclopaedic articles and books about certain countries, cities, attractions, articles in periodicals, on the websites of travel agencies, etc., which significantly expand the discursive horizons of a tourist and create the prerequisites for his participation in other situations and contexts of communication. This type of printed text in the field of tourism is not only the most common, but also combines several other genres of tourism discourse at once (Митягина 2007: 274).

According to some researchers on the matter, the discursive genres of tourist brochures and brochures are the most widespread, and, therefore, in demand printed non-periodic information and reference publications used in the field. They are secondary genres, and are characterized by encyclopaedic, highly economical presentation of information and the desire for objectivity.

Due to their small volume, tourist brochures are characterized by a "concise" presentation of information (simplified syntax, abbreviated words, selection of the most significant information). For tourist brochures, redundancy in the presentation of information is characteristic (numerous repetitions, clarifications, a large number of historical, cultural, geographical and other references, expanded syntactic constructions).

On the one hand, travel brochures and brochures contain information that prepares for the trip, arouses and maintains interest in it. On the other hand, when writing their reviews, memoirs, travel impressions, notes in personal diaries, tourists who have already returned from a tourist trip also turn to guidebooks, brochures, brochures, which in this case act as subsequent texts (Погодаева 2008: 122).

A special genre of tourist discourse is a travel guide. The guide, in the opinion of L. Sakaeva and L. Bazarova, is the most important source of information about the culture of the country, which ensures the interconnection of representatives of different countries in a single cultural space. The tourist guide is intended to provide extensive information about the mentality, culture, various everyday features of a particular country, as well as some historical information. A travel guide is a complex genre of tourism discourse, as it has a more complex structural organization and a variety of speech tactics. A special genre of tourist discourse appears as a visiting card of the country.

There are distinguished the next sections of the guidebook:

1. historical facts;
2. cultural events and holidays;
3. sights with their description;

4. information about the location, map;
5. excursion programs;
6. cost and time of tours;
7. contact information (Сакаева, Базарова 2014: 160).

To date, there is no single algorithm for compiling travel guides. Moreover, guidebooks differ depending on the subject (author's reference, encyclopaedic, advertising, and informational).

L. Kiseleva notes that all guidebooks are compiled in such a way as to have the proper effect on the reader, to interest him, to arouse the desire to visit this or that country. By its nature, a guidebook is an ideological text that aims to form an image of a country or to simulate a certain reality in the mind of the reader (Киселева 2008: 449).

Guidebooks have the ability to psychologically influence the addressee. In her work, L. Kiseleva identifies the following techniques used for the productive impact of the guide:

1. hierarchization of space – in the text of the guide, only the area that is worthy of observation is highlighted. That is, indicate the most attractive objects (beautiful landscapes, landscapes, monuments, etc.);
2. selection of facts – the authors of travel guides, assuming that the reader does not have all the information about a particular country or city, give facts that attract tourists, omitting those that can scare them away;
3. certain interpretation – the reader is provided with information from a certain angle, using various stylistic and syntactic techniques in the text (op. cit.: 451).

For tourists, a guidebook is probably the most important source of information about the natural, economic and cultural features of the country, a visiting card of the people, providing communication between representatives of different countries in the cultural space (Филатова 2012: 79).

N. Filatova identifies the following types of travel guide:

- 1) advertising – reference and reference and advertising publications, presented by prospectuses, booklets and brochures;
- 2) author's guides, which are information and advertising and reference and encyclopaedic publications.

With a different content and target setting, the basic (conservative) part of both types of guidebooks is the same. It includes historical information, descriptions of attractions, a map, information about the location of monuments, the time and cost of visiting them, excursion programs, nearby cafes and souvenir shops, information for people with disabilities and the necessary telephone numbers of reference and information services.

The author's guidebooks of reference encyclopaedic type also contain cultural information: it is designed to expand the background knowledge of the addressee and, as a rule, is placed outside the main text, for example, in sidebars (op. cit.: 79–80).

N. Filatova concludes that “the linguistic design of the guide is influenced by the polyphonic, and in some places, the hybrid nature of the tourist discourse. This is manifested in the combination of features of journalistic and scientific functional styles with the imposition of techniques of advertising discourse.

The style of the guidebook sometimes demonstrates orientation towards such dominant features of the scientific style as a high level of generalization, accuracy, information content, impersonality. However, these signs do not appear in their pure form: they have experienced a transformation under the influence of the opposite properties inherent in journalistic style and advertising. Thus, informativeness is combined with laconicism, which is why conventional abbreviations of units of measurement, time intervals, names of languages, terms are widely used in the text of the guide. An external manifestation of laconicism is the dismembered design of syntactic structures, as a result of which the heading of

a text fragment may turn out to be a parcelled part of the first sentence of this fragment. Information has a two-layer packaging:

- graphic standard;
- for the main and graphic and / or syntactic highlighting;
- for the background.

Accuracy in a guidebook is adjacent to approximation: most, few, not so long ago. The style of the guide borrowed from the journalistic style a combination of standard and expression. The standard manifests itself in the widespread use of clichés: sumptuous decoration, graceful church, special charm. Expression is created by specially selected onomastics (op. cit.: 80–81).

V. Akulicheva notes that in relation to the features of advertising discourse, the genre of the guide has adopted the principle of the obligatory presence of illustrative materials, both explaining the text series (for example, photographs of attractions, maps of the object), and supplementing the content of the text, since photographs and illustrations usually capture exceptional views of the described geographical location. Illustration of the guide text contributes to the implementation of the main strategy of the tourism discourse – the formation of a high positive assessment of the proposed tourist product (Акуличева 2014: 104).

Tourist discourse has a number of characteristic features that make it possible to distinguish it into a separate institutional type of discourse. It is based on a certain set of genres formed by the needs of optimizing communication between sellers and consumers of travel services in various situations. The genre of the guide is the most difficult among them both in terms of structural organization and the variety of embodied modes, speech tactics, verbal and non-verbal codes (Филатова 2012: 82).

1.3. Verbal and visual in tourist guidebooks: Methodology of analysis

As we mentioned before, every research should have some theoretical foundation. In the previous parts of this chapter we investigated the ways of analysing verbal

and visual from stylistic perspective as well as took a closer look at the tourist discourse and its range of its categories and subdivisions. To proceed to the next, practical, part of our work we have to outline the stages of the analysis, basing on the theoretical data.

1.3.1. Stages of analysis. Our methodology of analysis of verbal and visual in tourist guidebooks embraces three main stages:

1. the analysis of the verbal component;
2. that of the visual component; and
3. the analysis of the ways of their interaction.

The analysis of verbal component of tourist discourse focuses on verbal isotopy against the background of determining this notion while getting a deeper insight into the phenomenon of isotopies in linguistics. Further, the main thematic fields of isotopies in the discourse under study are singled out. The data obtained undergo the contrastive analysis in Chapter Two.

The analysis of visual component of tourist discourse will address the visual features of tourist guidebooks such as: colour, pictures, fonts, size, and layout.

The third stage of analysis, laid out in Chapter Three, aims to compare the visual and verbal data, in order to find their common functional load to further formulate outline the main multimodal codes used in tourist guides under study.

1.3.2. Techniques of analysis. Relying upon the theory of codes, narrative-semiotic, multimodal, and meta-analysis, we first consider the surface structure of the material studied, i.e. linguistic texture of tourist guides, which is easily recognisable, manifesting itself in the verbal component of the guidebooks. The analysis is oriented towards revealing the semic code (SEM) being singled out as thematic verbal isotopies.

Further step is to identify the symbolic code of tourist guidebooks through the analysis of the thematic groups of isotopies along with the non-verbal means

used: pictures, colour, layout, size, etc. – in order to reveal the possible connotative meanings.

The deep structure of the tourist discourse is crystallized via the multimodal analysis of verbal and visual components in their interaction, taking into account the connotative meaning determined earlier.

Meta-analysis becomes relevant while collecting quantitative data needed to reveal stylistic tendencies and dominant features of English tourist guidebooks' composition.

Conclusions to Chapter One

1. This chapter systematized the theoretical foundation of tourist discourse verbal and visual semiotics, including Barthes's theory of codes, the latter augmenting the idea of conveying a message by different means (not only verbal, but also visual, audial, etc.), which brings our study closer to the sphere of semiotics.

2. The other sections of the chapter zero in on three main varieties of analysis, to be further conducted in the practical parts of the paper. They are: narrative-semiotic analysis by A. Greimas, multimodal analysis, and linguistic meta-analysis. Therefore, the chapter highlights the main points, stages, and methods of analysis relevant for our material.

3. Addressing the phenomenon of tourist discourse the research reveals its main features and defines its main genres, travel guide, or a tourist guidebook, being one of them. The chapter further distinguishes the specificity of English tourist guidebooks in their verbal and visual facets.

CHAPTER TWO

VERBAL ISOTOPY IN ENGLISH TOURIST GUIDEBOOKS: A STYLISTIC PERSPECTIVE

*“Any idea, plan, or purpose may be placed
in the mind through repetition of thought”*

Napolean Hil

We believe that when we want to memorize things, we constantly repeat and then revise them until we do remember them. The same approach is used when we want to make someone else remember both the essentials and the details. This strategy is widely used in American schools, notorious as “writing lines” (Schaffner & Spencer 2019).

Repetition as a powerful stylistic and mnemonic device acts as a tool to trace verbally represented reoccurring ideas throughout the tourist discourse under study.

2.1. The concept of isotopy in the semiotics of text

For a long time linguists have been examining linguistic means which make a text a wholistic unity. Most researchers agree that integrity of the interpretation is ensured by semantic links perpetrating the text, using quite a few terms to designate such links. I. R. Galperin introduced the category of textual cohesion, which reflects a structurally meaningful feature of the written text. According to Galperin, “cohesion is a special type of intertextual relationship that provides logical consistency and the interdependence of individual messages, facts, actions, etc.” (Гальперин 1981: 74).

In many other linguistic works of 1970-1980s that addressed the semantics of text, along with the term of cohesion, we meet such terms as: “semantic iteration” (Хованская 1983: 46), “cross-reference” (Палек 1978: 243), “lexical-semantic repetition” (Реферовская 1983: 51), or “semantic repetition” (Гиндин 1972: 126), “semantic tautology” (Невская 1983: 192). Most of the terms are intended to point to the idea of repeating a semantic attribute, thus achieving connectedness. All

these terms are essentially close to the concept of isotopy, introduced back in the 1960s by the French narratologist A. J. Greimas.

The term ‘isotopy’ is derived from the Greek words “isos” – equal and “topos” – place, locality literary means “having the same place”(Online Etymology Dictionary, IS). Originally belonging to physics and chemistry, the notion of isotopy was transferred by A. J. Greimas to the field of semantics and narratology due to the need to reflect “still vague, but at the same time necessary ideas about the integrity of the message” (Растье 2001: 110). Greimas defines isotopy as “the principle that allows semantic concatenation of utterances” (1983: 188). According to his view, textual coherence is assured through the recurrence of contextual semes, connecting the semantic elements of discourse – sememes. To reveal the isotopy, the researcher’s task is to search for common logical and semantic laws allowing to combine semantic components at different levels: at the level of a sememe, an utterance, an over-phrasal unity and the whole text. Greimas defines the minimal isotopy as such that consists of two contextual semes that share at least one common semantic feature. Minimal context that allows determining elementary isotopic relationship is a syntagm (op. cit.: 69–71).

Except semantic isotopy, there are other ones: actoral, grammatical, global and partial isotopies, which were distinguished by Greimas and Courtes (1982: 164). Later, Greimas’s student F. Rastier expanded this typology by semiological isotopies (Растье 2001: 84). The full list of isotopic typology also includes phonetic, stylistic, rhetoric, narrative, deep and surface, denotative and connotative, and other isotopies (Бочкарев 2008: 80). Rastier suggested the classification of isotopies, according to the following criteria: 1) type of semantic attribute, 2) extension of isotopy, 3) distribution of components (Растье 2001: 118–137).

In his works, Rastier also emphasizes that non-linguistic context also influences the text — the situation, the relative position of the communicants, the type of context, etc., since the text fundamentally “reflects the interaction of heterogeneous systems” (op. cit.: 17), which must be taken into account when constructing isotopes. Rastier points to the need to establish equivalence, which is

achieved through the use of various strategies, as “due to differences in encyclopaedic knowledge, different readers come to different results. In all cases, the description of isotopy depends on interpretative competence” (op. cit.: 13). It is the presumption of the integrity of text, the search for a whole organizing principle in the text that allows us to build chains of equivalences. According to Rastier, it is not the recurrence of the initially given seme that forms the isotopy, but on the contrary, the presumption of isotopy makes it possible to actualize some, even quite specific, semes (ibid.). These ideas are to be taken into account while constructing of verbal isotopies in the text.

Considering the possibility of interpretation a polyisotopic text, there appears the need to define which isotopy is more and less significant throughout the text. Judging by the quantitative criterion, one can take as main the isotopy, which is represented by the largest number of sememes (Растье 2001: 88). Greimas and Courtes point out that quantitative indicators make it possible to establish the degree of density of isotopy, but less probably – its semantic, aesthetic or ethical value. Moreover, they designate the importance of connotative isotopy over a denotative one and figurative as more significant than topical (1982: 62).

2.2. Thematic types of isotopy in English tourist guides

In further part of the research, the abovementioned theoretical material on stylistic isotopy are applied to the object of our investigation – English tourist guidebooks. As it was established before, there are no strict norms on how to group words and phrases according to their meaning, yet it is up to a reader’s consideration. Therefore, we read through the material paying attention to the denotative meaning of the words and writing them out on the list. Some of the groups, as historical notions, or religion, are relatively simple to form as they are multiply represented throughout the text. Some other number merely a few words: e.g. isotopes of colour. Hence it appears reasonable to integrate smaller subgroups into four main isotopies: (i) isotopes of urbanity proper; (ii) isotopes of historical notions and

places; (iii) isotopes of exploration and entertainment and (iv) isotopes of accompanying phenomena.

The sections that follow contain the inventory of isotopies singled out according to the above thematic criteria.

2.2.1. Isotopes of urbanity proper. *Isotopes of city:* churches, market, square, town house, panorama, courtyard, castle, monument, tower, Plenty Gardens, route, high altar, hall, gate, Gallery of Painting, museum, cellars of the City Hall Tower, Bishop's palace, Vistula embankment, bridge, quarter of our city, silhouette of Wawel Hill, Wawel Hill and its surrounds, vast vista with stone foundation, inner courtyard, monuments, fortifications, street, Florianska street, weighing house, shearing house, the Main Market Square, Grodzka Street , Kanonicza Street, the Main City Gate, Wawel Hill, the Barbican, Wawel Cathedral, the Crown Treasury, St. Florian's Gate, gardens, courtyards, saloon, market place, the City Hall, tower, the City Hall Tower, the Hetman's House, "Under the Rams" Palace, the Potocki Palace, St. Christopher's Palace, the Historical Museum of the City of Cracow, the panorama of the city, the city watchtower, Mickiewicz's Monument, St. Albert's Church, Cloth Hall, City Hall Tower, Jan Matejko's house, Florianska Street, Collegium Maius of the Jagiellonian University, college, University District of the Old Town, Jagiellonska Street, St. Florian's Church, the Envoy's Hall, Audience Hall, Head Hall, Barbican, the northern part of the city, city fortifications, castle, a bell tower, the medieval center of Cracow, Czartoryski Museum, Bishop's Palace, the existing section of the city walls, three defensive towers, the section of the ancient fortifications, demolition of the city walls, medieval fortification, the rest of the city walls, gates, forty-four defensive towers, , the main building of the University, the cardinal's chapel, the residence, the whole complex of buildings, seven watchtowers, the Hetman's House, chancellery, treasury, law court, new premises.

Isotopes of buildings' interior and exterior: arcaded galleries, interior, longish vestibule, arcaded, frieze, in one of the state rooms, under the eaves of the

roof, remnants of frieze, decorative “nuances”, memorial plaques embedded in the wall, varnished, columns, sculptured head, coffer of the ceiling, chambers, first floor, furniture, clocks, porcelain, marble slab, nave, staircase, topped with green cupolas, decorated, stone and brick, geometrical arrangement of bricks, remodeling, arcaded courtyard, second floor, columns, roof tiles, traces of red paint, ground floor, chambers on the first floor, private apartments, the premises on the second floor, representative rooms, sculptured head in each coffer of the ceiling, cathedral door, particularly beautifully decorated, stone and brick buildings, diverse architectural elements, geometrical arrangement of bricks, medieval decoration of buildings, Gothic, Renaissance and baroque portals, semicircular openings, the walls of the town houses, present appearance is much newer, many times remodelled, portals, memorial plaques, is topped with a beautiful Renaissance attic, original Gothic vaults, represented on the keystones, western elevation of the church, uneven towers of the church, slim silhouette, its cupola, Gothic carpentry, the golden spheres, Romanesque, stone church, the entrance for the visitors, taller tower, slim, cone-shaped spires, baroque, a Romanesque portal, remodelled and decorated with stone masks, designed the arcades, Gothic cellars, Gothic edifice, the slim architectural elements of the oldest part of the building, the tree tops of the houses, built of whitish limestone, Renaissance and baroque portals, stone window framing, old sculptured emblems and murals, its moving figures, walls, facades, old architectural elements, wooden neo-Gothic stalls, Gothic church, murals, were designed, five large windows, façade of the college, the eastern wing of the palace, a kind of a corridor, archway, lower parts of the Barbican walls, construction, a silver background, late baroque, tower-shaped, clad with iron, traces of the guide bars hewn in sandstone, 130 loopholes, had the yard roofed, silver.

Isotopes of size: its area amounts to 4 hectares, large size, tiny, the biggest, elevations, up to the level of their second floors, is topped with, ground floor, sticks out from the even arrangement of the buildings, is visible even from the long distance, the height of that church, equal to that of a modern ten-storied building, oak-wood case of the altar is 11 meters wide and 13 meters tall, the largest ones

are almost 3 meters tall, the tiniest one not taller than 30 centimeters, the difference in levels, 108 meters long, almost 3 meters thick, may not seem very tall, almost two meters lower than it is today, one of the largest, expand the premises, were expanded.

Isotopes of artifacts: effigy of Casimir the Great, sculptured figure, sword, bones of diluvial animals, silver coffin, wooden coffin, sarcophagi, five bells, sepulchers, collection of furniture, clocks, porcelain, sword, bones of diluvial animals, a plaque embedded in the pavement, an effigy of Casimir the Great, Cracovian cribs, almost 30 baroque altars, the oak-wood case of the altar, more than 200 human figures sculptured in lime wood, the tools of torture, an old clock, collection of works of art and historic objects, precious objects, the first monument of John Paul II.

Isotopes of education: wisdom, Collegium Maius of the Jagiellonian University, college, university buildings, a patron of the university, a permit to establish a theological faculty there, the Academy of Cracow, only three faculties: philosophy, law and medicine, a bequest for the university, the first lecture, a lecture hall, the University Senate, the University Museum, people connected with the university, a Jagiellonian University professor, Collegium Novum, the seat of the Rector, the academic year, 183 professors, Polish culture and intelligentsia, the Academy of Fine Arts.

Isotopes of art: collections of paintings, works of art, tapestries, pictures, collection of Oriental art, painting, fine arts, artistic Bohemia, the City Theatre, the first literary cabaret “Zielony Balonik”, wrote his first pieces of music, works of art, tapestries, sculpture’s studio, the gallery of the Polish 19-century paintings, Michal Stachowicz’s painting representing Tadeusz Kosciuszko’s oath, pictures, a portrait of Cecilia Gallerani by Leonardo da Vinci, “A Lady with an Ermine”, “The Landscape with a Good Samaritan” by Rembrandt, “A Portrait of a Youth” by Raphael, baroque relief portrayal, “Copernicus” painted by Jan Matejko, sculptured by a Roman sculptor, portraits, murals, one of the oldest replicas of the Black Madonna.

Isotopes of literature: commemorate the centenary of the poet's death, poet, editorial office of the Cracow's daily entitled "Czas", literary cabaret, diminutive form of the poet's name.

Isotopes of symbols: symbolizes Poland, a personification of wisdom, stands for courage, a symbol of poetry, represent.

2.2.2. Isotopes of historical notions and places. *Isotopes of historical time:* from its earliest days, in 1987, from the 10th century to 1609, back to 1530s, started in 1702, in the 16th century, originally, 14th century, since 1320, from its earliest days, construction which lasted 44 years, in 1364, Romantic poets, for 550 years, since 1521, in 1918, in the 19th and 20th century, in the 15th century, in the 1870s, 750 years ago, in April 1525, go back to the 17th, 19th or to the 20th century, in 1556, in the 19th century, since the 16 century, in the early years of the 20th century, since the 16th century, in the late 1880s, in 1477, took about 12 years, in 1946, during World War II, in 1957, in 1955, in 1898, in the 18th century, in the 13th century, after a great fire of 1555, in July 1400, at the end of 12th century, Middle Ages, in August 2002, in the years 1949-51, in 1499, at the end of 13th century, at the turn of the 18th century, in the 1870s, in 1876, medieval, in 1895, in 1905, in the 1880s, in November 1939, on November 1, 1946, in 1850, during the fire of 1850, in the first half of the 13th century, after the fire of 1850, at the beginning of the 17th century, in the second decade of the 18th century, since the 12th century, during the 17-century baroquization of the interior, in 1880, in the 14th century, in the first half of the 13th century, recently, in 1335, in 1495, in the 1860s, in 1936, of 1941, in the 17th and 18th centuries, back to the first part of the 17th century, on May 13, 1905, on October 24, 1909, 1905-1938, in 1993, in 2000, in 1999, in 2002, in 1079, in the 1670s, in previous centuries, as early as 1300, even nowadays, in the Middle Ages, at present, ancient, until now, in the past, on Monday following the coronation Sunday, date back from the Middle Ages, present, much newer, after World War II, before the Market Square was established, today, in the past, lasted throughout the entire 14th century, the

centenary of, one thousand years ago, two hundred years later, at present and in the past, during the reign of Casimir the Great, after a great fire, in the second part of the 19th century, the times of the last king of the Piast dynasty, at present, three hundred years ago, took two years, seven hundred years ago, about two hundred years ago, after the November Uprising, during World War II, medieval, much newer, until now, soon after, the first, as early as the 13th century, in the subsequent centuries, during the fire of 1850, during the German occupation, in spring 1400, the six hundredth anniversary, ancient, centuries, medieval, since that time.

Isotopes of historical evidence: history, one of the first universities, epoch, turns of history, heritage, remnants of old buildings, Renaissance, baroque, traditional, old city walls, historic places, from historical point of view, different monuments of the past, residence of the ruler of Vistulian tribe, flag with swastika, left by Austrian army, commemoration, remnants of Romanesque buildings, parades and tournaments of knights, chancellery, sword, coronation, legendary prototype, previous century, historians, the oldest street, they were used to put out torches, ancient buildings, Old Cracow, pillory, history of Cracow, receive the homage of the burghers, the remnant of the City Hall that was pulled down, a man with a sword and shield, as it was in the past, historic, the old moats, lifestyle of Cracovian aristocracy, old functions of the building, the first Polish Post Office, chroniclers, commemorating, old moats, the city dungeons with a room of torture, first found by a city warden, envoys, courtiers, Polish national heroes, the Barbican, national heroes and poets, commemorated by, commemorates one more famous event, belonging to the Potocki family, was built on the spot of a more ancient church, the restoration of the building after World War II, of the reform of the Academy of Cracow, the church was first built.

Isotopes of royalty: royal, palace, Royal tombs, Royal Castle, Crown Treasury, the seat of the Polish Dukes, magnificent royal residence, coronation, crowned, kings, elected kings, rulers, reign of Queen Jadwiga and King Ladislas Jagiello, royal pageants, royal court, royal castle, Dukes, Kings, royal residence, knight, the suite, Sigismund the Old, Sigismund Augustus, coronation, sword,

crown, most of Polish kings were crowned, royal pageants, the newly elected kings, coronation ceremony, Royal Route, King Jaiello, Queen Jadviga, the last king of the Piast dynasty, reign of Casimir the Great, King John Olbracht, Duchess Izabella, the monarch, King Sigismund I, received the oath of allegiance, the coronation of Our Lady.

Isotopes of religion: bishop, church, Dominican Church, Sigismund Chapel, Cathedral Museum, St. Catherine's Church, synagogues, Corpus Christi Church, shrine, saint patrons, martyr, chancel, high altar, stalls, services, Cathedral canons, crucified Christ, crucifix, pray, religious holidays, nave, crypts, cathedral, was consecrated, the saint patrons of the Cathedral, St. Wenceslas, St. Stanislaus, bishop, St' Stanislaus shrine, higher altar, St. Floral's Church, the Chapter of Cracow, St. Mary's Church, St. Mary's Basilica, the main parish church, the chapel of Old Lady of Czestochowa, piety of the citizens, altars, crucified Christ, panorama of Jerusalem, the last sleep of Virgin Mary, surrounded by the Apostles, the Assumption, St. Stanislaus and St. Albert, two patron saints of Poland, pagan rites, the bishop of Prague, preached, the Pope, theological faculty, collegiate church, St. Florian's Church, bells of the churches, the relics of St. Florian, reliquary, the vicar of St. Florian's Church, an altar, Pope John Paul II, the cardinal's chapel, the Cardinal of Cracow, elected the Pope, was ordained priest, Cardinal Adam Sapieha, bishop's court, the Archbishop of Cracow, Franciscan monks, the monastery, cloisters, bishop of Cracow, confessionals, bishop, church, Dominican Church, Sigismund Chapel, Cathedral Museum, St. Catherine's Church, synagogues, Corpus Christi Church, shrine, saint patrons, martyr, chancel, high altar, stalls, services, Cathedral canons, crucified Christ, crucifix, pray, religious holidays, nave, crypts, convert pagans to Christian faith, once connected with pagan rites, church was erected, the first stone church.

Isotopes of interment: buried, coffins, tombs, crypts, mound, funerary processions, died, buried here, tombs, funerary processions, died away from Cracow, relics, sarcophagi.

Isotopes of disasters and conflicts: the German occupation, a possible Turkish and Wallahian invasion, was to strengthen the defence system, was saved, concentration camps, action of the Nazis, defensive structures, did not perform their defensive functions, captured during the battle of Tannenberg, defend, difficult to capture, defensive walls with towers, army, demolished, soldiers, military exercise, were destroyed, fortifications, occupation, the Commander of the Teutonic Knights, soldiers, World War II, destroyed in the fire, has survived, killed, during World War II, destroyed by the Germans, a great fire of 1555, caused a lot of damage to the buildings, the restoration of the building after World War II, many times it was destroyed by fires, it was quite impossible to capture it, damage caused by numerous fires, the most disastrous one of them, suffered greatly.

2.2.3. Isotopes of exploration and entertainment. *Isotopes of placement and distance:* in every corner, on both sides, the corner, entrance, opposite, in the Market Square and its vicinity, on top of, on the left, on the right, next door to, close, near, a bit further, street ends, you are facing St. Mary's Basilica, lead to, direction, encompass, surrounded by, highest north-eastern part of the hill, situated close, venue of, western wing of the castle, left side of the entrance, in central place, in the steps leading to, at the back of the eastern wall, in the southern isle, situated above, Northern part of the castle, in the Crown Treasury ,in the castle, left side of the entrance, on the ground floor, on the second floor, in the western wing of the castle, you're entering the church, next to them, 25 metres above the Vistula River, in its central place, go round, walk along , along the eastern side of the Main Market Square, begins at St. Floral's Church, leads past the Barbican, through St. Florian's Gate, leaving the city, coming back to the castle, near one of them, in the last house on the right hand-side of the street, was situated at the crossing point, in its southern part, on the same spot, situated near City Hall Tower, in the southern part of the Market Square, situated around the Market Square, along the four sides of the Market Square, at number 7, house number 9, next door, number 17, at the corner of Grodzka Street, on the ground floor, on one of them you can see, situated

in the Market Square, in front of the Vis a Vis café, at number 35, go to St. Christopher's Palace, on the ground floor of the Museum, on the spot of a more ancient church, inside the basilica, in the Old Town, from the taller tower, into the basilica, at this southern side, from the entrance to the right, in the eastern part of the southern isle, in a baroque altar, now approach the high altar of St. Mary's Basilica, in the central scene of the altar, higher above, at the top of the altar case, in the chance, on the monument, sitting at the poet's feet, seated at the northern part of the monument, facing St. Albert's Church, on its head, in the Market Square, situated on the spot, from Grodzka Street, leading to the original church, divides the Market Square into two parts, used to be surrounded by, on the ground floor of the Cloth Hall, upstairs, on the first floor, go to the gallery Gallery in the Cloth Hall, situated under the Market Square level, in Jan Matejko's house, at 41 Florianska Street, in the City Hall cellars, in the University District, to get here from the Market Square, take a walk along St. Anne's Street, from distance, from Jagiellonska Street, a lecture hall on the first floor, in this building, the restoration of the building emphasized its original Gothic character, in St. Florian's Church, in the church treasury, the surrounds of the church, inside that corridor, in the archway, encompasses, in the town of Pulawy, in the southern wall of the gate tower, situated in Florianska Street, inside the houses, not far from the Academy of Fine Arts, at one of the tables in this café, on the spot of "Jerusalem Dormitory", hanging on its walls, in room no. 56, on the second floor, 3 Franciszkanska Street, in front of the palace, just above the main gate of the palace, behind the statue, in the opposite, this place, in the cloisters.

Isotopes of timing: in 1...2...3 days, several hours, one day, in the morning, for a moment, it's getting dark, stay for 2 days, begin your first day with a visit, 10 minutes before noon, after leaving, the second day of your stay, commence the day by walking, spend three days in Cracow, the first two days, spend the third day, afterwards, a bit further, soon, enough time, a lot of time, before you go inside, now, while strolling here, during the Christmas season, at dusk, by night, night time walk, at dawn and at dusk, every hour, now go, before you approach it, at

11.45 a.m., the altar is closed at 6 p.m., after dark, during your evening walk, at 11 a.m. or at 1 p.m., at an even hour.

Isotopes of attention: focuses on, cast a glance, as a local curiosity, let us look at, informing about, one can admire, if you want to be better acquainted with, please note that, you're bound to notice, have a look at, you should by no means forget, hold on a second, ponder on, look from, you can see, we can see, if you want to witness, you have to be in the chancel, show it some respect, you will be able to notice, to get an idea of how the building looked like, look at, can now be seen, you really have to come here, can be seen, you will find, you may be surprised to learn, one should not leave without paying at least a brief visit to, must not be missed, cast a glance or two, admire, notice, look to the right, you will see, look closely, witness the opening ceremony, take a look, long and intensive sightseeing, devote some more attention to, peep through, discover, concentrate, visible, pay special attention, focus on, let us look, look for a while, catch a glimpse.

Isotopes of movement: climb, pass, stand, bound to get plenty of exercise, leaving, turn right, go down, heading for, walking along, walking through, reach, resume your walk, sit, take turning left, retrace your footsteps, take a seat at the table, try to get there, take a walk around, walk from one stall to another, go upstairs, visit the churches, cross, cross a bridge over, come back, approach, passing two gates, go inside, go round, get close, walk clockwise, descend from, reach, will lead you down, strolling, come here, if you visit the courtyard, try to get to his collegiate church, if you approach it, go into the basilica, leaving, coming back to, walking along, taken away, came back, enter the gate, brought to.

Isotopes of commerce: souvenirs stalls, souvenirs, from one stall to another, book in advance your tickets, where tickets can be bought, commercial activity is in full swing, commercial function, a number of European commercial routes, financial standing, doing good business, gifts.

Isotopes of food: snacks, bars, cafes, restaurants, traditional dishes, cuisine, savor their different tastes, open-air cafes, "Wierzynek" restaurant, beer brewed in

Swidnica, was served there, apart from beer, you can have a cup of good coffee, a café, “Jama Michalika” café, a confectioner, café, “Lvov Cafe”, a number of little shops and meat stalls, ate and drank.

Isotopes of events and performance: exhibition, “Pod Baranami” Cabaret, exhibition of famous Cracovian cribs, visitors, the opening ceremony, house a division of Folk Theater, greeting ceremonies, parades, court celebrations, pastimes, exhibitions, opening and closing of the city gates, the ceremony of inauguration.

2.2.4. Isotopes of accompanying phenomena and natural background.

Isotopes of atmosphere: fairy-tale atmosphere of Cracow, traditional, old custom has been revived, 19th- and 20th-century atmosphere of Cracow.

Isotopes of mystery: secrets, the spirit of Cracow looms over the Market Square, dragon’s lair, dragon’s den, according to the legend, is believed to be, according to the popular belief, were hidden.

Isotopes of opinion, affluence and uniqueness: beautiful, tiny, impressive, beautiful, unique, invaluable, most precious, picturesque, splendid, magnificent, spectacular, one of the most beautiful castles in Europe, the most precious, impressive, truly invaluable, particularly beautifully, the most picturesque, one of the largest and most beautiful, the richest, solitary, famous, interesting, numerous, exquisite feast, a favourite place of many artists, one of the most beautiful churches in Central Europe, one of the oldest replicas, belongs to the masterpieces, artfully, greatfully contributes to, ponder on the size, beauty and richness wonderful, the most attractive for tourists, unique, one of the landmarks, still contribute to the beauty of the building, magnificent, famous for its superb taste, one of the most beautiful Gothic edifices in town, one of the oldest university buildings in Europe, significant, really worth visiting, a special attraction, many visitors were impressed, one of the very few, the best preserved one, magnificent, one of the most interesting, the most precious, an ideal place, the most famous window of the world.

Isotopes of nature: foothills, hills, river, pigeons, gardens, limestone rock, rivers, swamps, lawn, weather, a whale, a mammoth, a rhino, washed to the shore, gardens, the sunshine, an eagle, pigeons, northerly winds, rubble, trees were planted, their green ring, the Visla, hill, water.

Isotopes of sounds: cooing, listen to morning silence, sit in silence, the silence prevailing here, the soft murmur of water, listen to some good music, listening to beautiful music, impressive sound of bells, the trumpet call, a lyre, listen to its chiming bells, musical bells of its churches.

Isotopes of colour: red, colourful, black, white, dark, green, illuminated, glitter.

2.3. Verbal manifestations of isotopy in English tourist guides: A contrastive study

Having analysed textual manifestations of the verbal component of English tourist guidebooks via the inventory of their isotopical chains, we systematised them according to:

- the variety of topics;
- the length of isotopies;
- the correlation with the key topics in tourist guidebooks.

The first criterion allowed organising minor thematic isotopies into bigger ones, thus singling out four main thematic isotopies:

1. Urbanity proper
2. Historical notions and places
3. Isotopes of exploration and entertainment
4. Isotopes of accompanying phenomena and natural background

In terms of quantitative analysis, the above isotopies can be ranked as follows: *1) the isotopy of historical notions and places; 2) the isotopes of exploration and entertainment; 3) the isotopes of urbanity proper; 4) the isotopes of accompanying phenomena and natural background.*

The arrangement of these isotopical groups correlates with the key sections of any guidebook, distinguished by Sakayeva and Bazarova (2014: 160): 1) historical facts, 2) cultural events and holidays, 3) sights with their description, and 4) information about the location.

The subgroups of isotopes are mostly related to the nuances of the emotive language, like the isotopes of opinion, affluence, and uniqueness (*impressive, beautiful, unique, invaluable, most precious, picturesque, splendid, magnificent, spectacular, etc.*), traced in our material.

Conclusions to Chapter Two

1. In this chapter addressed the verbal isotopy in English tourist guidebooks under study. Starting with the discourse surface structure – easily recognizable patterns of words and phrases – against the phenomenon of isotopy in the semiotics of text, we suggested and applied the main techniques of analysing the verbal isotopy.

2. Having selected thematically marked words and phrases, we collected the corpus of verbal patterns, forming narrower groups of isotopes and further combining them into four bigger groups: (i) isotopes of urbanity proper, (ii) isotopes of historical notions and places, (iii) isotopes of exploration and entertainment, and (iv) isotopes of accompanying phenomena and natural background.

3. Processing the data acquired and correlating the results obtained with the theoretical assumptions outlined earlier, we carried out a quantitative assessment of four above isotopical groups, identifying the key topics in the tourist guidebooks under analysis according to their rank. The latter happened to be arranged as follows: 1) historical facts, 2) cultural events and holidays, 3) sights with their description, 4) information about the location.

CHAPTER THREE

MULTIMODAL CODES IN ENGLISH TOURIST GUIDEBOOKS: A STYLISTIC PERSPECTIVE

*“A great idea is simply the combination
of many good ideas”*

John C. Maxwell

This chapter addresses the issue of combining of verbal and visual facets of tourist guidebooks, grouped according to their shared meaning in the course of multimodal analysis with reliance upon the idea of codes, expanding isotopy to the visual component of our material.

3.1. Multimodality as a text-forming factor in tourist guidebooks

At the everyday level the world is mastered verbally. Nevertheless, complicated messages require the information to be visualized – in the form of video, photographs, art, etc. Thus, visuality tends to dominate in contemporary culture, the visual factor becoming the most important in the formation of a person's worldview. Cinema, television, the Internet, modern gadgets define the distinctive features of the space of modern culture. Globalization and multiculturalism make it easier to reach out to different cultures through visual imagery. People today try to visualize the ideas and images of the world around them as much as possible. Subconsciously, the perception of such oppositions as "external :: internal", "center :: periphery", "vertical :: horizontal", "easy :: hard", "light :: dark" forms collective archetypal ideas about the visuality of the surrounding world in its basic forms (Machin2007: 14).

The above oppositions, along with the idea of the visualization dominance in the present-day world, make scholars recognize the significance of the non-verbal component of stylistic analysis.

Tourist genres, that of guidebook included, are par excellence rich in visual elements. Some researchers (Thurlow & Jaworski 2010, Hannam & Knox 2005) consider images to be the most important part of a guidebook, as they give the

customers an insight into the future tour and work as the best advertisement of a city, country, or tourist attractions. The benefits of picture over text are, in our opinion, the following:

- the information in a picture is perceived faster;
- it demands less effort to process, as our brain does not have to create its own image based on the verbal description;
- it instantly catches attention, as, unlike plain typed text (letters and characters), transfers familiar patterns from the surrounding world (we learn to read, but the ability to observe the surrounding world is given to us by birth).

Visual material has a lot of merits, and in terms of acquiring new information, it can be generalised via the conceptual metaphor: SEEING IS KNOWING. In the modern world of commercials, another motto can be also applied: IF YOU CAN IMAGINE IT, YOU CAN ACHIEVE IT.

3.2. Varieties of multimodality in English tourist guidebooks: interaction of verbal and visual

Multimodal character of English tourist guidebooks highlights their visual parts and components. Present-day worlds of media and Internet convey the meaning not restricted by words. Visual multimodality, reinforced by verbal isotopies, shape four main codes, which work together to benefit the tourist guidebooks. These codes of creating meaning come down to the following: (i) *the code of shape*, (ii) *the code of colour*, (iii) *the code of space*, and (iv) *the code of figure/ground*.

3.2.1. The code of shape. The multimodal isotopy of shape attracts attention to the verbalized isotopy of various urban shapes and buildings' interiors and exteriors, as well as respective visual components: geometrical shapes and the fonts used.

As the form and perspective are considered primary in human interaction with physical objects (Ayzenberg, Lourenco2019: 98), including guidebooks, we start with the visual manifestations of the shape in the English tourist guidebooks under analysis.

The main geometrical forms, which were taken into consideration in our analysis are: rectangle, square, rhombus, circle, and triangle.

A SQUARE (including rectangle and rhombus) relates to the form of printed books, pictures on the book cover and within a book, the text layout, maps, QR codes;

A CIRCLE relates to city maps (see Fig.3.1), national flags cut out in circles, icons of clocks, some portraits.

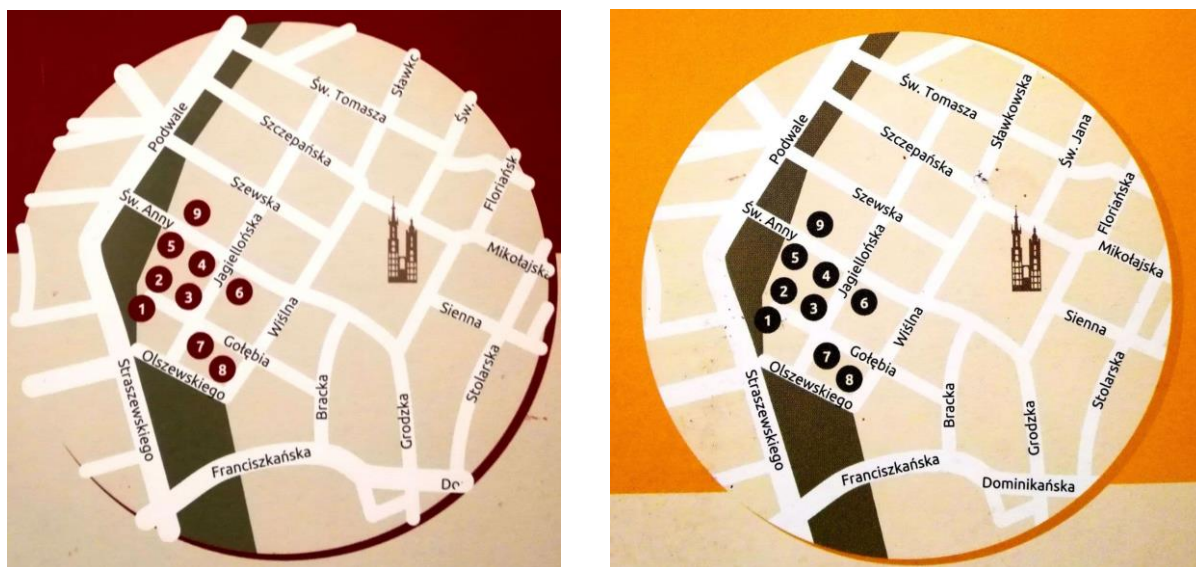


Fig. 3.1 CIRCLE: some of the pictures on the back page (Collegium Novum, Kwartat Uniwersytecki).

Among verbal isotopes of buildings' interior and exterior associated with the above geometrical figures such isotopes are relevant: *arcaded galleries, longish vestibule, arcaded, columns, clocks, geometrical arrangement of bricks, arcaded courtyard, uneven towers of the church, its cupola, the golden spheres, taller tower, slim, cone-shaped spires, baroque, designed the arcades, Gothic elements, window framing, large windows, archway, tower-shaped, etc.*

Thus, there are plenty of mentions of arcs or arcaded parts of buildings and round artifacts, such as clocks, which are the examples of circular shapes, as well

as columns and baroque style with its curvy edges. Moreover, the circular shape is underplayed in movement directions, such as: *turn round, look around, go around*, etc. Despite the abundance of round shapes in design, square shapes and angles prevail. We recognize them in cubical forms of buildings, parallel lines of streets, doors and windows, picture framing, etc. The triangle forms can be identified in steeples and some elements of Gothic architecture. Consequently, we can discern the square shape dominance in verbal and visual, and therefore multimodal, isotopy of shapes.

Let us take a closer look into the meaning of different shapes as they are viewed in psychology and culture:

- A SQUARE is an outwardly static figure, but thanks to the vertical, horizontal, and two diagonal axes of symmetry, one can clearly feel the active inner space in the opposition "center :: periphery" and those of topoi (left – right, top – bottom). The vertical rectangle gives rise to a symbolic perception of the sacred and the transcendent. The square forms a feeling of complete balance, abstract correctness. It is clear that a square can characterize four elements, four cardinal points. Such a geometric figure can symbolize a highlighted moment, statics, limitation, order, and equality. In visual perception, the square forms a sense of stability, statics, geometric clarity, and hence the symbolic reproduction of justice, wisdom, and honour. The square in our perception embodies the masculine principle, rationality, sincerity. A square, a cube can convey resistance, immobility, and statics. At the same time, rectangular shapes are more aggressive than curvilinear ones – this is already known from psychology. If rectangular shapes are hard, then curved ones are soft (Пелипенко, Яковенко 1998: 105).
- A CIRCLE expresses the manifestation of organic natural material, delimiting external and internal spaces, approaching a natural substance, but at the same time being a semantic abstraction characterized by functional inertia. The main opposition in the circle is "external :: internal", corresponding to the opposition "center :: periphery". Thus, the circle becomes a universal exponent of natural

internal potential, coding its model. At the same time, the center can be experienced as something sacred, the periphery as something profane. As a rule, the circle is identified with the feminine principle, heaven, unity, and eternity, being a symbol of wholeness, completeness, conveying the idea of constancy and dynamism (Рогалевич 2004: 197). The circle expresses the essence of being of all living, natural, showing the essence of the life cycle. It reflects time and eternity (Gibson 1996: 81).

- A TRIANGLE is a figure located in-between a circle and a square. Unlike the circle, symbolizing the number 1, the triangle visualizes the number 3, which is clearly visible in it. The triangle symbolizes ascent, sacred hierarchy, trinity, and power. It clearly shows active internal dynamics with an externally static character. In an isosceles triangle, a triangle in which two of the sides are the same length (Isosceles triangle 1992, IS), the dominant vertical clearly appears, being a definite indicator guiding the eye. At the same time, the triangle can embody both the feminine and the masculine principles, psychologically expressing stress, integrity, a sense of command, etc. A triangle simply directed upwards sounds calmer, more motionless, more stable than if the same triangle is placed obliquely on a flat surface. The triangle also expresses the universal principle of unity of the beginning, middle, and end in their simultaneous continuity (Пелипенко, Яковенко 1998: 86).

Therefore, when relying upon the three geometrical concepts while revealing the unity of meanings behind the visual content, one comes to realize the existence of an objective reality that we do not see, but feel through the lens of geometric forms, where a square is a symbol of absolute balance and stability, a circle is movement within, and the triangle – a nervous breakdown or rigid hierarchy.

To draw conclusions as to the data obtained, we need to apply the theoretical assumption to the quantitative analysis of the multimodal isotopy of shape. Given that square prevails in both verbal and visual manifestations of shape throughout the guidebooks under consideration, we can presume that it implies topicality and space orientation, which confirms the logical construction of travel guides.

Moreover, square shapes are static, which corresponds with the idea of sightseeing – observing immobile objects. Triangle represents, on the one hand, ascent, seen in the natural slopes, such as hills or mountains, as well as high peaks of city buildings and towers, and, on the other hand, sacred hierarchy, trinity which correspond to the abundance of churches, other religious objects, and the religious background in general. It can also symbolise power that can be both religious and refer to authorities, especially in big cities or capitals, as well it can remind of the royal past. The circle that embodies the center :: periphery and external :: internal oppositions reflects the idea of location as the focus of tourists’ attention. These and some other significant correspondences are presented in the table (see Table 3.1) below:

Table 3.1

Meaning of Shape: Visual and Textual

<i>Shape</i>	<i>Meaning of shape</i>	<i>Textual meaning</i>
SQUARE	Topicality	orientation in space
	Static	sightseeing, architecture
	limitation, order	city structure / boundaries, road net, map
TRIANGLE	Ascent	hills, mountains; tower peaks
	sacred hierarchy, trinity	religious background
	Power	authorities, royal past
CIRCLE	external – internal	city, buildings, yards and areas inside and outside
	center – periphery	center of the city, the most significant part of tour vs edges, insignificant things
	time and eternity	the day cycle, repetition, observation, return

3.2.2. The code of colour. The code of colour in English tourist guidebooks is manifested through both verbal and visual means. Verbal representation includes verbal isotopies of colour and accompanying phenomena, as well as the isotopy of royalty, and the isotopes of the time of the day. Visual means relate to the colours of typography in the guidebooks under consideration. The visual component manifests itself in the typographical features of the guidebooks, i.e. the colours of the cover, pages, and the text itself.

Visual colour isotopy can be traced starting with book covers and proceeding through all the pages of the guidebook, as well as through the changes of the text colour (see Table 3.2):

Table 3.2

COLOURS: guidebook covers

<i>Colour</i>	<i>Manifestations on guidebook covers</i>
BLACK	6
YELLOW, ORANGE	13
BLUE	10
RED, esp. DARK RED	6
GREEN	5
WHITE, BEIGE	8
GREY	3

The table above demonstrates the following downscale of colour dominance in the book covers: YELLOW / ORANGE → BLUE → WHITE → BLACK / RED → GREEN → GREY.

Text colours vary substantially from guidebook to guidebook and from page to page (see Table 3.3):

Table 3.3*COLOURS: on pages*

<i>Colour</i>	<i>Amount of appearances on the pages</i>
BLACK	10
BLUE	2
YELLOW	1
RED, DARK RED	2
GREEN	1
WHITE	6

The table above outlines the tendency of colour dominance in the texts under analysis from BLACK to WHITE, further to BLUE / RED, and still further to GREEN / YELLOW.

Colour is always a symbol that conveys a certain meaning to be "read" subliminally. Many people underestimate the role of colour in creating an image, however the very nature of colour – vibrant and changeable like a kaleidoscope – implies that there is no clear –cut answer to the question of which colour is ideal, the results of numerous studies confirming that it is the colour that immediately affects the consumer (Базима 2001: 24). Science has long proven that a colour scheme has a huge impact on a person's emotional background: it invigorates, calms down, makes him cheerful or aggressive, increases sensitivity to external influences or dulls sensations. The colour system, acting on some areas of the brain, is capable of causing various psychophysical states. This psychological factor is used by marketers to attract the attention of a broad audience (Andrews 2015: 11).

Speaking of the influence of colour in marketing, the following colours can be mentioned:

- **RED**: instantly attracts attention, evokes a sense of urgency, being associated with movement, emotional excitement and passion. In commercials the colour is used to attract people's attention during total sales.

- **BLUE**: is associated with calmness and reliability, has a calming effect on the mind, evokes a sense of peace, a sense of security and trust in relation to what you are reading and seeing. The most popular colour for offices and conservative brands.
- **GREEN**: is associated with health, tranquillity, nature and harmony, promotes balance and relaxation.
- **PURPLE**: is associated with loyalty, wisdom, and respect.
- **YELLOW**: instils optimism and cheerfulness. In marketing, the colour is used to attract impulsive shoppers and window viewers.
- **BLACK**: is associated with power, strength and stability. It is often used as a symbol of intelligence. In commercials, the colour is often used to visually reduce the size of advertising.
- **GREY**: is a symbol of practicality, constancy, and solidarity. Its excessive presence often creates a sense of monotony and insignificance.
- **WHITE**: evokes the feelings of impeccability, cleanliness, and safety. Its lack of specificity is often used when there is no need to evoke any specific emotions provoked by certain colours (Богатирева 2018: 21).

To rank the influence of colours on people’s mind according to the results of our own quantitative research, one can single out such implications of colours in tourist guides under study:

1. OPTIMISM, CHEERFULNESS
2. CALMNESS, RELIABILITY
3. CLEANLINESS, SAFETY
4. POWER, STABILITY, STRENGTH, EXCITEMENT, ATTENTION
5. NATURE, HARMONY
6. PRACTICALITY, CONSTANCY

It is worth mentioning that the colour of the book cover may reflect the topic or the highlights of the tour. For example, the red colour, especially dark red, is viewed in many countries as the colour of royalty and authorities. Thus, one can

trace another multimodal isotopy: the combination of red colour and wordy connections to royalty and majesty in the text. It can be illustrated by such verbal isotopes of royalty: *royal, palace, Royal Castle, Crown Treasury, the seat of the Polish Dukes, magnificent royal residence, coronation, crowned, kings, reign of Queen Jadwiga and King Ladislas Jagiello, royal court, royal castle, Dukes, Kings, royal residence, coronation, crown, Royal Route, the monarch, King Sigismund I,* etc.

It should be noted that colour might be considered one of the central categories of conceptual and linguistic worldviews, being the realization of the universals of visual perception. So, Anna Vezhbitska, who worked on the significance and influence of colours, refers to universal colours those that manifest the difference between the time of seeing – day, and the time of not seeing – night (Вежбицкая 1998: 231). Therefore, we might add the verbal isotopy of time to the code of colour.

Among *verbal isotopes of timing* are such isotopes as: *in the morning, it's getting dark, begin your day, 10 minutes before noon, commence the day, at dusk, by night, night-time walk, at dawn and at dusk, at 11.45 a.m., the altar is closed at 6 p.m., after dark, during your evening walk, at 11 a.m. or at 1 p.m., in the evening,* etc.

Reading through the suggested route, one can notice that the main part of the tour goes on in the daytime for two reasons: 1) because of the working hours of different museums, galleries, historical building, which are open during the daytime; 2) one has to start early to have enough time to visit and see more. The walks and the opportunity to observe the beauty of a city are usually suggested for evenings, to enjoy the sunset, to use the “golden hours” for photography and to see illuminations, which are usually of warm yellow colours, changing our perception of the colours we saw in the daylight.

Another *verbal isotopy* which is relevant here is that of *colour itself*. Nevertheless, this group of isotopes is not abundant: *red, colourful, black, white, dark, green, illuminated, glitter,* etc.

These observations are useful for the language of marketing, because the choice of colour evokes the respective emotions.

Summing up, we might note that colour is a universal concept. Associations with colours are specific for the culture of each ethnic group: they are conditioned by the psychology of people, their worldview, cultural and historical background (Adams & Osgood 1973), therefore it is important to take into account the conditions under which the semantics of colour is used and analysed.

3.2.3. The code of space. Space is the key point of every guidebook. It defines the boundaries of our journey and, in its turn, is defined by the touristic routes suggested in a guidebook.

Space can be seen through the prism of kinds of movement, as the faster tourists move, the more sights they can visit. Such assumption gives us the right to view *the code of space* through multimodal isotopy of space and distance.



Fig. 3.2 Pictures of transport from guidebook covers

The multimodal isotopy of space and distance is most fully manifested in verbal isotopes of time and the images of transportation. From the front pages of travel books one might discover that some of the guidebooks include the time limits of the journey directly in their titles. For example: *Cracow in 1... 2... 3... days*, *Three days in Krakow*, *Cracow day trips*. It provides a tourist with the outline of the journey in terms of space and time limits. Some guidebooks contain pictures of different vehicles, which convey the message of modernity of movement. Images of different kinds of transportation tend to shrink the time necessary for covering longer distances, yet they widen the area one can reach within suggested time limits. We came across the images of a minibus, two pictures of a horse and a carriage, a train, a bus, a car, a city bus, two cable cars (see Fig. 3.2). The guidebook on Cracow with the minibus in the front page promoted day trips from Cracow to Auschwitz, Wadowice, the Tatras Mountains, and to the Sault mine, which are far outside the boundaries of the city (*Cracow. Day trips*). This example provides us with a clear instance of text and image cooperation in terms of space multimodality, correlating with mathematical formula of Time, Speed, and Distance relation (see Table 3.4):

Table 3.4

Time, Speed and Distance correlation

TIME	X	SPEED	=	DISTANCE
<i>Verbal time limits</i>		<i>Images of Vehicles</i>		<i>Farther places to visit</i>
DAY TRIP		MINIBUS		TRIPS OUTSIDE THE CITY

Other examples of multimodal isotopies of space and distance are manifested via the correlation of the verbal isotopies of movement, distance, time and the images of maps on the pages of the guidebooks. Almost all the guidebooks

under consideration contain detailed maps of tourist attractions either on the back cover or on some pages inside. In all the cases, except one (*Three days in Krakow*), the places on maps were marked by numbers, which highlight sights described in the guidebooks. The order of numbers corresponds to the order of sights in the verbal description, hence, to the photos of sights. In case of maps, the multimodal isotopy of space and distance has a distinct hierarchy:

MAP => TEXT => PICTURES

- MAP represents the location of places in real life;
- TEXT, or NARRATION of a guidebook is generated by the location of the sights as well as the most convenient and logical way of getting to them;
- PICTURES, or PHOTOS provide the visualization of the written text.

In some guidebooks, the two latter components can be reversed, especially when the text provides no guidance on how to find the place, providing its description only. Yet, the route on the map is marked by the bright lines and arrows instead (*Vienna*).

Notably, the guidebooks with the images of transportation on their cover, thus promoting the tours outside the city, do not provide any maps. Hence, one can assume that the images of transportation and maps of the routes exclude each other, as vehicles imply that a tourist will be a passenger, with no need to know the road, while maps are essential for walking trips. Although, if maps indicate the point of destination, they can occur along with the images of vehicles. Quite a few such examples can be seen on the pages of the advertising guidebook “Tours from Barcelona”, which has a map with the meeting point placed below the description of every tour.

Another important component of the code of space is the *multimodal isotopy of direction*. Here, a closer attention is paid to the kind of transportation or its absence in the combination with the verbally indicated vehicles: a minibus, a horse

and a carriage, a train, a bus, a car, a city bus, a cable car, and the most common way to explore the city – on foot. The latter is represented by the thematic verbal isotopy of direction and the isotopy of movement.

At this point, we can single out two main directions of motion: vertical and horizontal.

The **HORIZONTAL** direction presumes such vehicles as: a minibus, a car, a train, a bus, a city bus, a horse and a carriage, a cable car, or walking on foot.

Here such verbal isotopes of movement are relevant: *pass, stand, bound to get plenty of exercise, leave, turn right, heading for, walking along, walking through, resume your walk, take turning left, retrace your footsteps, try to get there, take a walk around, walk from one stall to another, visit the churches, cross, cross a bridge over, come back, approach, passing two gates, go inside, go round, get close, walk clockwise, reach, strolling, come here, if you visit the courtyard, try to get to his collegiate church, if you approach it, go into the basilica, coming back to, walking along, came back, enter the gate, take a walk along, look to the right, etc.*

They combine with such verbal isotopes of placement and distance as: *on the left, on the right, next door to, close, near, a bit further, street ends, you are facing, encompass, surrounded by, western wing of the castle, left side of the entrance, in central place, at the back of the eastern wall, in the southern isle, left side of the entrance, in the western wing of the castle, next to them, in its central place, go round, walk along, along the eastern side, leads past, along the four sides, in front of, into the basilica, from the entrance to the right, behind, in the opposite, etc.*

The **VERTICAL** direction encompasses such motions as: by a cable car, on foot, an eye movement.

It might be manifested by verbal isotopes of movement where belong: *go upstairs, go down, climb, sit, take a seat at the table, descend from, will lead you down etc.*

They are accompanied by the following verbal isotopes of placement and distance: *on top of, on the ground floor, on the second floor, highest north-eastern*

part of the hill, in the steps leading to, situated above, 25 metres above, from the taller tower, higher above, at the top of the altar case, on the monument, sitting at the poet's feet, on its head, situated under the Market Square level, in the City Hall cellars, hanging on its walls, on the second floor, just above the main gate etc.

As one can see, the horizontal direction has more numerous verbal and visual representations in the guidebooks under study, however the vertical one is also important as concerns the eye movement and observation, while enjoying the architecture and the artefacts hung on the walls or suspended from above.

The code of space also correlated with isotopes of size: *its area amounts to 4 hectares, large size, tiny, the biggest, elevations, up to the level of their second floors, is topped with, ground floor, sticks out from the even arrangement of the buildings, is visible even from the long distance, the height of that church, a modern ten-storied building, 11 meters wide and 13 meters tall, almost 3 meters tall, the tinniest one not taller than 30 centimetres, 108 meters long, almost 3 meters thick, almost two meters lower, one of the largest, were expanded, etc.*

All the examples above help tourists take their bearings in space during the trip. Various measurements, both horizontal and vertical, provide the clear-cut, though descriptive, vision of what we can encounter in reality.

3.2.4. Figure/ ground code. The importance of colour and shape, as well as space, as the main components of visual messages to the reader becomes even greater in case of cooperation of all the constituents mentioned.



Fig. 3.3 Focus of attention

Modern advertisements pay close attention to the colours, layout and fonts, as every detail can shift the focus of customers’ attention, giving the wrong impression of suggested products and services (Fig. 3.3).

This section takes a thorough look into the main “eye-catchers” of English tourist guidebooks in terms of the figure/ground code in its two formats:

1. The most salient thing – means of its achievement;
2. Category (components) of the figure/ground code – general features – features used in our material

The former approach seems less time-consuming and more data-oriented, as we consider the empirical material as the starting point. It is important to note that in our analysis we rely upon our subjective view while singling out the most salient objects from the perspective of an average consumer (see Table 3.5).

Table 3.5

Salient objects: means of achievement

	<i>The most salient object</i>	<i>Means of achievement</i>
1.	Pictures	LAYOUT: placement of the four photos in the upper part of the cover
	colour of the cover	COLOUR: use of vibrant colours (yellow)

2.	Pictures	LAYOUT: placement of the four photos in the upper part of the cover
3.	Headline	FONT: Gothic, angular COLOUR: saturated dark red
4.	Pictures	LAYOUT: the most important detail (the minibus) is situated in the centre SIZE: the picture takes more than the half of the cover
	Headline	FONT: bold
5.	colour of the cover	COLOUR: use of vibrant colours (yellow)
	Headline	FONT: bold
6.	Pictures	LAYOUT: the picture is on the front cast over everything else SIZE: big
	Headline	LAYOUT: in the upper part of the cover FONT: bold SIZE: big
7.	Pictures	LAYOUT: in the central part
	Headline	SIZE: big COLOUR: use of vibrant colours (yellow)
8.	Pictures	SIZE: takes the whole front page COLOUR: use of the vibrant colour (yellow)
9.	colour of the cover	COLOUR: use of the vibrant colour (yellow)
	Pictures	SIZE: takes the whole front page
	Headline	FONT: bold

		SIZE: big LAYOUT: in the upper part
10.	Pictures	SIZE: takes the whole front page
	Headline	FONT: bold SIZE: big LAYOUT: in the upper part

Having analysed ten guidebooks (see List of Illustration materials), we identified as most salient: pictures, headlines, and colours (see Table 3.5). The table highlights various means which foreground the necessary component quantitatively arranged as follows:

PICTURES (8/10): highlighted by means of size (5), layout (5), colour (1);

HEADLINE (7/10): highlighted by means of font (6), size (4), layout (3), colour (2);

COLOUR of the cover / the headline / the picture (6/10): yellow (5), dark red (1).



Fig.3.4 HEADLINES: cover pages of some guidebooks

The most common technique of putting a tourist attraction into the focus of the reader's attention is using a picture. It confirms the idea considered earlier that tourist guidebooks have become more illustration-oriented, as nowadays pictures are getting more influential as eye-catchers in comparison with plain texts. Another most popular component of the cover appears to be the headline (Fig. 3.4), which

grasps our attention visually before we realize the meaning of the word or phrase used. Still another important visual highlight is the colour of the cover, headline or the one which prevails in the cover picture. Again, there is a tendency for the yellow colour to be the most powerful one in terms of drawing the reader's attention (Fig. 3.5). This statement leads us back to the code of colour, where, according to the results of our analysis, yellow was not the colour that was used the most frequently. Therefore, we can conclude that quantity does not always imply prominence, but in terms of focus, abundance may turn into background (Buetti & Xu 2019).



Fig. 3.5 COLOUR: yellow covers of some guidebooks

As for the tools more often used for drawing attention in tourist guidebooks, size and layout are most common and powerful in typography. Fonts play a huge role only if they are unique, rare, or just unusual.

In terms of verbal signs, the first thing catches our eye on covers of English tourist guidebooks is the name of the city or a place in the city, for which the tour is provided. However, two guidebooks, or rather leaflets, which are of a smaller size, use the general word TOUR as the main topic on the cover.

Conclusions to Chapter Three

1. This chapter gives a sample of multimodal analysis, which deals with the verbal and non-verbal data (in our case – visual) in order to reveal the potential influence of such a combination on the reading audience. The growing popularity of visualization, especially in marketing, sales, is grounded in the fact that visual images are much easier to perceive than just plain texts.

2. The visual part of English guidebooks usually highlights shapes, colours, space, and background, thus relying upon the code of shape, the code of colour, the code of space, and that of figure/ground. Images as the key text-forming factor in tourist guidebooks bring to collaboration various non-verbal means supplemented them by the respective verbal data.

3. Verbal and visual components of tourist discourse complement each other in the way that heightens messages conveyed, mostly subconsciously. The brightest examples are next: (i) correlation of ideas of time, speed and distance presented through pictures of transport (visual) and timing in headlines (verbal); (ii) correspondence of visual and textual shape representations through the meaning of shapes and (iii) the map-text-picture order as the main text-forming mean in tourist guidebooks.

GENERAL CONCLUSIONS

This paper focused on the analysis of verbal and visual in modern tourist guidebooks, viewed from a stylistic perspective in the context of the current scholarly paradigm.

Laying the theoretical foundation of the semiotics of verbal and visual in tourist discourse, the thesis gave a general survey of semiotic approaches to the study of verbal and visual, while building the typology of genres in tourist discourse and working out the methodology of analysis of verbal and visual.

Regarding verbal isotopy in English tourist guidebooks from the stylistic perspective, we characterized the notion of verbal isotopy from the narratological and linguistic perspectives; singled out thematic types of isotopy in English tourist guides under analysis; identified and compared verbal manifestations of isotopy in the material analysed.

Looking at multimodal codes in English tourist guidebooks from the stylistic perspective, we examined different varieties of visual modality in English tourist guidebooks in terms of codes, describing the main trends in the interaction of verbal and visual in the tourist guidebooks in question.

The interaction of verbal and visual in English tourist guidebooks was provided by the quantitative and qualitative assessment of the findings.

The results of our research can be used in the fields of tourism, marketing, and advertising.

РЕЗЮМЕ

Пропоноване дослідження зосереджене на аналізі словесного та візуального в англійських туристичних буклетах, розглянутих з позицій стилістики в контексті сучасної наукової парадигми. Теоретичне підґрунтя роботи складають праці з мультимодальності, теорії кодів, нарративної та соціальної таких науковців, як Г. Кресс та Т. ван Левен, Ч. Форсвіль, А. Греймас, Р. Барт, Ф. Растье та ін.

Актуальність дослідження зумовлена зростаючим інтересом до прикладних аспектів лінгвістичних досліджень у сфері реклами, туризму та торгівлі.

У першому розділі представлено теоретичні основи семіотики словесного та візуального у різноманітних дискурсах, включно з туристичним. Загальний огляд семіотичних підходів до вивчення словесного та візуального дозволив побудувати типологію жанрів туристичного дискурсу і розробити методологію аналізу словесного та візуального в туристичних буклетах.

У другому розділі розглянуто стилістичну перспективу словесної ізотопії в англійських туристичних путівниках. Поняття словесної ізотопії схарактеризовано з наратологічної та лінгвостилістичної позицій; виділено тематичні типи ізотопії в аналізованих англійських туристичних путівниках; виявлено та зіставлено різні вербальні ізотопії в досліджуваному матеріалі.

У третьому розділі висвітлено мультимодальні коди, застосуванні в англійських туристичних путівниках, переважно зі стилістичної точки зору. У цій частині роботи розглянуто різновиди візуальної мультимодальності у термінах кодів та описано тенденції взаємодії словесного та візуального в англійських туристичних путівниках. Окрім того, в роботі встановлено вектори взаємодії словесного та візуального в англійських туристичних путівниках у її кількісному та якісному аспектах.

Ключові слова: ізотоп, вербальна ізотопія, мультимодальність, теорія кодів, наративно-семіотичний аналіз, мета-аналіз, туристичний дискурс, туристичний буклет.

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