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English in Tourist Advertisements

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INTRODUCTION

Advertising is an integral part of modern society with its developed market economy and mass culture. Under the influence of advertising, which occupies a large place in the information and socio-cultural space, the consumer demand of members of society is activated, their leisure sphere is created, based on the stereotypes of consumer behavior, as a result of which a reasonable person is replaced by a person who consumes. As an object of linguistic analysis, advertising is of great interest to many scientists.

Advertising, as research shows, over time becomes an ineffective tool in the fight for the consumer. Manufacturers and advertisers are interested in ways to increase the effectiveness of the impact of the advertising text by using certain language tools that will make the message more catchy and attract attention. Advertising is designed to impress the potential consumer, capturing his attention, and convince him of the need to purchase a certain product. In order to provide such a psychological impact, various communication strategies and tactics are used. At the same time, it is necessary to understand that it is impossible to achieve the desired result using only standard means. To attract the attention of the addressee, you need such language tools that can not only make a strong impression on the recipient, but also make him make a choice in favor of the advertised product.

The relevance of the research topic is due to the growing interest in the problems of tourist discourse, the increased attention of linguists to the stylistic features of tourist discourse.

The purpose of this work is to analyze the text of English-language tourist advertising and identify the language features characteristic of these types of texts.

The object of the study is English-language advertising texts, and the subject is linguistic peculiarities of EL advertising texts.

This goal makes it necessary to solve the following tasks:

– to investigate the notion "discourse" within the framework of modern linguistics;

- To analyze advertising discourse;
- To investigate types of advertisements;
- To investigate advertising in travel brochures;
- To analyze tourist advertising in newspapers and magazines;
- To analyze advertising of tourist destination on TV;
- To analyze tourist advertising in the Internet.

The methods of this study were the methods of semantic, contextual and stylistic analysis.

The material of the study was advertising tourist brochures, selected by the method of continuous sampling from publicly available websites <https://www.roughguides.com/>, <https://www.goldentours.com/>, <http://www.hayscrui.se.co.uk/>.

The theoretical basis of the research is the publications of such authors as N. D. Arutyunova, M. L. Makarov, O. I. Matyash, S. A. Pogodaeva, L. P. Tarnaeva, N. A. Tyuleneva, N. V. Filatova, V. E. Chernyavskaya, E. I. Sheigal, etc., which consider the problems of discourse, the essential characteristics of advertising and tourist discourse.

The practical significance of the research lies in the possibility of applying the results in teaching courses related to the study of the linguistic features of tourist advertising texts, as well as in the practice of composing and editing texts of tourist advertising discourse.

The work consists of an introduction, two chapters, conclusions, references and an appendix.

1. THEORETICAL FOUNDATIONS OF ADVERTISING DISCOURSE

1.1 Discourse Analysis

Discourse is a polysemantic term of the humanities, in which the subject of research directly or indirectly involves the study of the functioning of language-semiotics, literary studies, linguistics, ethnology, sociology, anthropology, philosophy. There is no unambiguous, generally accepted definition of the concept of "discourse" that would cover all cases of its use, and perhaps this is the reason for the widespread popularity of this term in the last few decades: various understandings associated with non-trivial relations quite successfully meet various kinds of conceptual needs, modifying traditional ideas about dialogue, speech, style, text, and even language [18, p. 44].

Discourse analysis is a set of analytical methods for interpreting various types of texts or statements as products of people's speech activity carried out in specific socio-political circumstances and cultural and historical conditions. The thematic, subject and methodological specifics of such studies are intended to emphasize the very concept of discourse, which is understood as a socially conditioned and culturally fixed system of rationally organized rules of word use and the relationship of individual statements in the structure of speech activity [18, p. 45].

Discourse analysis as an independent branch of scientific knowledge was born in the 1960s in France as a result of the combination of linguistics, critical sociology and psychoanalysis within the general trends of the development of structuralist ideology. To extend the distributional approach to the study of super-phrasal language units. In the future, the discourse analysis sought to create a technique of interpretation that would reveal the socio-cultural (ideological, political, religious, and other) prerequisites for the organization of speech activity that are present in the texts of various statements and manifest as their hidden or explicit bias. This became the program reference point and the general goal of the further development of this scientific direction [12, p. 52].

The work of these scientists initiated the emergence of various studies and a whole branch of knowledge, which is commonly referred to as the "school of discourse analysis". It was formed on the theoretical basis of "critical linguistics", which emerged at the turn of the 1960s and 1970s and interpreted speech activity primarily from the point of view of its social significance. According to this theory, utterances are the result of the activities of communicants (speaking and writing) in a particular social situation; the relations of the subjects of speech usually reflect different types of social relations (dependencies and interdependencies); the means of communication at any level of their functioning are socially conditioned, so the correlation of the content and form of statements is not arbitrary, but is always motivated by the speech situation. As a result, most researchers increasingly turn to the concept of discourse, defined as a whole and coherent text, the actualization of which is determined by various socio-cultural factors [8, p. 81].

Discourse analysis allows us to identify not only the essential characteristics of social communication, but also secondary, substantive and formal indicators (for example, trends in the variability of speech formulas or the construction of utterances). This is an undeniable advantage of this approach, so the methods of modeling discourse, substantiating its components and studying its structure as an integral communication unit are actively used by various researchers. For example, M. Holliday creates a model of discourse in which three structural components interact: the semantic (thematic) field, the tonality (register) and the ways of implementing the discourse. These components are formally expressed in speech and can serve as an objective basis for highlighting the content features of communication, which are determined by the social context against the background of the power relations of the addressee and the addressee. Also, some methods of discourse analysis are used in various studies when considering specific texts of statements of social agents in the process of communication. The analysis of discourse as an integral, socially determined unit of communication, as well as the understanding of the relationship between different types of discourses (scientific, political, ideological, and others) reveals the prospect of creating a general theory of social communication. But it should

obviously be preceded by the development of situational models that reflect the degree of influence of socio-cultural factors on the communication process. At the moment, this problem is the focus of the work of many research groups and research centers [3, p. 67].

The methodological scheme of discourse analysis is close in logic to other forms of content analysis and is built on the following stages: determining the purpose of the study; providing a sample (selection of units of analysis); collecting materials and documents (using survey methods, interviews, scanning, and so on); fixing the main indicators of speech material; transcribing (decoding) the received data; identifying their main parameters; recoding in accordance with the system of accepted categories; reconstructing the meaning of the received messages; analyzing the processed data, summarizing and systematizing them; general report and conclusions.

1.2 Advertising discourse

In modern linguoculture, the word advertising combines the meanings of a product and an activity. They are denoted by: 1) the text of an advertisement (to place an advertisement); 2) a separate advertising genre or subgenre (television advertising, political advertising); 3) advertising activity (to engage in advertising). The genre specifics of the advertising phenomenon are the method of transmitting the advertisement and the purpose of composing the advertising text. The text, immersed in the situation of advertising communication, is the basis for highlighting the most general meaning of the term advertising-advertising discourse. According to A. A. Kibrik, discourse is a broader concept than text. Discourse is both the process of language activity and its result-and the result is the text [12, p. 34]. The cognition of the world is systematic, it is organically connected with the continuity of knowledge, which is expressed linguistically through discourse – a dynamic process by which the predicative connection of the phenomena of the surrounding world with its direct expression through language is carried out. To learn a language in a dynamic way,

which is of primary importance for learning the language of advertising, you need to know about language dynamism: on the one hand, about the dynamics of speech deployment in a certain pragmatic situation; and on the other hand, about the correlation of what is being said with reality. The definition of the concept of discourse in different linguistic sources is ambiguous, which shows the different attitude of linguists belonging to different linguistic schools to this concept. In American linguistics, discourse is understood primarily as oral, spontaneous speech. In Russian linguistics, the term discourse is used in a broader sense. The discourse is considered as a coherent text in combination with extralinguistic, socio-cultural, psychological and other factors. Discourse, being a dynamic process, reflects the functional features of speech and has a set of pragmatic, expressive and cognitive properties.

O. L. Kamenskaya points out that "the term discourse is close in meaning to the concept of text, but emphasizes the dynamic, time-unfolding nature of language communication. In contrast, the text is thought of primarily as a static object, the result of linguistic activity. Sometimes discourse is considered as a dynamic process of linguistic activity, inscribed in its social context, and its result, i.e., the text. This is the preferred understanding" [8, p. 53].

M. L. Makarov points out that " the definition of a discourse should reflect its most important formal, functional and situational characteristics. Thus, from the point of view of form, a discourse is an entity that exceeds the scope of a sentence and is correlated with such linguistic units as a complex syntactic whole and a text. From a functional point of view, the discourse is considered as a set of functionally organized and context-defined language uses" [12, p.8].

S. N. Plotnikova explains: "discourses and the texts underlying them differ in formal and substantive features, which is directly dependent on the communicative functions and pragmatic goals of the discourse. Pragmatics studies all the conditions under which a person uses language signs, while the conditions of use are understood as the conditions for an adequate choice and use of language units in order to achieve the ultimate goal of communication, influence on partners in the process of their speech activity" [18, p.127].

The goals of the discourse depend on the language material (text) of the message, the speaker, the listener.

V. I. Karasik points out that "from the point of view of sociolinguistics, there are two main types of discourse: institutional and personal" [9, p.25].

In another work, he explains: "It is precisely the cliché of communication that fundamentally distinguishes institutional discourse from personal discourse. Institutional discourse is a communication within a given framework of status-role relations, and the speaker acts as a representative of a certain social institution. In a personal or personality-oriented discourse, the speaker acts as a person in all the richness of his inner world" [10, p. 17].

At the same time, V. I. Karasik distinguishes several types of institutional discourse: "political, diplomatic, administrative, legal, military, pedagogical, religious, sports, scientific, stage, medical, business, and, including, advertising" [10, p.18].

Thus, a text is a unit that combines language features and speech characteristics, manifesting itself in the form of an oral or written work. In this case, the act of communication is direct (oral text) and indirect (written text). At the same time, the text as a linguistic unit is recognized by linguists as the text itself, and the text as a unit of speech – as a discourse. In other words, discourse is a complex communicative phenomenon that includes, in addition to the text, also extralinguistic factors necessary for understanding the text. A discourse is always a text, but a text is not always a discourse, because a text is not necessarily a coherent speech. In other words, text and discourse can be clearly contrasted as a linguistic unit of speech. The study will identify the concepts of " advertising discourse "and"advertising text".

An advertising text is a combination of the content of advertising and its form, that is, a symbiosis of" thoughts "and"expressions". When creating any text, the question of "expressions", that is, about language subtleties, arises at the stage of its editing [7, p. 65].

When creating an advertising text, the creator must focus on meeting the following requirements: accuracy, brevity, simplicity, originality, and rhyme.

1) Accuracy: the advertising text must clearly correspond to the selected tasks. The text should only contain what concerns potential buyers.

2) Brevity: the text should focus on the main idea. It is difficult to present the idea of an advertising text in a few words, but the effectiveness of such a text is quite high.

3) Simplicity: the advertising text should be clear to everyone from the first time.

4) Originality: associative thinking is widely used in high-quality advertising text. For example, unusual combinations of phrases or errors in the text can attract the attention of the audience.

5) Rhyme plays a very important role in the advertising text. Rhymed advertising slogans are faster and better remembered [17, p. 32].

The final decision of the consumer about the purchase of the advertised product depends on how well the advertising text is compiled. There is no rigid algorithm for composing an advertising text. Since this is a creative process, not a mechanical one, each author decides for himself which way of creating an advertising text is closest and most familiar to him.

The number of elements of the structure of the advertising text and the order of their arrangement may vary depending on the nature of the product offered and the audience for which the ad is designed and the advertising medium. The structure of the advertising text includes the following elements: title, subtitle, main text, slogan, echo phrase.

1. The task of the title of the advertising text is to capture the attention of a potential consumer and arouse his interest. When composing a headline, it is better to limit yourself to one sentence, since it is easy to cover it with your eyes and catch the meaning of the advertising message.

2. The subtitle performs a binding function. It prepares for the perception of the main text, revealing the meaning of the title.

3. The main text is the most voluminous part in its content. Everything that the title "promised" fulfills the main text. The components of the main text are the introduction, the main topic and the conclusion. The introduction introduces the buyer

to the subject of the advertising appeal. The next part is the main one. We can say that this is the core of the advertising text. The consumer is interested only in those goods and services that are useful to him and from which he can benefit. The main part of the advertising text should convince the potential buyer that by purchasing this product or service, he will make the right choice. And in conclusion, all the information presented is summarized and a conclusion is made.

4. The slogan is the company's motto. The slogan is the most noticeable element of advertising, as it attracts attention several times more often than advertising in general. Therefore, it should be easy to read and remember, be original and reflect the essence of advertising communication as fully as possible.

5. The final element of the advertising text is an echo phrase. In form, it is close to the slogan. The function of the echo phrase is to fix the information in the consumer's memory. Its use gives completeness to the advertising text [4, p. 68].

Thus, an advertising text is a type of text material, the main idea of which is to attract the attention of the target audience to a particular offer on the market. The main goal is to show the benefits of this offer and encourage readers to use the advertised services, make a purchase of the product. When creating an advertising text, the author must adhere to certain requirements: the text must be accurate, concise, simple, original, and have a rhyme. In order to correctly create an advertising text, it is necessary not only to identify a group of potential consumers of the advertised product, to comprehensively analyze the advertised product, but also to determine the content of the future advertising text by selecting certain language tools.

1.3 Types of advertisements

By the end of the twentieth century, advertising has become a single global industry with the help of mass communication, which employs thousands of people. In the history of advertising technologies, there has been an evolution from mass advertising to the division of the consumer audience into so-called target groups. In

modern society, advertising is both a powerful industry and a product of its activity, aimed at providing the potential recipient of an advertising message with information about goods or services in order to popularize them. The society's need for understanding and conceptualizing advertising is manifested in the variety of discourses within which this phenomenon is addressed. Advertising becomes the subject of many discussions among scientists, legislators, politicians, cultural figures, PR specialists and linguists.

Advertising is an extremely multifaceted and multidimensional phenomenon. Advertising occupies a borderline position between different professional spheres and attracts the attention of representatives of different professions. Therefore, it is not surprising that there are different interpretations of this concept and definitions of the term itself. The criteria for this concept are not clearly defined. The Dictionary of Foreign Words interprets the concept of advertising as "information about goods, various types of services, etc. in order to alert consumers and create demand for these goods, services, etc." [20]. The dictionary "Market Language" considers advertising as "information about goods and services in order to alert the consumer and create demand for these goods and services, methods and forms of communicating information about the goods and services sold to interested parties, aiming to arouse the consumer's interest in them and provide him with the necessary set of information about the properties of the object of sale" [23]. The American Marketing Association pays special attention to the fact that the way information is presented depends on its nature and the characteristics of the target audience, and explains the concept of advertising as follows: "Advertising is any paid-for form of non-personal representation of the facts about goods, services or ideas to a group of people" (Advertising is non-personal information distributed in a certain form about goods, services or ideas and initiatives, intended for a group of persons (target audience) and paid for by a certain sponsor) [29]. Kotler means the following by the concept of advertising: "Advertising is a non-personal form of communication carried out through paid media with a clearly specified source of funding" [10]. According to domestic researchers I. A. Golman and N. S. Dobrobabenko: "Advertising is any form of non-personal presentation and

promotion of commercial ideas, goods and services, paid for by a clearly specified advertiser" [23].

In modern linguistic research, much attention is paid to the advertising text. The features of the advertising text and the language of advertising are the subject of research by L. P. Amiri, E. Y. Ilyinova, N. A. Karaban, L. A. Kochetova, I. V. Kryukova, A.V. Olyanich, and E. V. Yakimovich. Advertising helps to convey information about the proposed product to a wide range of consumers. The final decision of the consumer about the purchase of a particular product depends on how well the advertising text is compiled. But before exploring the features of the advertising text, it is necessary to consider the meaning of the concept of "advertising". The study found different definitions of advertising.

Advertising – paid, unidirectional and non-personal treatment, carried out through the mass media and other types of communication, agitation in favor of a product or service [4, p.59].

Advertising is a peculiar form of communication that tries to translate the quality of goods and services into the language of the needs and needs of customers [10, p. 15].

Scientists distinguish different types of advertising. So, depending on the purposes of advertising, F. Kotler distinguishes the following types:

- prestigious advertising;
- brand advertising;
- rubric advertising;
- advertising sales;
- explanatory and propaganda advertising [10, p. 18].

Foreign researchers speak about the existence of the following types of advertising:

- brand advertising;
- commercial and retail advertising;
- political advertising;
- advertising in reference books;

- institutional (corporate advertising);
- social advertising;
- interactive advertising [10, p. 18].

Advertising is a type of activity or products produced as a result of it, the purpose of which is to implement sales or other tasks of industrial, service enterprises and public organizations by distributing information paid for by them, formed in such a way as to have an enhanced impact on the mass or individual consciousness, causing a given reaction by the selected consumer audience.

Conclusion to chapter 1

The characteristic features of this text and its features were clarified. So, an advertising text is a type of text material, the main idea of which is to attract the attention of the target audience to a particular offer on the market. The purpose of which is to show the benefits of this offer and encourage readers to use the advertised services, to make a purchase of the product. When creating an advertising text, the author must comply with a number of specific requirements: the text must be accurate, concise, simple, original, and have a rhyme.

Discourse is a polysemantic term of the humanities, in which the subject of research directly or indirectly involves the study of the functioning of language-semiotics, literary studies, linguistics, ethnology, sociology, anthropology, philosophy. There is no unambiguous, generally accepted definition of the concept of "discourse" that would cover all cases of its use, and perhaps this is the reason for the widespread popularity of this term in the last few decades: various understandings associated with non-trivial relations quite successfully meet various kinds of conceptual needs, modifying traditional ideas about dialogue, speech, style, text, and even language.

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Advertising text is a type of text material, the main idea of which is to attract the attention of the target audience to a particular offer on the market. The main goal is to show the benefits of this offer and encourage readers to use the advertised services, make a purchase of the product. When creating an advertising text, the author must adhere to certain requirements: the text must be accurate, concise, simple, original, and have a rhyme. In order to correctly create an advertising text, it is necessary not only to identify a group of potential consumers of the advertised product, to comprehensively analyze the advertised product, but also to determine the content of the future advertising text by selecting certain language tools.

There are different types of advertising. Depending on the purposes of advertising, there are distinguished the following types: prestigious advertising; brand advertising; rubric advertising; advertising sales; explanatory and propaganda advertising. Foreign researchers speak about the existence of the following types of advertising: brand advertising; commercial and retail advertising; political advertising; advertising in reference books; institutional (corporate advertising); social advertising; interactive advertising.

2. TOURIST ADVERTISING AS A KIND OF ADVERTISING DISCOURSE

2.1 Advertising in travel brochures

Advertising is an integral part of modern society with its developed market economy and mass culture. Under the influence of advertising, which occupies a large place in the information and socio-cultural space, the consumer demand of members of society is activated, their leisure sphere is created, based on the stereotypes of consumer behavior, as a result of which a reasonable person is replaced by a person who consumes, and a person who plays is replaced by a person who produces.

1. Compositional features. The conditions for the functioning of texts determine the form of the compositional organization of the verbal component of these texts. The main characteristic of them is the desire for brevity, because in the conditions of external presentation, the contact of the potential recipient with the advertising text is limited in time. As a result, tourist texts intended for external presentation may be limited to one or two structural components. As a rule, the authors of advertising posters use only the slogan, which is intended, on the one hand, to attract the attention of the consumer, and on the other – in a short and succinct form to inform the target audience about the most important characteristics of the advertised product or service:

Go beyond your world; Seek higher elevation [42].

The text of a travel ad can also consist of a slogan and the main text

All Inclusive Turkey [42].

Handpicked top deal available to book by the 6th July! Price includes: 7 nights all inclusive holiday at the 5 Riolavitas Resort & Spa. Selected departures in September or October. Fly from a choice of airports* [42].

2. Lexical and stylistic features. To achieve the main pragmatic goal – to attract the attention of a potential consumer to the advertised tourist service – both languages use lexical units with a positive connotation, personal pronouns for the purpose of intimatization of communication, colloquial expressions, phraseological units, metaphors. Only in some cases, hyperbole, allusions, and quotations are noted.

2.1. Lexical units with positive connotations

2.1.1. Tourist advertising in English is characterized by an appeal to such concepts as *dream, paradise, happiness, happy, mystery, adventure*. They are represented by the corresponding words:

Paradise. Trip of your dream [44].

After reading such a text, the client should have the opinion that the trip offered by the travel agency will be like a dream of paradise. The use of the pronoun *your* serves to intimate implicit communication with the client. Due to this means, it seems that the appeal is addressed to him personally:

Experience the DUBAI DREAM! with SAFATOURS... [42].;

FIND YOUR HAPPY PLACE [42].;

Happiness doesn't need a big price tag [45].;

Adventure to the underwater mystery [44].

This allows us to conclude that the representatives of the English-speaking linguistic culture associate travel with the opportunity to realize a dream, with adventures and the achievement of a state of happiness.

2.2. Colloquial units and expressions do not occupy an important place in the analyzed texts: 1 example is noted in the English-language material

So where the bloody hell are you? [45]

2.3. Phraseological units are included in the tourist advertising text, because they are able to create capacious and memorable images.

Cruising OKINAWA is like love at first sight [45].;

2.4. Metaphors. This stylistic technique is also used to create a bright image.

Food for Thought [44].;

2.5. Hyperbole in English-language advertising presents the advertised tourist product as the best of its kind:

Best Decision Ever [42].;

CHANGE IS: THE ONLY U.S. AIRLINE FLYING NONSTOP TO CAIRO [42].;

*5 star luxury. 6 gourmet restaurants. Pools that go on **forever*** [42].;

THE WORLD'S MOST BEAUTIFUL DESTINATION [42].

2.6. The allusion in English-language advertising is used in the only example that describes such a historical phenomenon as the Silk Road, which ran from China through Asia to the Mediterranean Sea:

Smooth as silk all the way to Bangkok [44].

2.7. A quote in an English-language advertisement is also found once in connection with the topic of travel:

One's destination is never a place, but a new way of seeing things. Henry Miller [44].

3. Syntactic features. Among the syntactic constructions, only incentive constructions and interrogative sentences, elliptic and parallel constructions are marked.

3.1. Incentive structures

3.1.1 One of the most important features of English verbal communicative behavior and communicative consciousness is recognized as communicative non-positivity (the inadmissibility or minimization of any influence on the addressee), which is manifested primarily in the restriction of the use of the imperative. This trend is associated with such English communication values as personal autonomy (privacy) and a relatively small vertical distance. Nevertheless, for advertising texts, the appeal tactic is the main one when implementing the incentive strategy.

The frequent use of imperative constructions in the analyzed English-language material can be explained from the point of view of the temporal orientation of statements: the action indicated by the imperative in the space of the advertising text, as a rule, correlates with the plan of the future, in the abstract meaning has a timeless character. In addition, such statements are not directed at a specific addressee, but at a mass recipient, so the imperative in advertising texts of tourist topics does not sound like a rude order or request that requires immediate and unquestioning execution, but as the intention of the author of the advertising text to attract the attention of a potential buyer for the advertised tourist product:

BOOK YOU TRIP NOW! Make a tour with us; Experience the DUBAI DREAM! with SAFATOURS... [45].

3.2. Interrogative sentences serve both to attract the attention of a potential consumer of a tourist service, and to represent the advertised tourist destination:

Time for holiday? Thinking of DUBAI? [45].

The question-and-answer complex acts as a means of convincing the recipient of this text that it is the proposed option that is suitable for recreation.

3.3. Elliptical sentences in English-language advertising posters occur twice in the study material. The main purpose of using these syntactic constructions is to achieve brevity in expressing the main characteristics of the advertised tourist product:

No risk. No worries [44].

In this example, a travel agency product is advertised as assistance in moving to a permanent place of residence in another country.

3.4. Parallel constructions in English-language advertising were noted in the following examples.

You work hard to make a vacation. We work hard to make it awesome [45].

Thus, tourist advertising in brochures has a characteristic set of tools for expressing its functional purpose – to attract the attention of customers. The compositional design of advertising is characterized by the desire for brevity. The set of tools includes lexical units with positive connotations, colloquial units, phraseological units and metaphors at the lexical and stylistic level, and motivational and interrogative sentences at the syntactic level. Hyperbole, ellipsis, and parallel constructions are the most productive distinguishing features of English-language advertising.

2.2 Features of tourist advertising in modern media

As a result of the analysis of English-language advertising of tourist services, lexical transformations were identified. Among lexical transformations, there are such types of transformations as standard transformation (concretization of compatibility, transition of the affirmative form to the negative), structural transformation (lexical replacement of components, expansion of the component composition), formation of

the author's occasional phraseology according to the structural and semantic model of a synonymous phraseological unit, contamination of phraseological units, metaphorical reinterpretation of a generalized image (semantic transformation), formation of an occasional word based on a phraseological unit.

2.2.1 Tourist advertising in newspapers and magazines

In the English-language advertising of tourist services, such a type of transformation as the standard transformation of a phraseological unit, including the concretization of compatibility, was identified. Phraseological unit “*twists and turns*” matters “*various and confusing tactics intended to achieve or evade*” [28, p. 569]. This combination was specified using the attribute “*grandstanding*”, matters “*(pejorative) ostentatious behaviour or speech intended to impress people*” [27]. Use of a phraseological unit “*grandstanding twists and turns*” it activates, on the one hand, the direct meaning of the words included in it, it is associated with a change in the direction of movement, and on the other hand, it uses a figurative meaning – actions aimed at making the beauty of the city impress the guests of the city.

Attribute “*grandstanding*” is used to attract the attention of tourists. This token is used to refer to the tactics of praise of the contact-setting communication strategy.

After a few kilometres of grandstanding twists and turns to show off the prettier parts of the city, the peloton will find itself on a snarling highway that, since it was constructed, has ruined the view from Utrecht's most extraordinary home [39].

This type of standard transformation is also used, such as the transition of the affirmative form to the negative one. Phraseological unit “*rest on one's laurels*” [11, p. 550]. The negative form of this unit draws attention to the popularity of the resort object; the meaning of popularity is presented implicitly, which increases the credibility of the message. Lexeme “*laurels*” symbolizes the existing merits and achievements of the hotel. The transformed phraseological unit represents the changes that have occurred in the life of the resort: the renovation of the hotel and the

construction of the restaurant. These positive trends allow us to position a tourist object as attractive for a potential buyer of a tourist product.

It may have been the first boutique hotel to land in Tiong Bahru, five years ago, but Wangz Hotel doesn't rest on its laurels – it renovated its popular rooftop last year, reopening as French-Singaporean restaurant The Rabbit Stash last December [43].

Advertising of tourist services is characterized by such a type of structural transformation as lexical replacement of components.

The advertisement, addressed to athletes, offers a Thai boxing course. The training program is presented through a description of the personal experience of the author of the article. The technique of striking is objectified through the use of a variant of the phraseological unit “*deal (deliver, strike) a blow*”. The verb in the phraseological unit is replaced by a verb that is close in meaning “*land*”. The verb “*land*” is not synonymous with verbs “*strike, deal, deliver*”, however, in context, it becomes synonymous.

Using the Positive semantics lexeme “*correct*” presents the tourist product as having no drawbacks. The use of a transformed phraseological unit allows you to address a potential addressee—a fan of Thai boxing.

There are two dozen mixed-ability enthusiasts in my cluster. We start slowly with yoga-like floor techniques, followed by 10 press-ups... Correct ways to land blows on a punchbag [37].

In addition to describing the beauty and advantages of tourist sites, the advertising contains a description of the possible disadvantages of travel, presented as funny cases from the life of a tourist. The humorous connotation is expressed through an appeal to the transformation of the phraseological unit. Phraseological unit “*raise the roof*” converted to “*snore off the roof*” through lexical replacement of components. Lexemes “*raise*” and “*snore off*” thanks to the context in which the last phrasal verb is used. Phraseological unit “*snore off the roof*” expresses the shortcomings of the forced neighborhood when staying in a villa during an ecological tour to Greece.

But perhaps I did “work on it”, because I did warm to her a little, possibly out of a sense of satisfaction when, on night three, she snored the roof off. By night five, I considered sleeping under the great oak tree [35]

The tourist site is presented as unusual by replacing the lexeme “*flight*” to lexeme “*feat*” in the phraseological unit “*flight of fancy/imagination*”. Lexeme “*flight*” in a figurative sense means “*a soaring mental journey above or beyond the normal everyday world*”, lexeme “*feat*” means “*a remarkable, skilful, or daring action; exploit; achievement*”. Components “*remarkable*” and “*beyond the normal everyday world*” describe the event as unusual, extraordinary, and indicate the semantic commonality of the lexemes “*feat*” and “*flight*”.

This occasional phraseological unit is used by the author to represent the original interior of the most unusual house in Utrecht. The house is designed in the style of “neoplasticism” and features retractable walls, folding furniture and automatically sliding doors.

On initial viewing, it is open plan, with the beds wedged against the walls having a disturbing lack of privacy. But then the guide sets to work on a baffl ingly elaborate system of sliding and unfolding walls. Everything is measured to fi t precisely, and when all the shoving, shifting and adjusting is complete, everything is perfectly shut off and compartmentalised. Quite why anyone would want to do this every night before bedtime is beside the point – it’s an astonishing feat of imagination. And the same applies to the design of Utrecht as well – especially if you’re tackling it on two wheels [39].

A positive attitude to a tourist object is expressed in an occasional phraseological unit “*fat lot of good*”. This unit is a variant of phraseology unit “*the fat of the land*”, derived from the biblical expression “*eat the fat of the land*” [11, c. 318]. “*Take your father and your households, and come to me, and I will give you the good of the land of Egypt, and you will eat the fat of the land*” [24]. Lexeme “*fat*” in an occasional unit “*fat lot of good*” it was converted from the category of nouns to the category of adjectives. The meaning of abundance conveyed by the lexeme “*fat*”, amplified by a noun “*lot*”. The component composition of the phraseological unit is expanding. In

addition, there was a lexical replacement of the component “*land*” to the component “*good*”. An occasional phraseological unit is used to express a positive attitude towards a historical landmark - a system of defensive fortifications – and to draw the attention of a potential buyer of a tourist product to it.

A few miles later was the Maginot Line, an Angkor Wat of pointless fortifications swallowed up by forest, originally constructed at huge expense in the 1930s to keep the Germans from ever even thinking about stepping over the border as they'd done in the invasion of 1914. Fat lot of good that did [30].

A structural transformation of a phraseological unit, such as replacing a component, is used in advertising tourist services. Phraseological unit “*a slice of life*”, included in the "Great English-Russian Phraseological Dictionary" by A.V. Kunin, is converted into a unit “*a typical slice of picture-postcard Europe*”. Phraseology unit “*a slice of life*” means “a piece of life, reality, a frame taken from life, a realistic description» [11, p. 891]. There was a lexical variation, replacement of the component “*slice*” to “*Europe*”. Lexemes “*Europe*” and “*life*” they are not synonymous, but we can say that they belong to a thematically homogeneous group of vocabulary. Lexeme “*Europe*” has a narrower meaning than the lexeme “*life*” and contains a territorial restriction sema. Lexeme “*Europe*” denotes a limited segment of reality. Attribute “*picture-postcard*” additionally restricts the meaning of the lexeme “*Europe*”, reality is refracted through the prism of the invited photographer. In addition to the replacement of components, the phraseological unit has expanded its component composition and added lexemes “*picture-postcard*” and “*a typical*”. An occasional phraseological unit, on the one hand, emphasizes the reality familiar to the European, and on the other hand, actualizes the beauty of the described area.

A typical slice of picture-postcard Europe: green, vineyard-lined, on the banks of a lazy river, with a bakery, a grocery, a Chinese restaurant, and a 14th-century chateau – plus a discreet, modern-looking museum [31].

Even more narrowing of the meaning of the phraseological unit “*a slice of life*” is observed in its version “*the slice of the Berlin Wall*”. As in the previous case, the replacement of the components of the phraseological unit was revealed. The

components are not synonymous, but they are thematically close. This variant of the phraseology denotes an attraction that is interesting for a tourist.

For us, it could have been just another riverside mooring were it not for the slice of the Berlin Wall (placed here in 2010 to celebrate a quarter-century of the Agreement) and a significant set of metal stars by the water's edge [33]

Replacing the components of a phraseological unit may be accompanied by some change in its meaning. Phraseological unit “*quicken someone's pulse (set someone's pulse racing)*” has meaning “*make someone excited*” [25], that is, it is used with a noun that denotes a person and is actually an object of influence. This unit was changed, as a result, a unit was created “*quicken the pulse of the communist relic*”. The noun for a person has been replaced with the phrase “*communist relic*”, a periphrastic and denoting state in Southeast Asia, Laos. There was a metaphorical reinterpretation of the generalized image. Periphrasis “*communist relic*” It is used to indicate the level of economic development of the country, as well as to enhance the expressiveness of the phraseological unit. The phraseological unit emphasizes the improvement of the economic situation in the country, examples of which are given in the following sentences: road construction, WTO accession, and the intention to join the Association of Southeast Asian Nations. The occasional phraseological unit draws attention to changes in the life of the country and is used to invite tourists to look at them.

Yet economic reforms have begun to quicken the pulse of the communist relic, South-east Asia's poorest nation. Aside from building roads, the government signed a deal in March for a high-speed Sino-Thai railway to cut through the country. Laos also joined the World Trade Organisation in 2013 and is to join the Asean Economic Community this year. And then there's the tourism boom, with visitors expected to almost triple to 10 million in the next five years [36]

An ad dedicated to the village of Schengen in the Grand Duchy of Luxembourg uses an occasional phraseological unit “*the worldwide reach of its name*”. It was formed as a result of contamination of the phraseological unit “*worldwide access*” and “*reach of sound*”. Phraseologism “*reach of sound*” converted to a variant “*reach of its name*”, there was a lexical replacement, in which the replacement component is not

synonymous with the replaced one, but belongs to a thematically homogeneous group of vocabulary (“sound” and “name”).

“*WorldWide Access*” is the name of an Internet service provider that existed in Chicago, Illinois from 1993 to 1998. This phrase is not used as an onomastic unit, there was a rethinking. “*Worldwide access*” [16]. If to compare phraseological units “*worldwide access*” and “*reach of sound*”, then it is possible to notice that the tokens “*access*” and “*reach*”, which replaced each other, although they are not synonymous, but are close in meaning. The “Collins Cobuild Advanced Learner's English dictionary” provides the meaning of the lexeme “*access*”: “*If you have access to something such as information or equipment, you have the opportunity or right to see it or use it*” [26, p. 8]. For the lexeme “*reach*” the meaning is given “*If a place or thing is within reach, it is possible to have it or get to it*” [26, p. 1188]. Occasional phraseological unit “*the worldwide reach of its name*” emphasizes the wide popularity of the proper name “Schengen”, but this fame is due to the familiar tourist term “Schengen visa”, but not to the village in Luxembourg. The idea is expressed that, although the village of Schengen is not widely known, it is beautiful and deserves the attention of tourists.

It is undeniably pretty, and uncompromisingly well kept, and yet, in comparison to the worldwide reach of its name, hardly anyone ever goes there [35].

A phraseological unit is a separately formed (more than one word) unit [21, p. 236]. Integral (one-word) phraseological units are understood as “one-word idioms” and, according to one of the approaches, they belong to the zone of lexical-phraseological transitivity, i.e. they do not fully relate to either vocabulary or phraseology [21, p.237]. One-word idiom “*saddle*”, which means “*a seat on a bicycle or a motorcycle*”, formed from a noun “*saddle*” with the meaning “*a leather seat that you put on the back of an animal so that you can ride the animal*” [26, p. 1272]. The one-word idiom is formed on the basis of a metaphorical reinterpretation of a generalized image. From this idiom, a phraseological unit was formed by conversion “*saddle up for France*”, which, in the context of advertising tourist services, has the meaning “go cycling to France”. Thanks to the use of the phraseological unit, the author

hints that the village of Schengen is conveniently located on the border of Luxembourg, Germany and France, which expands the possibilities of the tourist.

As we cycled, we discussed what we'd expected of Schengen... The time had come for us to saddle up for France [34]

On the basis of phraseological units, occasional words can be formed, which was noted in the work of A.M. Melerovich and V. M. Mokienko "Occasional transformations of phraseological units" [13, p.238]. For a phraseological unit "talk trash" fixed meanings "say things that do not have a lot of meaning; criticize other people, especially unfairly or cruelly" [25]. As a result of the transformation of this phraseological unit, an occasional word appeared "trash-talking", which is used with the supplement "opponent". The article explains the features of Thai boxing, which do not allow harsh criticism of the opponent, but imply respect for him. The use of a phraseological unit is necessary for the explication of the special culture of the resort.

My guide and fellow Tiger fighter, Stan, tells me that the notion of trash-talking your opponent, Floyd Mayweather-style, simply doesn't wash. Muay Thai contests are about tradition, respect and artistry [38].

Thus, the variants of phraseological units in the English-language advertising of tourist services represent a change in the structural and semantic features of phraseological units. Transformed phraseological units help to focus attention on the beauty of the city, its attractions, present unusual characteristics of attractions, positive changes in the life of the resort, promote the tourist product, including training courses, describe the personal experience of the author of the article in a humorous form, arouse interest in the culture of the tourist object, describe the reality as usual and familiar to the inhabitants of Europe.

2.2.2 Advertising of tourist destination on TV

The purpose of this study is to analyze the language of tourist advertising discourse on the material of the foreign tour operator "Skyland Tourism "[45], which

is one of the well-known and leading tourism companies in Dubai with a clear concept of doing business. For the analysis, the text from the sections "About us", "Services", "Holiday packages" and "Dubai Tours" was taken. These videos were also broadcast on television.

Lexical and stylistic means in the tourist discourse, first of all, are aimed at convincing the buyer of the uniqueness or peculiarity of this commercial offer. The text contains a wide range of emotional and evaluative tools that accompany the description of a service or product.

Let's consider the results of the analysis.

With the help of hyperbole, the advertiser convinces the consumer that he is buying the best and faultless things (*a perfect shopping center of the world*). Grammatical means, such as superlatives of adjectives and adverbs, as well as lexical morphemes with quality-enhancing semantics, are used to express hypertrophied positive evaluation *super, ultra-*.

When creating advertising texts, as a rule, keywords are used (*perfect, free...*).

In large quantities, numerals are used, striking the imagination of the consumer (*7 star hotel, the height of 321 meters...*).

By using the pronouns *you* and *your* in the text, the authors of the text achieve the creation of a convincing tone of the advertising message and create the illusion of a confidential dialogue (*You are free to make your trip exciting...*).

In the course of the study, evaluative attribute phrases were identified, which are aimed at strengthening the atmosphere of trust and reliability necessary for the psychological comfort of people (*full range of VIP and the first class services...*).

Also, when analyzing the text, comparative constructions were found (*The hotel looks like a sailing boat...*). In this case, the comparison emphasizes the object or phenomenon, draws special attention to it and gives the speech imagery and poetry.

The analysis of the lexical units included in this text allowed us to identify idiomatic expressions (*perfect shopping center of the world*). All have a positive connotation to emphasize the best qualities of the company and the services provided.

In addition to the lexical and stylistic features, the syntactic features of the tourist advertising discourse were discovered

Syntax is a powerful means of conveying emotional information. The syntax of advertising texts is characterized by the following features:

1) conciseness, compression of information, compression of meaning - the so-called telegraph style;

2) liveliness, dynamism, impetuosity;

3) expressiveness;

4) offensive, imperative, motivational;

5) updating, highlighting the most important, valuable information in the text.

[18, p. 41]

In the texts of this tour operator, you can see a significant number of simple sentences. One-part personal sentences give speech laconism, expression, dynamics, lively conversational intonation, bring the action to the fore, make it possible to avoid unnecessary repetition of pronouns, and nominative sentences emphasize the accuracy of what is indicated, focusing the attention of customers on individual subjects.

In the course of the study, passive constructions were described. The passive voice is introduced by the authors of the text to emphasize that the performer of the action is less important than the potential tourist (*The city tour is often conducted by students...*).

Increasing the effectiveness of speech is achieved due to the fact that in the texts of this site, the most important information is usually brought to the fore - the beginning of the ad, which is perceived by the client as the main part.

Question-and-answer constructions are borrowed by tourist advertising from the colloquial syntax and are used to draw the attention of the advertising consumer to the content of the message, create the illusion of a dialogue, and push him to make a positive decision (*Why book with Skyland Tourism? We have ability to provide amazing travel experience...*).

The text uses a large number of imperative forms of the verb, which play the role of a kind of signals, calls to active action (*Enjoy a 30 minute ocean dive...*).

When analyzing the motto of the travel agency "Skyland Tourism", the antithesis technique was found (*We work – you play*). Antithesis can be described as the connection and juxtaposition of opposing ideas, which are used to achieve greater clarity of images or to express feelings and ideas more strongly.

In addition to the lexical-stylistic and syntactic features of the tourist advertising discourse, the study examined the functional features of this discursive space. The economic, informative, social, appealing and suggestive functions of the tourist advertising discourse were considered on the example of the tourist website "Skyland Tourism". By performing these functions, the tourist advertising discourse achieves one of its main goals – to attract the attention of customers to the services offered. Thanks to these features, the tourist advertising discourse stands out among other types of discursive space.

As a result of the conducted research, the features of the transmission of emotional information in the modern tourist advertising discourse were revealed. Emotional information can be transmitted both at the token level and at the sentence level. It follows from this statement that emotional information can be expressed through lexical-stylistic and syntactic techniques.

2.2.3 Tourist advertising in the Internet

Analyzing the features of the advertising text, it is necessary to dwell in detail on the principles and stylistic features of the language, which play a decisive role in influencing the recipients.

For the study, the material of the following Internet sites intended for tourists will be used: Rough Guides [44], Golden Tours [41], Skyland Tourism [45].

So, the first principle is brevity(compactness), i.e. the transfer of the necessary information without using unnecessary words. In the texts of tourist advertising, this principle is usually implemented in sections that briefly highlight the main points of the offered service.

Hop on Hop off service with over 60 stops on 3 different routes. Ticket valid for 24 hours. All Open Top buses include free Wi-Fi [41].

Having considered the translation of this passage, we can conclude that the translator does not always manage to fully preserve the compactness of the original text, and often has to resort to the use of transformations. So, «*Hop on Hop off service*» – this is nothing more than a service that provides buses, which you can enter and exit from anywhere. However, the translator can bypass the long description by passing this phrase as: "sightseeing tour of the city". The use of numbers also allows you to make the text compact «24» and abbreviations «*Wi-Fi*».

The next principle is accuracy. Careful attention to detail and focus on the offer is the key to successful advertising. Working with the implementation of this principle, the translator must remember that it is impossible to distort such information as everyday life, customs, mindset, as well as the impossibility of personal interpretations of geographical names, in this case, it is necessary to resort to the search for ready-made matches.

Please Note: Stop 67, Lancaster Terrace opposite Lancaster London Hotel is out of service. Passengers using the Orange route should use either Stop 17 on Park Lane or Stop 68 on Praed Street [41].

As you can see, the precedent vocabulary complicates the task of the translator, in order to accurately translate the original, he must resort to finding ready-made matches of the names found in the text, refer, for example, to ready-made translations, as well as use such transformations as: transcription, transliteration, tracing paper, and even explanations. For example: *Lancaster Gate* is a metro station located in the west of central London, the translator will need to explain this fact to the recipient. This principle in advertising is often supplemented by the use of various non-verbal means (for example, illustrations).

Consistency is created by means of sequentially connected passages of the text, such a phenomenon in linguistics is commonly called cohesion. So, for example:

When things go wrong overseas, the travel insurance ensures that you receive the best care, even if it means moving you to another country to receive it. Our

emergency medical teams liaise directly with you and your family, as well as medical staff on the ground, to make sure you receive immediate treatment. Medical expenses of U\$80,000 were covered [45].

Or

Cancellation is an important part of every travel insurance policy. When you buy your policy before you depart, you're covered if you're seriously sick or injured and cannot start your trip. Some policies include coverage for pre-booked travel if your trip is interrupted after it starts [45].

These examples clearly show that the company offering the tour will certainly offer help in any unforeseen situation, the text is logically and consistently linked. It should also be remembered that achieving the principle of consistency and coherence can be achieved by using links that can help ensure the continuity of information in the text.

Informativeness, the implementation of this principle is expressed in a consistent and clear construction of the argument. After studying the text of the ad, the reader should not be left with the feeling that he did not fully understand the information received. Also, very often, the authors of the advertising text try to anticipate in advance all the questions that the consumer may have and answer them in advance. Consider the following example:

Why Should You Choose Niagara Bus Tour? It is one of the best Niagara Falls tour operators...

*- Quality Over Quantity – We believe in providing better services than numbers.
- Safety & Comfort – Tour comfortably in air-conditioned wellmaintained vehicles (Limos, Mini Vans, Vans, Mini Buses & Buses)*

- Best Tour Guides – Our professional tour guides are carefully handpicked. They are Punctual, Knowledgeable, Engaging & Flexible. Our tour guides speak a range of languages.

- No Wait Times – Our customers will receive V.I.P. treatment. No waiting for tickets anywhere [44].

The author of the proposed passage has provided for all the questions concerning a comfortable rest that the reader might have. He also tried to assure the recipient of the exclusivity of the services offered by this travel agency, using personal pronouns «*our*» and «*we*», the reader's confidence is caused by the use of comparative and superlative degrees of comparison of adjectives «*one of the best tour operators*» and «*better services than numbers*».

Simplicity of presentation, the principle for which the main criterion is the most accessible, in simple language, explanation of the essence of the proposed. Usually, it is implemented not when describing any objects where imagery is needed, but when providing information about hotel accommodation, for example:

Overnight accommodation will be in a 3 hotel (centrally located)* [44].

This language of the text is clear to each recipient, therefore, the author has presented the information in an accessible way. Recall that the simplicity of the presentation of information is the main criterion of the Internet text, such a text does not accept the information overload of text fragments.

The necessary criterion for the following principle, originality, is the ability to arouse the reader's interest, one of the techniques that help authors attract attention is omission

A truly memorable experience, like absolutely nothing else you've ever... [41]

So the author simultaneously convinces the reader of the exclusivity and uniqueness of this place and reserves the reader the right to continue the thought of the sentence. The translator here has the right to finish the author's thought or leave the principle of understatement as intended in the original.

And finally, advertisers usually add expressiveness to the text by using bright, memorable images, phrases, using various tropes and figures of speech.

The epithet appears to be the most frequently used among stylistic means of expression. This is an expressive, stylistically significant word or phrase, which, as a rule, is based on the transfer of meaning. The following epithets can be found in the research material:

Vibrant cities with amazing architecture, fabulous shopping and pulsating nightlife. Enchanting medieval villages and traditional wine villages with friendly festivals and regional specialities [45].

Reading the advertisement, a person is immersed in the atmosphere of fairy-tale, benevolence, because if he chooses this tour, he will be able to see all the embellishments with his own eyes.

An amazing supernatural walking tour. Hear spooky stories; summon spirits at real haunted mansions [41].

This example is full of epithets, the purpose of which is also to attract the reader's attention and to have an emotional impact on him.

Stunningly beautiful landscapes; glittering lakes; majestic peaks; exhilarating day; picturesque journey [41].

Widely used in tourist advertising texts, the epithet fixes the reader's attention on the characteristic property or quality of an object, action or phenomenon, intensely naming it or evoking certain associations.

The most common trope that can be found in the text of tourist advertising is a metaphor. With this means of expression, you can create an unforgettable image in the imagination of the buyer. The more paradoxical the metaphor, the better it works. The most striking example found using a metaphor in the text of English-language tourist advertising is the following example:

The city that never sleeps is a melting pot of lifestyles, cultures and cuisines, home to some of the country's most famous landmarks, celebrities, and of course that beautiful Manhattan skyline [44].

The metaphor here carries a national cultural element, reflecting the national identity of the history, culture and traditional way of life of the people.

The tube lines are the veins of the city that connect the outer reaches to the beating heart of London's centre [44].

Another vivid example of a metaphor. Here, the author subtly compares the subway tunnel to the veins of the city, and then connects a place far from the city center with the beating heart of London.

In the analyzed articles of English-language advertising of the tourism sector, we also found erased metaphors that previously belonged to the sphere of connotations, but then turned into a differential seme. In the following examples, the phenomenon of erased metaphors is observed:

You can zoom in any part of the territory of the country to the «bird's eye view» and comfortably get acquainted with the most hard-to-reach places of Guatemala [45].

Did you happen to see the restaurant hot list? [45]

Erased metaphors in these examples «*bird's eye view*» and «*hot-list*» carry only an informative component.

The next most frequent use was hyperbole. In the texts of tourism advertising, due to the grandiose size of a particular object or object, the main purpose of this trail is to create an unforgettable image around the recipient of information. The main criterion of hyperbole is the deliberate exaggeration of all the phenomena, services and characteristics described in advertising texts in order to enhance the impression and impress the reader. Turning to this stylistic technique, advertisers play on the ability of a person to believe in the most incredible things. The hyperbole was found in the following examples:

It seems to be simply the greatest architectural achievement on earth [41].

Here, the advertiser exaggerates the significance of the structure, arousing the consumer's interest in the advertised object.

There is something mesmerizing and peaceful about continuing through the endless gates [45].

Describing the gate, which is a fence for the structure, the author seeks to show the immeasurable scale of the building to the human eye.

All of the world's beauty in one museum [44].

After reading such a statement, an image of something incredible immediately arises in the reader's imagination, he remembers all the most beautiful things that his eye has ever observed and mentally transfers all this to one place.

The opposite of hyperbolization is litota. The analysis of tourist advertising texts showed that litota is not a very common means of expression in the texts of English-language tourist advertising. However, several examples were found:

Larnaca's Salt Lake region never fails to amaze [44].

The litota here is formed by using the negative form of the verb, which has a negative meaning.

So many masterpieces, so little time [41].

Another rarely encountered means is metonymy, which is used to enhance the expressiveness and richness of the language. An example of the use of metonymy in the English-language text of tourist advertising is:

It is a home to some of the most famous landmarks [44].

The word country here is replaced by the word contiguity «home».

Cases of using such a technique as periphrasis in the analyzed texts were more frequent. Instead of a direct nomination of a tourist object, the creators of advertising often use periphrases, in which a particularly attractive characteristic feature of the object is highlighted. A positive associative image is created in the mind of the potential client. For example:

The home of ice hockey [45].

The author introduces us to the state of North America, Canada, known as the birthplace of hockey.

Northern Soul Sea [41].

So the author called the famous Gulf of Finland.

Your expert tour guide will meet you at Gare du Nord station and take you on a fabulous trip around the City of Love! [45].

In this example, the name of the beautiful city of Paris is subject to periphrasis, the author calls it "the city of love".

The next, important means of expression, often found in advertising texts, is impersonation. The analysis of the texts of tourist advertising shows that the method of impersonation is actively used in modern advertising, allowing you to make it more expressive and create vivid images. Let's turn to the following example:

London by night is a mesmerizing sight as much-loved landmarks light up and the streets come alive [45].

Tomorrow may bring the thrill and challenge [44].

The changing of the seasons creates new opportunities [45].

The authors, "animating" inanimate objects, try to bring activity, "liveliness" to the text of the message, implicitly expressing constant change, movement, action, that is, the characteristics that the objects are endowed with.

Thus, the analysis of the content of English-language tourist sites showed that the arsenal of techniques used in advertising texts is really diverse, that the texts in the system of this style tend to express the utterance, contributing to the strengthening of speech expressiveness. With the help of visual and expressive means, the authors of advertising manage to give the text expression, as well as influence the potential client. The question of the realities in the field of tourism plays a primary role, since when comparing languages and cultures, often different elements are highlighted.

Conclusion to chapter 2

Tourist advertising in brochures has a characteristic set of tools for expressing its functional purpose – to attract the attention of customers. The compositional design of advertising is characterized by the desire for brevity. The set of tools includes lexical units with positive connotations, colloquial units, phraseological units and metaphors at the lexical and stylistic level, and motivational and interrogative sentences at the syntactic level. Hyperbole, ellipsis, and parallel constructions are the most productive distinguishing features of English-language advertising.

The variants of phraseological units in the English-language advertising of tourist services represent a change in the structural and semantic features of phraseological units. Transformed phraseological units help to focus attention on the beauty of the city, its attractions, present unusual characteristics of attractions, positive changes in the life of the resort, promote the tourist product, including training courses, describe the personal experience of the author of the article in a humorous form, arouse

interest in the culture of the tourist object, describe the reality as usual and familiar to the inhabitants of Europe.

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CONCLUSION

The notions of "discourse" and "text" are related, and one linguistic phenomenon cannot exist separately from another. An advertising text is a type of text material, the main idea of which is to attract the attention of the target audience to a particular offer on the market, the purpose of which is to show the benefits of this offer and encourage readers to use the advertised services, to make a purchase of the product. The advertising text must be accurate, concise, simple, original, and have a rhyme.

Tourist advertising in brochures has a characteristic set of tools for expressing its functional purpose – to attract the attention of customers. The compositional design of advertising is characterized by the desire for brevity. The set of tools includes lexical units with positive connotations, colloquial units, phraseological units and metaphors at the lexical and stylistic level, and motivational and interrogative sentences at the syntactic level. Hyperbole, ellipsis, and parallel constructions are the most productive distinguishing features of English-language advertising.

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РЕЗЮМЕ

Реклама є невід'ємною частиною сучасного суспільства з його розвиненою ринковою економікою і масовою культурою. Актуальність теми дослідження зумовлена зростаючим інтересом до проблем туристичного дискурсу, підвищеною увагою лінгвістів до стилістичних особливостей туристичного дискурсу.

Метою даної роботи є аналіз тексту англомовної туристичної реклами та виявлення мовних особливостей, характерних для даних типів текстів. Об'єктом дослідження є англомовні рекламні тексти, а предметом - лінгвістичні особливості рекламних текстів. Методами даного дослідження були методи семантичного, контекстуального та стилістичного аналізу.

Матеріалом дослідження послужили рекламні туристичні брошури, відібрані методом безперервної вибірки з загальнодоступних сайтів <https://www.roughguides.com/>, <https://www.goldentours.com/>, <http://www.hayscruise.co.uk/>.

Практична значимість дослідження полягає в можливості застосування отриманих результатів у викладанні курсів, пов'язаних з вивченням лінгвістичних особливостей текстів туристичної реклами, а також у практиці складання та редагування текстів туристичного рекламного дискурсу.

Поняття "дискурс" і "текст" взаємопов'язані, і одне мовне явище не може існувати окремо від іншого. Рекламний текст - це вид текстового матеріалу, основна ідея якого полягає в залученні уваги цільової аудиторії до конкретної пропозиції на ринку, метою якого є показати переваги цієї пропозиції і спонукати читачів скористатися рекламованими послугами, зробити покупку продукту. Рекламний текст повинен бути точним, лаконічним, простим, оригінальним і мати Риму.

Варіанти фразеологічних одиниць в англомовній рекламі туристичних послуг являють собою зміну структурно-семантичних особливостей фразеологічних одиниць. Трансформовані фразеологізми допомагають

акцентувати увагу на красі міста, його пам'ятках, уявити незвичайні характеристики пам'яток, позитивні зміни в житті курорту, просувати туристичний продукт, в тому числі навчальні курси, описати особистий досвід автора статті в гумористичній формі, викликати інтерес до культури туристичного об'єкта, описати реальність як звичайну і знайому жителям Європи.

Аналіз змісту англomовних туристичних сайтів показав, що арсенал прийомів, використовуваних в рекламних текстах, дійсно різноманітний, що тексти в системі цього стилю прагнуть висловити висловлювання, сприяючи посиленню виразності мови. За допомогою візуальних і виразних засобів авторам реклами вдається надати тексту виразність, а також впливати на потенційного клієнта. Питання про реалії в сфері туризму відіграє першорядну роль, оскільки при порівнянні мов і культур часто виділяються різні елементи

Туристична реклама має характерний набір інструментів для вираження свого функціонального призначення – залучення уваги клієнтів. Композиційне оформлення реклами характеризується прагненням до стислості. Набір інструментів включає лексичні одиниці з позитивними конотаціями, розмовні одиниці, фразеологічні одиниці та метафори на лексико-стилістичному рівні, а також мотиваційні та питальні речення на синтаксичному рівні. Гіпербола, три крапки і паралельні конструкції є найбільш продуктивними відмінними рисами англomовної реклами.

Ключові слова: рекламні тексти, англійська мова, рекламний дискурс.

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