

## ЭМОТИВНЫЙ КОД АНГЛОЯЗЫЧНОГО ТУРИСТСКОГО ДИСКУРСА

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**Аннотация.** Статья посвящена исследованию эмотивного кода англоязычного туристского дискурса. Целью данной работы является комплексное исследование языковых средств реализации лингвистической категории эмотивного кода, определяющего особенности туристского дискурса. В работе автором использованы общенаучные методы (синтез, обобщение), анализ содержания текстового массива, метод филологического анализа, которые необходимы в реализации поставленных задач. Актуальность настоящей статьи обоснована растущим интересом лингвистов по всему миру к исследованию проблем эмотивности и эмоциональности, имплицированных в различных модусах и жанрах дискурса, а также наличием широкого исследовательского потенциала дискурсивной коммуникации, как совокупности способов и приемов интеракции между адресатом и адресантом.

**Ключевые слова:** англоязычный туристский дискурс, эмоция, эмоциональность, эмотивность, эмотив, эмотиология, эмотивный код, лингвистическая категория, тропы, грамматический уровень, стилистика.

## EMOTIVE CODE OF THE ENGLISH TOURISM DISCOURSE

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**Abstract.** The article is devoted to the enquiry into the category of the emotive code of the English tourism discourse. The paper aims at a comprehensive inquiry into the linguistic means dealing with the category of emotive code which identifies specificity of the tourism discourse. To solve the problem raised, we utilized general scientific methods (synthesis, generalization), analysis of the text corpus, method of linguistic analysis. The relevance of the paper is justified by the growing interest of linguists across the globe in the study of problems of emotivity and emotionality implied in various modes and genres of discourse, as well as the presence of a wide research potential of discursive communication, as a set of methods and techniques of interaction between the addresser and the addressee.

**Key words:** The English tourism discourse, emotion, emotionality, emotivity, emotive, emotiology, emotive code, linguistic category, tropes, grammatical level, stylistics.

## **Introduction**

Human life is immanently linked with emotions. Being a subject and an object of cognition, a human expresses his emotions as an addresser or interprets them, as an addressee. On a linguistic level, emotions are manifested via emotives, which come as strata in emotiology (emotion linguistics). Currently there is a stunning, everlasting interest in emotivity as a linguistic category across the globe. Emotion linguistics studies the connections between emotions and language. Linguists peer into a wide range of emotions and feelings from the perspective of linguistic means used to directly express feelings, emotions and emotional assessment, as well as to influence the emotional state of the listener or reader. Many Russian and overseas scholars such as I.V. Arnold, L.G. Babenko, C. Izard, V.I. Shakhovsky, A. Wierzbicka, P.M. Jakobson etc. researched into the field. The main aim of our study is concerned with a comprehensive inquiry into the linguistic means dealing with the category of emotive code, which identifies specificity of the tourism discourse. As well as that, we tried out to utter a more accurate definition of “emotive code” as a linguistic category; identify, describe and analyse the place of grammatical and stylistic emotives of the Australia.com website in the structure of the emotive code of the text corpus; select the main ways of using the category of emotivity in the context of the “addresser-addressee” cognitive link. The object of the present research is the English tourism discourse that comes as a corpus of texts placed with the Australia.com website. Linguistic means of emotivity implementation in the English tourism discourse make the subject of the study. The novelty of our investigation deals with researching into the tourism discourse from the positions of emotiology in order to identify and substantiate its emotive code. Ranking of the expressive linguistic means and stylistic devices in the study may become of practical significance in drafting and developing forthcoming tourist products.

## **Materials and methods**

According to the Cambridge Academic Content Dictionary, an emotion comes as “a strong feeling, such as of love, anger, fear, etc.” [Cambridge Dictionary, 2024]. The Oxford Advanced Learner’s Dictionary identifies an emotion as “a strong feeling such as love, fear or anger; the part of a person’s character that consists of feelings” [Oxford..., 2024]. Longman Dictionary of Contemporary English sees an emotion like “a strong human feeling such as love, hate, or anger” [Longman Dictionary..., 2024]. The Collins English Dictionary finds an emotion as “1) a feeling such as happiness, love, fear, anger, or hatred, which can be caused by the situation that you are in or the people you are with; 2) the part of a person's character that consists of their feelings, as opposed to their thoughts” [Collins..., 2024]. In the business context, an emotion is “a feeling that someone has about a product or service that can influence their decision whether to buy it or not” [Cambridge Business English Dictionary..., 2024]. Thus, emotions trigger mechanisms of the internal regulation of mental activity and behavior in a human being [Трубкина, 2022].

Identified by an American research psychologist Carroll Ellis Izard as “an interdisciplinary science based on psychology and linguistics”, emotiology comes as an integral element of the semantic system of language. There is a range of Soviet and Russian scholars who researched into the field. S.L. Rubinshtein described an emotion as “a subjective reaction of humans and animals to the influence of internal and external stimuli, manifested in the form of joy, fear, pleasure or displeasure” [Рубинштейн, 2000, с. 128]. P.M. Yakobson believed that an emotion is “a form of a person’s active relationship to the world around him, since during active interaction with the external environment, or its cognition, the individual subjectively experiences his personal relationship to certain objects, facts, and phenomena of the real world” [Якобсон, 1958, с. 167]. V.I. Shakhovskiy adhered to a linguistic approach to the study of emotions. He believed that emotions are “a mediator between the world and its reflection in human language”. He emphasizes the ambivalent nature of emotions, i.e. the addressee can simultaneously experience two polar opposite emotions, for instance, love and hatred [Шаховский..., 2008а, с. 5]. Y.U. Myagkova defined emotions on a psycholinguistic level, having described the sources of emotions as ‘needs, motives, and cognitive processes’. According to her, “emotional processes can occur at a conscious and unconscious level” [Мягкова, 2000, с. 56]. As V.Y. Maslova says in her research work dedicated to linguoscopy that emotions are “one of the most complex human systems, since almost all human systems take part in the development and appearance, namely perception, physiological reactions, intelligence, etc. They arise as a result of perception and contemplation of the world” [Маслова, 2007, с. 208]. The Polish and Australian linguist Anna Wierzbicka finds emotions as “emotions associated with “bad things”; emotions linked with “virtues”; emotions dealing with people who have committed poor deeds and cause a negative reaction; self-thinking emotions (self-esteem); emotions towards other people” [Вежбицкая, 1996, с. 85].

Since there is no unified view on interpretation of emotions as a linguistic category, the problem poses a scientific interest. C. Izard identified a range of fundamental emotions, namely interest, excitement, joy, surprise, grief, suffering, anger, disgust, contempt, fear, shame, guilt. Sophisticated emotional states arise from the combination of fundamental emotions, such as anxiety, which can combine fear, anger, guilt and interest. Complex emotional experiences include love and hostility [Изард, 1980, с. 129].

It should be noted that the category of emotivity has not been comprehensively studied in spite of a number of works dedicated to the issue. In this regard, the issue of clarifying the categorical apparatus acquires significant relevance and novelty.

One should distinguish between emotionality and emotivity. According to E.I. Gerasimenko, the linguistic category of emotionality is associated with the psychological characteristics of the addressee, the state of his emotional sphere. Emotivity is used to express emotions in a speech act and capable of producing an emotional effect on the addressee [Герасименко и др., 2016]. E.V. Sazhina et al. adds that emotionality and emotivity refer to two different scientific fields. Emotionality adheres to psychology while emotivity to linguistics. Under emotions, the scholar understands the manifestation of a person’s sensory reaction to a

stimulus, which is expressed in non-verbal manifestations, when the human body becomes an instrument of communication: gesticulation, facial expressions, postures, movements, gazing. On the contrary, emotivity is precisely referred to as “the verbal expression of emotions”, hence being a linguistic phenomenon. Consequently, emotions, having a verbal embodiment, are manifested at the linguistic level through emotivity [Сажина et al., 2019, с. 567]. A.V. Kunin believes that emotivity is “emotionality in linguistic refraction”, i.e. sensory assessment of an object, expression by linguistic means of a person’s feelings, moods, experiences. V.I. Shakhovskiy notes that emotivity is a linguistic category, which is “an immanently inherent semantic property of language to express emotionality through a system of its means as a fact of the mentality, social and individual emotions reflected in the semantics of linguistic units” [Шаховский, 2009]. The scholar distinguished special linguistic means called “an emotive”. He characterized the emotive as a linguistic unit that performs the function of expressing the emotions of the addresser and/or emotional impact on the addressee. It includes any lexemes that can be used to express emotions, i.e. an underlying word or a derivative word, a phraseological unit, synonymic/antonymic rows. Emotives are most widely represented at the lexical level of language. There are three groups of lexical emotives: vocabulary denoting emotions (connotatives), vocabulary expressing emotions (affectives), vocabulary describing emotions (evocatives) [Шаховский, 2008б, с. 129]. Emotives, as a whole, comprise the emotive code. Based on the research by E.Y. Yudina, we see it as a set of emotive descriptors which, acting on semantic, morphological, stylistic and grammatical strata, create a varied psychic response in a human being (an addressee) produced in a verbal form. When scientifically researching, we utilized a number of methods, namely, general scientific methods (synthesis, generalization), analysis of the text corpus, method of linguistic analysis to analyse the implementation of the emotive code after the example of the English tourism discourse used for promotion of tourist products to customers.

The tourism discourse is a special type of communicative activity, which includes a corpus of various texts that operate in the tourism sector. Its key goal is to increase an interest in tourism as a form of leisure activity.

The communication field in the tourism discourse is tourism business, being one of the sectors of world economy [Тарнаева и др., 2013]. Based on the studies of L.R. Sakaeva and L.V. Bazarova, the Russian scholar T.V. Anikina identifies the following specifics of tourism discourse: media, interculturality and the predominance of conversational style. Owing to its first trait, tourism discourse interacts with other types (interviews, reports, reviews, etc.) [Филатова, 2012]. It results in the use of strategies and values in tourism discourse that belong to the above types of discourse. The second feature reflects the ideas and images already shaped in the national character of different peoples. The third characteristic of tourism discourse as a phenomenon is associated with the need to establish a more trusting atmosphere between communicants, i.e., addressers and addressees of tourism discourse. Hence, tourism discourse is a corpus of texts presented as a result of speech activity acts which occurred among the addresser and the addressee. The

texts are used in the tourist sector (tours, travellogues, guidebooks, brochures, posters, fliers, reminders, tips etc.) which results in mutual benefit in the form of a tour product purchased.

### Discussion and results

Let us now consider Australia.com (<https://www.australia.com/en>), an official website of Tourism Australia (earlier the Australian Tourist Commission). It is designated to promote Australia, as a tourist destination, to businesses and leisure travellers. The organisation is active in fifteen key markets and its activities include advertising, PR and media programmes, trade shows and industry programmes, consumer promotions, online communications and consumer research. We analysed the corpus of texts published on the aforementioned web resource both grammatically and stylistically to pick out instances of emotives, which shape the emotive code of the tourism discourse.

The category of emotivity is implemented on Australia.com on the grammatical level via the use of degrees of comparison of adjectives, instances of imperative mood and passive voice. Most frequent is the use of the superlative degree of adjectives which describes something as being of the highest degree or extreme. As such, we use superlative adjectives when making comparisons of three or more people or things. The addresser uses the superlative degree when he needs to show his emotional assessment regarding the phenomena being described. He puts emphasis on the delivered message to provide exceptional importance, value, or prominence of the promoted product and increase the emotional impact on the addressee:

*"...to swim with **the** world's **largest** fish – the whale shark..."*

*"The Great Barrier Reef... is **the** world's **biggest** coral reef system."*

*"Saltwater crocodiles are one of Australia's **most intriguing** marine predators."*

*"...they're **the largest** reptile on Earth."*

*"The Eyre Peninsula is your **best** bet for a meet and greet."*

*"Friendly sea lions are one of Australia's **most interactive** marine animals."*

*"...come mask-to-fin with **the largest** fish in the sea."*

*"...this not-so-little species of whale is one of **the rarest** marine animals to encounter."*

*"Queensland's Moreton Island and Western Australia's Coral Coast are two of **the best** known places..."*

*"Ningaloo Reef is one of **the most incredible** diving destinations in the world."*

*"A tiny cousin of the kangaroo and known as "**the** world's **happiest** animal"..." [Australia.com..., 2024]*

Yet another emotive means of the grammatical level is the use of the imperative mood. Imperative statements are highly emotional since they have a strong impact and direct effect on the addressee's emotions. As to the tourism discourse, imperatives induce positive emotions (e.g. joy, excitement, anticipation of relaxation etc.), on the one hand, and deliver the message of something being of vital importance, crucial:

*"Spend your days exploring the marvels of Ningaloo Reef..."*  
*"Switch off and unwind at one of these back-to-nature escapes in Australia!"*  
*"Wake up to whales at Ningaloo Reef!"*  
*"Don't miss the chance..."*  
*"Simply stroll the beaches, toss in a line..."*  
*"Start the day by snorkelling above colourful marine life..."*  
*"Take in an epic sunset as you climb through the roof of a cable car hung above the valley."*  
*"Lower into the water and prepare for an epic adrenaline rush."*  
*"Embark on an exclusive, multi-day tour from Cairns..."* [Australia.com..., 2024]

In the passive, the person or thing that the action was done to becomes the topic or theme. We use the passive when we want to change the focus of a clause, or if the doer of the verb is not important or not known or if we do not want to say who the doer is [Cambridge Dictionary, 2024]. The passive instances on Australia.com deepen the advantages of the promoted product, peering into the thing itself, hence, making it more beneficial and creating vivid, rich, colourful and ingrained emotions in the addressee:

*"The two tents here are named after winemakers Edgar and Frank..."*  
*"Melbourne is known as Australia's coffee capital."*  
*"Torquay is where the Great Ocean Road begins and is often dubbed the 'Surf Capital of Australia'."*  
*"Descend the 86 stairs, which are carved into the cliff face..."*  
*"Shipwreck Coast is named after the wild seas..."*  
*"It was turned into a picturesque garden by James Umpherston around 1886..."*  
*"The seaside town is famed for its horse-drawn tramway..."*  
 [Australia.com..., 2024]

**Stylistically**, emotivity is embedded into the tourism discourse through the use of phrasal verbs, idioms, neologisms, dialecticisms, metaphors, epithets and, finally, toponyms.

Phrasal verbs are widely used in everyday communication to make the speech more natural, flexible, and diverse. Phrasal verbs are emotionally coloured and may convey a spectrum of feelings, for instance:

*"What sets it apart: a road made for escaping the everyday..."* ('to set apart' means 'to show someone or something to be different or special')  
*"Unwind on a tropical island"* ('to unwind on' stands for 'to gradually relax after doing something that has made you tired or worried')  
*"Drift off to sleep..."* ('to drift off' implies 'to gradually start to sleep')  
*"Yet when you are holed up at Kittawa Lodge..."* ('to hole up' means 'to stay in a safe place, often as a way of avoiding something or hiding from someone')  
*"Tucked away on South Australia's stunning Eyre Peninsula..."* ('to tuck away' stands for 'to put something in a private, safe place')  
*"Cradle Mountain draws in the most adventurous of travellers."* ('to draw in' denotes 'to attract')

"Book a tour and slide into the water, **hanging onto** the boat as it cruises along." ('to hang onto' implies 'to keep to')

"**Pull on** your fins and **paddle away** from your tour boat."

"...so **settle in** to watch these breathtaking animals..." ('to settle in' means 'to become familiar with somewhere new, such as a new house, job, or school, and to feel comfortable and happy there')

"Here you can take a tour **to delve into** the maritime history of the region." (to delve into' stands for 'to search in order to find a thing or information') [Australia.com..., 2024]

Idioms, as a group of words established by usage as having a meaning not deducible from those of the individual words, are occasionally spotted as part of the tourism discourse on Australia.com. Their usage adds opulence to the narrative, as they are always stylistically coloured (as well as phraseological units):

"Set on a secluded headland **just a stone's throw from** Freycinet National Park..."

"You can **try** your **luck at** spotting them on a snorkelling tour" (to try to achieve something although you know you might not succeed)

"**Feast your eyes on** gropers..." (to look at someone or something with great enjoyment)

"King Island feels like it could be **the end of the Earth.**"

"...**making the satisfaction** of finding them even **sweeter.**" [Australia.com..., 2024]

A set of subjacent emotives show the range of addresser's emotions such as delight, obligingness, light-heartedness transmitted onto the addressee.

"Top-notch?" (to divers on the Great Barrier Reef)

"Looking for a travel deal?" (to tourists trying to save up)

"Wishing to enjoy snorkelling?" (to tourist who marvel at the marine life)

"Why bother about meals?" (to tourists on board the luxurious yacht) [Australia.com..., 2024]

Oxymoron, as a sharp opposition of concepts and images, gives greater brightness to the tourism discourse, thus, enhancing the expressiveness of speech. They emphasize the main idea and enhance the emotional content of the statement, i.e.

"...you still need to exercise caution – even with the **intoxically cute** creatures."

"...their **infectious excitement.**" [Australia.com..., 2024]

Newly coined words, or neologisms, carry intensive emotional colouring in themselves making the narrative more lively and dramatic. Australia.com flourishes with neologisms, which attract tourists to the island:

"No **Wi-Fi**, no worries: where to go **off-grid** in Australia."

"A **glamping** tent" ('glamping' is a mixture of 'glamorous' and 'camping')

"At Bremer Island's Banubanu Beach Retreat, which features **glamping-style** bungalows..."

"...this **eco-friendly** dome looks like something from outer space..."

"This **low-key** bush retreat..." ('low-key' stands for 'quiet and not attracting a lot of attention or excitement')

"...this **laid-back** Tasmanian island..." ('laid-back' denotes 'relaxed in manner and character')

"...this region boasts a unique combination of coast and **outback**." ('outback' means 'a space open to and not protected from strong winds')

"The balmy weather and **down-to-earth** locals might make Darwin a laidback town..." ('down-to-earth' means 'practical, reasonable, and friendly')

"...this region is rich with **adrenaline-inducing** experiences."

"The **heart-pounding** experiences continue..."

"Swimming with dolphins is a **bucket-list-worthy** moment..."

"...this **awe-inspiring** species."

"...graceful, **bird-like** movements."

"**Heading off** in search of them takes several days of snorkelling..." ('to head off' denotes 'to start a journey or leave a place')

"Getting **spine-tinglingly** close to gentle grey nurse sharks."

"The thrill of cage diving with great white sharks is not for **the faint-hearted**."

[Australia.com..., 2024]

Metaphor has become the most common way of expressing the category of emotivity. Being one of the most striking tropes, a metaphor helps the addresser to both express his attitude and emotions and evoke a certain response and reaction. Metaphors can influence the feelings and subliminal consciousness of the addressee generating various associations:

"Tasmania's **pure air** invites you to breathe deep and take moments to be mindful..."

"Mount Majura Vineyard **takes things back to basics**..."

"...its designer interiors **evoke the warmth of home**."

"...while **the breeze dances** through the palm trees overhead."

"...the wind-, and solar-powered Thalia Haven cottage **lets you immerse yourself in nature**."

"...the experiences here will **get your heart racing**."

"As you stare at the millions of **stars hung above** you in the dark outback sky..."

"...but the surrounding national **parks are calling**..."

"**Great white sharks** come here to feed, **giving you the chance**..."

"Lady Elliot Island **takes the crown** as their favourite underwater home..."

"Ningaloo Reef is **a heaven** for underwater wildlife."

"The abundant corals **are peppered with life**..."

"The Great Barrier Reef is **the heart and soul** of diving in Australia."

"Stop at Mount Gambier, which **sits on** an ancient extinct volcano and is **circled by** vivid crater lakes." [Australia.com..., 2024]

Dialecticisms are means of artistic expression used to convey the speech characteristics of residents of a certain area. They are used in order to convey the original culture of the native peoples. Despite the common statement that dialecticisms may make the discourse more complicated, the instances found on



Australia.com enliven the narrative and add to the emotive code of the tourism discourse:

*"Come and say **G'Day** in 2024" (G'Day means 'Good day', an exclamation typical for Australian English)*

*"**Yambara**" (meaning 'away, out of sight' in Barngarla language)*

*"The gentle rays can be found in several **Aussie** locations" ('Aussie' is 'Australian, or an Australian person')*

*"Enjoy your **Barbie**..." ('Barbie' stands for 'barbecue')*

*"Don't forget your **sunnies**..." ('sunnies' are 'sunglasses')*

*"The Eyre Peninsula is a place you want to dive into – the clear ocean, the fresh seafood, "...the rugged **outback** adventures." ('the outback' means 'the remote bush country of Australia')*

*"...spend the night in a **bush** camp." ('the bush' (esp. in Australia, Africa, and Canada) is 'a wild or uncultivated country') [Australia.com..., 2024]*

Toponyms (place names) found on Australia.com bear the function of an emotional trigger. The addresser tries to impress the addressee, intensify the emotions since many of place names are commonly encountered in mass media, sporting events, festivals, books, films, documentaries, works of art etc. Tourists may have read or seen something before travelling to the unique standalone place like Australia. Being both a country and a continent, its speciality adds to the unicity of the toponyms:

***Sal Salis** eco-luxury camp is hidden away on the coast of **Cape Range National Park**, nestled amongst sand dunes on the shore of **Ningaloo Reef**.*

*Combining contemporary design, world-class dining and a personal connection with nature, **Southern Ocean Lodge** celebrates the resilient spirit of Kangaroo Island, its wildlife and its community.*

***Mount Majura Vineyard***

***The Great Barrier Reef** offers an abundance of coastal experiences unlike anywhere else in the world, e.g. you can swim amongst the stunning coral formations, giant clams, encounter rare species of whales, and six of the world's seven marine turtle species.*

***King Island** is more creative, more honest, more cooperative, more delicious, more fun and more meaningful.*

*Swap the crowds for pristine landscapes, rich wildlife and great seafood on **the Eyre Peninsula**.*

*Dramatic, serrated peaks, glacial-carved lakes, unique grasslands and ancient rainforest define **Cradle Mountain-Lake St Clair National Park**.*

*... **the Three Sisters** is an iconic formation that you must see at least once in your lifetime [Australia.com..., 2024].*

One cannot underestimate the emotive load carried by epithets. As a linguistic phenomenon, an epithet is used as a way of criticizing or praising someone. It is the most frequent trope found in the tourism discourse. Epithets enhance picturesqueness, expressiveness of the statement, emphasizes the properties or qualities of the described objects or phenomena. They encode additional information and emotions:

*"...Listening to **crashing** ocean waves..."*  
*"...that's the kind of freedom that only comes from an **epic** road trip."*  
*"it's the **wholesome** nature of this island that will leave you restored."*  
*"...snorkelling with **colourful** fish and floating above **vibrant** corals."*  
*"...Dinny (named after the vineyard's first owner) is a **charming tiny** home, complete with an en-suite shower."*  
*"A 15-minute flight from Gove Airport brings you to this **unspoilt** island."*  
*"Looking up at a **strikingly bright** Milky Way..."*  
*"...as you set out on **scenic** walks looking for wildlife."*  
*"the **iconic** Great Ocean Road"*  
*"the **lush** Otway Ranges"*  
*"...Tasmanian island is also home to three **superb** golf courses..."*  
*"a **luxe** off-grid abode..."*  
*"...this is the **perfect** place to reconnect with nature."*  
*"...face with these **apex** predators..." [Australia.com..., 2024]*

### Conclusion

Being a constantly boosting global industry, tourism maintains its brisk demand levels. Advertising, as an imminent component of tourism, needs to expand its influence on worldwide consumers of tourist products. Since communication is an integral part of interaction among tourist employees and prospective customers, linguists pay an unfailing interest in researching the tourism discourse that keeps its emotive function. The work presents various approaches to defining the concepts of "emotion", "emotionality", "emotivity", "emotiology" stipulated by domestic and foreign linguists. We analysed the corpus of advertising materials published on the Australia.com website. As a result, we identified the main means of representing emotivity grammatically and lexically, i.e. emotives (connotatives, affectives, evocatives). In their turn, the emotive descriptors or emotives shape the emotive code of the English tourism discourse. It drives us to the conclusion that the tourism discourse used as an advertising means to invite tourists to visit certain places in Australia is very expressive and carries emotional potential. It influences the cognitive aspects of perception and understanding, thus forming a positive image of local tourist destinations and increasing the flow of visitors to the country.

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