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# EUROPEAN GUIDEBOOKS AS A GENRE OF TOURISM DISCOURSE: HISTORICAL OVERVIEW AND MODERN CLASSIFICATION

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## ABSTRACT

The article studies the formation of the travel guidebook as a genre of tourism discourse, whose key features are a high degree of generalization, the accuracy of information, impersonality and persuasion. The tourist guide is an applied genre and also a cultural representation of the past of a city or region. Moreover, the guidebook is a historical object, which can say a great deal about both the destination that it describes and the culture in which it is made, as well as the values of society in the period when it was written. The main stages of the genre development are researched on the material of specific printed guidebooks. Particular attention is paid to European guidebooks. The article highlights some socio-cultural peculiarities that influence the development of the genre. The paper also provides the classification of modern tourist guidebooks and shows their changing role in the digital era. While more people report using the Internet for travel, guidebooks are still rated as the most influential source of information by travellers. The findings suggest that both the uses and the value types of guidebooks are related to emerging information communication technologies.

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## Introduction.

The main purpose of this article is to investigate the ways of the formation of the travel guidebook as a genre of tourism discourse. The article deals with the significant stages of its development. **The research material** is European printed guidebooks. **The research method** is direct observation followed by the analysis, synthesis and generalization of the material.

Such discursive genres as brochures, prospectuses, booklets, guidebooks, travel guides, catalogues, travel notes, articles and others are widely used in tourism. All of them can be classified as written-informative genres, because they are dominated by message function, informing potential tourists. Discursive genres of travel brochures, booklets and guidebooks are the most common and, therefore, demanded printed non-periodic information and reference publications used in the tourism industry. Tourists with their travel guidebooks are a routine sight at locations of interest around the world. For at least a century and a half, travel guidebooks have been ascribed a great impact on the performance of tourism, and the ongoing increase in international individual mass tourism and guidebook release since the 1960s has only enhanced that impression. So, the guidebook has been subjected to significant academic research [1].

### **Research results.**

A closer look at such a genre of tourism discourse as the travel guide shapes the definition of a guidebook (or guide) as a printed, electronic or audiovisual reference edition, containing information about the economy, history, landmarks of a country, a region, a city, or a historic site. Maps with a variety of details and historical and cultural information are frequently included. It is used by tourists for better orientation in unfamiliar surroundings. The composition of the guidebook is often subordinate to the recommended sightseeing routes [2].

The guidebook has special pragmatics, where there is no bias, on the contrary, it usually declares objectivity and the exhaustive nature of the information presented. But the reference to the history of the area allows the author to select the facts, to compose them, to construct the route of travel, to indicate his position and at the same time respond to the reader's expectations. The latter is important when the guide is intended for an audience that already has some idea of the country they are visiting [3, p. 81].

Let us turn to the history of the appearance of this genre. The forerunners of guidebooks appeared in antiquity. The prototypes of guidebooks that existed in Ancient Rome, the travel guides (*Itineraria*), were of two kinds: 1) *Itineraria adnotata or scripta* – road schedules which contained only names and distances to places along a known route; 2) *Itineraria picta*, which consisted of distance measurements and geographical maps [4]. From the early Middle Ages, *proskinitaria* intended for Christians who travelled to the Holy Land began to develop in Europe. There are two genres of such literature: travel guides (practical information and itinerary recommendations) and "walks" (descriptions of journeys made). In the 16<sup>th</sup> century, numerous texts that told the story of travel in various ways appeared. In 1552, Charles Estienne published "La guide des chemins de France". The book became the first printed travel guide devoted entirely to France, in a spoken language rather than then-dominant Latin. There were, of course, predecessors, particularly guides for pilgrims, for example, "The Pilgrim's Guide to Santiago de Compostela" by Professor William Melzer, which presents the first complete English translation of "Book Five of the Liber Sancti Jacobi or Codex Calixtinus". This 12<sup>th</sup>-century guidebook describes the route from southern France to Santiago de Compostela in northwestern Spain. It also includes extensive commentaries and notes that highlight historical, geographical, art-historical, hagiographic, and general cultural matters along the route traced by the Guide [5]. The innovation of Charles Etienne's guidebooks was that a huge part of them was devoted to the concept of "space-time". Movement was seen not only as the goal of a journey but as a source of pleasure in itself. Etienne introduced the notation (*légende*) for maps and gave minimal information about the terrain, its history, the towns he passed through, and the distances between them. In Etienne's guidebooks, the road network of France is represented by Etienne's guidebooks in the form of a sheet of toponyms, accompanied by brief information or indications. This information is of etymological, historical and economic character [7, pp. 55-56].

At the beginning of the 16<sup>th</sup> century, two guidebooks for pilgrims were published in France: "Le voyage de Jacques Le Saige" and "Le voyage de la Terre-Sainte" by Maistre Denis Possot. The authors of the guidebooks were practical and precise, which distinguished the guidebook genre from travel narratives. They gave clarifications of distances, the time needed to reach a particular destination travelling by land and sea, and tips for safe travel [6, p. 81].

In the West, the guidebook developed from the published personal experiences of aristocrats who travelled through Europe on the Grand Tour. As the appraisal of art, antiquity and architecture became indispensable ingredients of education for cultured noblemen so they predominated in the guides, especially those dedicated to the Italian peninsula. Richard Lassels (1603–1668) wrote a series of manuscript guides which were published posthumously in Paris and London (1670) as "The Voyage of Italy" [8]. Grand Tour guidebooks poured off the presses throughout the 18<sup>th</sup> century, such as Patrick Brydone's "A Tour Through Sicily and Malta" being read by many who never left England.

Between 1626 and 1649, the Dutch publisher, Officina Elzeviriana (House of Elzevir), published a bestselling pocketbook series, "The Republicae Elzevirianae" ("Elzevirian Republics"), which has been described as the "ancestor of the modern travel guide". Each volume provides information (geography, economy, history, population) about a country in Europe, Africa, the Middle East or the Far East.

An important transitional figure from the idiosyncratic style of the Grand Tour travelogues to the more informative and impersonal guidebook was Mariana Starke. Her 1824 guide to travel in France and Italy served as an essential companion for British travellers to the Continent in the early 19<sup>th</sup> century.

She recognized that with the growing numbers of Britons travelling abroad after 1815, the majority of her readers would now be in family groups and on a budget. She, therefore, included for the first time wealthy recommendations on baggage, passport issues, the rated cost of food and accommodation in each city and even advice on the care of invalid family members. She also invented a system of exclamation mark ratings, a forerunner of today's star ratings. Starke's books, published by John Murray, served as a template for later guides.

Although the first guides to Europe for secular travellers appeared in the 16<sup>th</sup> century, they became widespread only in the 18<sup>th</sup> and 19<sup>th</sup> centuries with the emergence of a new type of cultural practice – tourism, made possible by changes in the structure of Western European society and the development of generally accessible mass transport. The second factor that contributed to the growth of the need for travel guides was the development of resorts and the resort industry, which needed to advertise their services and attract holidaymakers. It was the 'myth of place' that laid the foundations for guidebooks, which began to appear on a large scale in the 19<sup>th</sup> century, thanks to urbanisation, the fashion for travelling around Europe at the end of education and, of course, medical tourism.

The first professional series of compact travel guides appeared almost simultaneously. In Britain, John Murray published "Murray's Handbooks for Travellers" in 1836, "A Handbook for Travellers on the Continent", which covers the Netherlands, Belgium, Prussia and Northern Germany. At the same time, the German Karl Baedeker is working for a publisher who publishes a guidebook for the Rhine: "A Rhine Journey from Mainz to Cologne"; "A Handbook for Travellers on the Move", written by Prof. Johann August Klein.

The beginning of the modern stage in the history of guidebook development as a genre of geographical literature and as a special type of book publication is connected with the name of Karl Baedeker (1801-1859), a German publisher and pioneer in the business of famous travel guides. In 1827 in the German city of Coblenz (now Koblenz), he started his own bookselling and publishing business. While the concept of a travel guidebook already existed, Baedeker innovated the style of English guidebooks by including detailed information on routes, travel and accommodation. Baedeker's purpose was to free the traveller from having to search for information anywhere outside the travel guide: about routes, accommodation, transport, restaurants, sights, excursions and prices. The guides were often referred to simply as "Baedekers" (a term sometimes used to designate similar works by other publishers, or travel guides in general). They became an invaluable companion for every citizen travelling around the world.

There is anecdotal evidence of the meticulousness of Baedeker: on reaching the roof of the Milan Cathedral, he counted the stairs and at the 20<sup>th</sup> step moved a pea from his vest pocket to his trouser pocket, while on descending he repeated the calculation, to be sure it was correct. Baedeker's precision was even sung by the poet Herbert (1890-1971) in a verse in the 1929 English version of Offenbach's operetta "La Vie Parisienne": "*Kings and governments may err, but never Mr Baedeker*". [3, c. 82].

Karl Baedeker is responsible for another detail that is now ubiquitous in tourism: the star system. He introduced it for attractions, hotels, restaurants and other places in 1846. Murray had done it earlier, but it was Baedeker's system that went mainstream.

The Baedeker and Murray guides were followed by the Thomas Cook Tourist Company guides and the famous Michelin guides, which were originally aimed at car tourists. The 20<sup>th</sup> century with its industrialisation, collapse of empires and world wars has slightly slowed down the spread of mass tourism, but crucial events of the 1970s changed everything. And one of them was Lonely Planet's first guidebook, "Across Asia on the Cheap".

Over the past 100 to 150 years, guidebooks have shaped the culture of travel, which has contributed greatly to the development of taste in human travel. They play a decisive role among all tourism development media, ahead of TV, movies, and other printed media on tourism. It is the guidebooks that make cultural tourism fashionable and contribute to the emergence of such a trend as popular cultural tourism [6, p. 95]. A little later there are highly specialized guidebooks, dedicated not just to a particular type of tourism, but to a particular type of leisure, for example, "A Guidebook to Disneyland in Paris" [6, p. 116].

A modern guidebook is a verbal genre with pragmatics and communicative strategy determined by the author and included in both advertising and ideological discourse that clearly models the perception of the described space.

Specialists in the field of tourism distinguish at the present stage six types of printed guidebooks [9].

- Visual. The very name of this type suggests that the guidebook contains many photographs and illustrations. Such guides are often supplemented with a 3D map in relief to make it easier to understand the terrain.

- Informational. In this guide, a traveller can find not only information about places of interest but also addresses of hotels and restaurants, which are also illustrated.

- For vacation. This is a guidebook with pre-designed itineraries. Such editions have a minimum of text and a maximum of illustrations, so they are especially popular with children.

- For backpackers. Such guidebooks appeared relatively recently. In them, travellers share their experiences of travelling to a particular country. The first guide for backpackers appeared in 1971 when a young couple returning from a wedding trip decided to tell about their trip and inspire other newlyweds. This is how the book "Across Asia on the Cheap" by Tony Wheeler (1973) was published and launched the now world-famous Lonely Planet guide.

- For couch travellers. The publications are designed for people who are just about to travel. It is a kind of introductory guidebook, which lets the reader know if he/she wants to go to this or that country or not.

- For independent travellers. Guides of this type have existed in Europe and the United States for decades. They are designed for those who are not satisfied with the standard itineraries offered by travel agencies but want to spend every night in comfort. These include: Fodor's Europe holds a great number of useful information including detailed maps of each country in a small package;

Rick Steve's American series was created by Rick Steve [10], the author of the popular American television program, which tells the viewers in a lightly humorous way about the best way for Americans to travel around Europe. The series has over 30 guides to Europe under the general heading "Europe Through the Back Door".

The French Michelin Guide series [11] are mainly dedicated to motorists and to those who want to see the most interesting things. For this purpose, all sights are ranged according to their star rating. The format, availability of unique information and maps make these guides very convenient and useful. The principle of material presentation is alphabetical. For gourmets, there are gastronomic guides to restaurants (Michelin restaurant rating is considered the most authoritative in the world), and for motorists – very good maps.

The Russian "Around the World" series (Russian: Vokrug Sveta) is published in two polygraphic formats: black-and-white with colour inserts and full-colour with up to 360 pages. Each "Around the World" guide is a book, the text of which is ordered by correspondents-travellers. They go around the country's cities, stay in hotels, eat in restaurants, explore the sights, and stop at bus and train stations, ports, and airports. They rewrite the schedules of ferries, buses, and planes. They rent cars, take toll and free roads. Then they return home and professionally describe everything they have seen, accurately conveying all the information they have gathered while retaining a subjective intonation.

Thus, the history of the development of the guidebook genre, primarily in Europe, shows that printed editions have become dominant. They became widespread and were largely in demand.

### **Discussion.**

A primary analysis of the texts of this genre shows that the entire diversity of guidebooks can be divided into two main types:

- advertising and reference and promotional editions, represented by prospectuses, brochures and booklets;

- author's guides, which are information and advertising and reference encyclopedic editions.

The basic (conservative) part of both types of guides is the same. It includes historical references, a description of attractions, maps, information about the location of the monuments, the time and cost of visiting them, tours, nearby cafes and souvenir shops, information for people with disabilities and the necessary phone numbers of the reference and information service. A varied block of information is presented in the author's guidebooks. It is created as a result of the expansion of the conservative part. In addition, its content is provided with a preface, a detailed description of all the nearby stores, places of leisure, hotels, an alphabetical-subject index, a bibliography, gratitude to colleagues and sponsors, as well as information on the author/authors. The author's guides of the reference-encyclopedic type also contain cultural information: it is supposed to enlarge the addressee's



worldview knowledge. The relevance of the value that is attributed to the guidebook is not limited to the field of guidebook use, but it can reflect what people find important in the travel experience in general. In turn, tourism is a form of social behaviour and therefore its study can give insights into society in general.

### **Conclusions.**

A guidebook as the most important source of information about the country's natural, economic, cultural and everyday life is a "visiting card" for the nation that connects people from different countries in a cultural space. It is the most complex, both in its structural organization and in the variety of modes embodied, speech tactics, verbal and non-verbal codes. With the rise of digital technology, many publishers have turned to electronic distribution, in addition to or in parallel with print publishing. New online and interactive guides such as *Tripadvisor*, *Wikivoyage*, and *Travellerspoint* enable individual travellers to share their own experiences and contribute information to the guide. Recent research shows that although an increasing number of people use the Internet as a source of travel information, most still rely on travel guides when travelling. The ways guidebooks are used in the planning process are also complementary to the use of Information Communication Technologies (ICTs).

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