

UDC 81'225.2

DOI <https://doi.org/10.24919/2308-4863/76-1-29>

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GENRE OF INTERNET COMMUNICATION OF TOURIST INTERNET DISCOURSE AND THEIR CLASSIFICATION

This article discusses the genres of Internet communication within the framework of tourist Internet discourse. It begins by defining the term «genre» in relation to literary texts as a stable type of text united by a communicative function and similar compositional and stylistic features. The electronic communicative space is referred to as computer-mediated communication (CMC). While the theory of virtual genre studies is still developing, there is no single unified term, classification, or criteria for distinguishing genres of Internet tourism discourse. The article outlines several researchers' perspectives on categorizing Internet communication genres, highlighting the diverse criteria used such as subject matter, communicative purpose, degree of interactivity, types of discourse, and structural organization of webpages. David Crystal identifies five basic Internet communication situations: email, synchronous and asynchronous chats, virtual worlds, and the World Wide Web. Other commonly mentioned genres include forums, chat rooms, ICQ, social networks, blogs, guestbooks, and electronic media like periodicals. The article emphasizes the lack of unified criteria for distinguishing Internet genres, but highlights the multifaceted approach considering thematic features, communicative aims, spheres of communication, author/reader dynamics, synchronicity, form (written vs. oral), dialogic/polylogic structure, composition, and linguistic characteristics. Ultimately, the diverse classifications underscore the complexity of categorizing virtual genres and the need for a consistent framework accounting for the multidimensional nature of Internet communication across its various modes and contexts within the rapidly evolving digital landscape.

Key words: *Internet communication, ICQ, tourism discourse, genre, classification.*

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ЖАНРИ ІНТЕРНЕТ-КОМУНІКАЦІЇ ТУРИСТИЧНОГО ІНТЕРНЕТ-ДИСКУРСУ ТА ЇХ КЛАСИФІКАЦІЯ

У статті розглядаються жанри інтернет-комунікації в рамках туристичного інтернет-дискурсу. Дослідження визначає термін «жанр» стосовно літературних текстів як стійкого типу тексту, об'єднаного комунікативною функцією і схожими композиційними та стилістичними особливостями. Електронний комунікативний простір називають комп'ютерно-опосередкованою комунікацією (КОК), хоча теорія віртуального жанрознавства все ще розвивається, не існує єдиного уніфікованого терміну, класифікації або критеріїв для розрізнення жанрів дискурсу інтернет-туризму. У статті представлено погляди кількох дослідників на класифікацію жан-

рів інтернет-комунікації, висвітлено різноманітні критерії, що використовуються, такі як тематика, комунікативна мета, ступінь інтерактивності, типи дискурсу та структурна організація веб-сторінок. Девід Кристал виділяє п'ять основних ситуацій інтернет-комунікації: електронна пошта, синхронні та асинхронні чати, віртуальні світи та всевітня павутина. Серед інших часто згадуваних жанрів – форуми, чати, ICQ, соціальні мережі, блоги, гостьові книги та електронні ЗМІ, такі як періодичні видання. У статті наголошується на відсутності єдиних критеріїв для розрізнення інтернет-жанрів, але підкреслюється багатогранність підходу, що враховує тематичні особливості, комунікативні цілі, сфери спілкування, динаміку автор/читач, синхронність, форму (письмова чи усна), діалогічність/полілогічність структури, композицію та мовні характеристики. Зрештою, різноманітні класифікації підкреслюють складність категоризації віртуальних жанрів і потребу в послідовній системі, яка б враховувала багатовимірну природу інтернет-комунікації в різних її режимах і контекстах у цифровому ландшафті, що швидко розвивається.

Ключові слова: Інтернет-комунікація, туристичний дискурс, жанр, класифікація.

Problem statement. The Internet has revolutionized the way we communicate, interact, and access information, pervading nearly every aspect of modern life. One domain that has been profoundly impacted by this digital transformation is the tourism industry. From researching destinations and making bookings, to sharing travel experiences and engaging with tourism businesses, a substantial portion of tourism-related communication now takes place online through various platforms and channels. (Anderson, 2005; Baron, 2005; Craig, 2003; Crystal, 2004).

This proliferation of Internet-based interactions within the tourism sphere has given rise to a diverse array of communicative genres, each exhibiting unique characteristics in terms of content, structure, linguistic features, and pragmatic functions. These genres range from informative travel websites and promotional social media posts to interactive online reviews, discussion forums, and multimodal narratives documenting travel experiences (Bushnell, 2011; Durant, Shepherd, 2009).

Understanding the nature and conventions of these genres is crucial not only for facilitating effective communication within the tourism domain but also for gaining insights into the broader cultural, linguistic, and technological shifts catalyzed by the digital age. Internet communication genres within tourism discourse represent a convergence of multiple modes of expression, blending elements of written and spoken language, integrating textual content with visuals and multimedia, and often exhibiting hybrid characteristics that borrow from established genres across various contexts (Ivanytska et al., 2024).

These genres serve as vehicles for cross-cultural communication and meaning negotiation, as individuals from diverse linguistic and cultural backgrounds engage with tourism-related content and interact with one another through online platforms. The ways in which these genres mediate and shape such intercultural exchanges hold significant implications for promoting understanding, mitigating misinterpretations, and fostering inclusive and respectful tourism practices. Despite the prevalence and importance of these

Internet communication genres within tourism discourse, there exists a lack of comprehensive theoretical frameworks and classification systems tailored to this specific domain. Existing genre theories and taxonomies, while providing valuable insights, often fail to capture the unique dynamics and multidimensional nature of these digital genres, which are constantly evolving alongside technological advancements and shifting cultural paradigms (Koval et al., 2023; Maroccia, 2012, Matusitz, 2014; Montepare, 2014).

This research **aims** to address this gap by developing a robust theoretical foundation and classification system for analyzing and categorizing the diverse genres of Internet communication that emerge within tourist Internet discourse. By employing a multidisciplinary approach that draws from genre studies, discourse analysis, multimodal analysis, and tourism communication research, this study seeks to unravel the complexities of these genres and contribute to a deeper understanding of how language and communication are shaped by and shape the digital landscape within the tourism domain.

Through a rigorous examination of the thematic content, communicative purposes, structural patterns, linguistic features, and multimodal affordances of these genres, this research endeavors to provide a comprehensive taxonomy that accounts for their multidimensional nature. Additionally, by exploring the cross-cultural dimensions of these genres and their role in facilitating intercultural communication within tourism discourse, this study aims to offer valuable insights for enhancing cross-cultural understanding, language pedagogy, and industry practices in the rapidly evolving digital landscape of tourism.

The study and classification of genres in Internet communication is highly relevant for several key reasons: the Internet has become an integral part of modern life, and a vast amount of communication now takes place through various online platforms and modes. Understanding the genres that structure this communication is crucial for effective analysis and participation; the tourism sector increasingly relies on Internet communication for promotion, information

sharing, reviews, bookings, and engaging with potential travelers. Analyzing the genres specific to tourist Internet discourse can provide valuable insights for tourism businesses and organizations; Internet genres reflect and shape cultural norms, values, and modes of expression within different discourse communities. Their analysis can illuminate cross-cultural communication patterns relevant for the tourism domain; The emergence of new Internet genres is driving linguistic change and innovation. Studying these genres enhances our understanding of how language evolves with technological advancements; Internet communication often combines text, visuals, audio, and other modes. Examining genres that integrate multiple modes is important for multimodal discourse analysis; insights from genre analysis of Internet communication can inform language teaching, particularly for English for tourism purposes, by identifying prevalent patterns and conventions; developing a comprehensive theoretical framework for classifying and analyzing virtual genres advances communication and linguistics research, keeping pace with the rapidly changing digital landscape; understanding genre conventions in Internet communication facilitates more effective communication, enabling users to achieve their pragmatic goals more successfully across various online contexts.

The object of this research is the genres of Internet communication that occur within the domain of tourist Internet discourse.

The subject of the research is the analysis and classification of the diverse genres present in tourist-related online communication and interactions.

The primary aim of this research is to develop a comprehensive theoretical framework for identifying, analyzing, and categorizing the various genres of Internet communication specific to the context of tourism and travel. This overarching aim can be further broken down into the following **objectives**: to conduct a systematic examination of the different modes, platforms, and types of online communication prevalent in the tourism industry and discourse; to identify the distinct genres that emerge from these tourist-centric Internet communications, based on their thematic content, communicative purposes, structural characteristics, and linguistic features; to analyze how these genres exhibit and combine characteristics of written and spoken language, as well as features from other established genres across diverse discourse types (personal, professional, promotional, etc.); to investigate the role of multimodality in these genres, wherein text is often integrated with visuals, audio, and other semiotic modes; to explore the cross-cultural dimensions and implications of these genres, as they facilitate communication and inter-

actions between diverse cultural contexts within the tourism domain; to develop a robust classification system that accounts for the multidimensional nature of these genres, drawing from existing frameworks while adapting to the unique dynamics of Internet communication and tourist discourse; to contribute to the broader understanding of how language and communication evolve with the emergence of new digital genres, and how these genres shape and are shaped by cultural and pragmatic considerations.

By achieving these aims, the research seeks to provide a comprehensive theoretical foundation for the analysis of genres within tourist Internet discourse, enabling more effective communication, cross-cultural understanding, and industry-specific applications within the rapidly evolving digital landscape of tourism and travel.

The presentation of the main material. The term “genre” in relation to the forms of literary texts and is “a stable type of text united by a single communicative function, as well as similar compositional and stylistic features”.

Electronic communicative space in linguistics and communication theory is abbreviated as CMC – computer-mediated communication. In the mid-90s of the last century, the term “Internet linguistics” appeared abroad, the research object of which is electronic communication, and the subject of research is linguistic, compositional, stylistic and functional features of electronic communication texts (Baron, 2005).

Despite the fact that in modern linguistics the theory of virtual genre studies is undergoing a stage of active formation, there is still no single term defining a virtual genre, no universally accepted classification of virtual genres has been developed, no unified criteria for distinguishing genres of Internet discourse have been worked out. The lack of unified criteria for distinguishing genres of Internet communication leads to the fact that each researcher offers his or her own register of genres. For example, David Crystal identifies five genres, or basic Internet-using situations: e-mail, synchronous and asynchronous chats, including BBS (bulletin board system), virtual worlds (VWs), and the World Wide Web (WWW).

Other scholars single out forums, chat rooms, ICQ, social network. Forum is a section on the site, where visitors can leave a message and discuss a certain topic. The number of participants is unlimited, the range of topics is vast: problems of science, politics, art, etc. (Barlow; Bwown, Castells, 2001; Crystal, 2004).

Chat – communication in the Internet, when the conversation is conducted in real time (on-line). Chats can have a variety of thematic orientation, which is reflected in the structure of the discourse: – with one

interlocutor (a certain channel for such communication is chosen) – with a large number of people at the same time; Examples of such systems: IRC, WebChat, Prodigy, Video Chats, IM-bullshit, Zhabber.

ICQ is the first short message program in the world. This program allows you to communicate with another person also online in real time. The communication involves two interlocutors – the address and the addressee. Compared to chat or e-mail, ICQ has a great advantage – the speed of communication increases in many times.

A social network is a complex network formation that combines the features of forums, online communities and ICQ. The primary purpose of creating these networks is to find friends, classmates, acquaintances, coworkers, etc. Popular resources facebook.com, LinkedIn, Instagram (Turkle, 2005; Montepare, 2014).

Other popular genres: electronic scientific and educational Internet publications, Internet seminars, online conferences, psychological tests, electronic dictionaries, electronic libraries, electronic media, bulletin boards, analytical reviews of markets and industries, advertisements in employment services, electronic advertising, etc.

Electronic media include periodicals published under a permanent title throughout the year, in which information is presented in the form of electronic (digital) data (Flanagin, Metzger, 2007).

Among other types blog and guestbook can be outlined. A blog is a website, its main content is regularly added records, images or multimedia. The aggregate of all blogs on the Web is called the blogosphere. Blogs are characterized by the ability of visitors to leave feedback on blog posts (Naqvi, 2019).

Guestbook – software (usually a script) used on websites that allows visitors to leave various wishes, comments, brief notes addressed to the owner or future visitors. In this regard, a guestbook is a maximally simplified version of a web forum.

The analysis of the literature on the types of genres of electronic communication allows us to conclude that the selection of a genre type should be based on its permanent features: thematic uniqueness, volume of content, compositional, stylistic and functional features, as well as on the technical characteristics of the communication channel.

Based on the studies material the definition of the genre can be worked out: *a genre of Internet communication is a stable type of text with a certain subject matter, amount of information, compositional structure, stylistic and communicative-pragmatic function, broadcast on one of the Internet channels.*

As we have already noted, modern linguistics lacks generally accepted unified principles of classification

of Internet communication genres. Internet communication is a combination of different discourses, i.e., it contains their features and, therefore, does not fully belong to any of them. For example, personal e-mail correspondence is a business discourse, official correspondence is an institutional discourse, the exchange of scientific information is a scientific discourse, and advertising websites are an advertising discourse. It follows that creating a consistent classification of Internet communication genres is either impossible or very difficult.

Nevertheless, research in this field does not stop. According to new researches, virtual genres should be defined by analogy with the genres of other spheres of communication. Accordingly, the following classes of genres are distinguished:

- general informational genres or computer news genres (news sites, PR sites, etc.);
- scientific-educational and special information genres (monographs, scientific articles, interactive training courses, abstracts, online conferences, electronic dictionaries, etc.);
- artistic and literary genres (electronic libraries, serials, annotations, reviews, etc.);
- genres that formalize non-special, non-professional communication (virtual games, live electronic diaries, chat rooms, guest e-books, mail correspondence);
- business and commercial genres (advertisements, corporate sites, banners, etc.) (Thurlow, 2004).

For the convenience of genre classification, the term “genre format” – hypertext, intertextual formation is introduced. According to their definition, “format” is a shell external to the discourse for the formation, structuring and placement of information, for the realization of communicative exchanges. Based on this notion, the following classes of Internet formats are distinguished:

- e-mail (mailings, spam, viruses are also included in this group);
- synchronous chats (chat rooms, ICQ);
- asynchronous chats (forums, conferences, virtual diaries, etc.);
- discursive practices;
- electronic bulletin boards;
- virtual worlds;
- search engines;
- Web site;
- Internet conferences and others.

A subgenre is a genre form that represents one-act statements; a hypergenre is a genre macro-formation that combines several genres; a genreoid is a transitional form that is realized by speakers as normative, but which is located in the inter-genre discursive space.

A different classification of genres of virtual communication: a website; a homepage (smaller scale than a website); an electronic library; electronic magazine; electronic letter; chat (conversations in “real time”); guest book, bulletin board; collection of programs; catalog (e.g., of a virtual store); commercial announcements; advertising banners.

According to another classification several inter-related criteria are taken into consideration: thematic feature, communicative purpose, sphere of communication, image of the author/reader, synchronous/asynchronous time mode, form of objectification (proximity to written or oral text), dialog/polylogue, composition, linguistic features.

Relying on the content side of the Internet page, groups genres by analogy with genres of other spheres of communication:

- General informational (news); they are peculiar to electronic media (both those with paper counterparts and online ones); they include actual newspaper and magazine articulations, e-mails of viewers (readers), research and news digests, special issues timed to specific events, etc.;

- Scientific and educational genres; online research, collections, scientific articles, glossaries, training courses, discussion clubs, online lectures, various kinds of testing, translators, etc.;

- Entertainment genres; among them we can distinguish humor genres;

- Genres of informal communication; these include chat rooms, discussion groups, mailing lists or websites;

- Genres of professional communication; business letters, market reviews, advertisements and so on.

Classification of virtual genres is based on the types of discourse:

- 1) personal discourse: personal chats in interpersonal (ICQ, IM) and group varieties (IRC, web chat), personal web pages, personal weblogs, forums, personal e-mails, social networks;

- 2) political discourse: political web pages, political weblogs, political chat, political forums;

- 3) legal discourse: web pages of law firms, legal forums;

- 4) business discourse: web pages of firms, business e-mails, Internet stores;

- 5) advertising discourse: web banners, advertising e-mails, contextual advertising, pop-up advertising;

- 6) mass-information discourse: web pages of online media and news agencies, mailing lists;

- 7) pedagogical discourse: academic web pages (of universities, schools and other educational institutions), forums, chat rooms, multi-user educational worlds».

The classification of genres can be built taking into account the communicative and pragmatic functions of Internet communication. Such a classification includes six classes:

- 1) informative genres (institutional web pages, web pages of news agencies and online media, search engines, online encyclopedias, catalogs, mailing lists, electronic libraries and archives);

- 2) directive genres encouraging the addressee to some action (web advertising, commercial and private announcements, online stores and auctions);

- 3) communicative genres that satisfy the need to communicate (chat rooms, e-mails, newsgroups, forums, social networks);

- 4) presentational genres, serving to present data about oneself or one’s works (personal web pages, weblogs);

- 5) aesthetic genres, the purpose of which is to realize artistic and creative potential and aesthetic impact on partners (network novel, fanfiction);

- 6) entertainment genres, the main purpose of which is to obtain pleasure (multiplayer worlds and games) (Zantides, 2014).

Thus, the criteria for classifying virtual genres proposed by modern linguistics are quite diverse: by analogy with genres of other spheres of communication, by stylistic, structural and thematic features, by content, by communicative and pragmatic function, etc. The classes of virtual genres should be defined based on the thematic, compositional, linguistic and stylistic features of the text, its communicative purpose, the sphere of communication (synchronous / asynchronous time mode), the form of objectivization, and the form of communication.

Conclusion. The classification of genres in Internet communication poses significant challenges due to the dynamic and multifaceted nature of this medium. The lack of unified criteria and a consistent theoretical framework has led to diverse and sometimes conflicting approaches proposed by researchers. Classifying virtual genres is a complex task as Internet communication combines features from various discourse types, ranging from personal to professional, and exhibits characteristics of both written and spoken language. Many classifications have been developed based on different criteria such as subject matter, communicative purpose, structural organization, level of interactivity, and type of discourse (e.g., personal, business, advertising). However, these classifications often overlap or contradict each other. Some common genres frequently mentioned across classifications include email, synchronous and asynchronous chats, forums, social networks, blogs, electronic media, and various hybrids or transitional forms. While genre distinctions

are useful for analysis, the boundaries between genres are increasingly blurred in the dynamic online environment, with genres often exhibiting features of multiple categories. Multidimensional approach, considering thematic, compositional, linguistic, stylistic, and functional aspects, as well as the mode of communication and author/reader dynamics, provides a more comprehensive framework for genre analysis. As Internet communication continues to evolve rapidly, with the emergence of new platforms and modes of interaction, existing genre classifications may become obsolete, necessitating a flexible and adaptable approach

to virtual genre studies. Future research should focus on developing a unified theoretical framework that accounts for the multidimensional nature of Internet communication while remaining flexible enough to accommodate the constant evolution of this medium. In essence, the classification of Internet communication genres remains an ongoing challenge, reflecting the complexities and fluidity of this constantly evolving digital landscape. A holistic and adaptable approach that considers multiple dimensions is crucial for advancing our understanding of virtual genres and their role in shaping online discourse.

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