Language Tools for Creating Image in Online Advertising
(On the Material of Sites of Slavic cuisine Restaurants)

Dmitry Sknarev and Munir Mahmoud Agha

Abstract--- Advertising a restaurant on the Internet is the most effective way to declare your business, based on high competition and the struggle for uniqueness and recognition. The relevance of the study is due to the problem of creating an advertising image in Internet communication. The study is aimed at studying the language of creating an image in Internet advertising (on the example of sites of Slavic cuisine restaurants) and at analyzing the verbal image of a restaurant in Internet advertising in a collaboration, from the point of view of marketing and philology, within the framework of the existing new direction of modern science – linguistic marketing. The study makes a significant contribution to the development of linguistic marketing and offers new theoretical approaches to the discursive analysis of language units. In the framework of this study, the cuisine of the eastern (Russian, Ukrainian, Belarusian), southern (Bulgarian, Serbian) and western (Polish, Czech) Slavs was considered. The material was web media texts – sites of Slavic cuisine restaurants in Moscow, more than 100 texts of online advertising all in all. To achieve the goal of the study, various methods and techniques were used: analytical, theoretical and systemic methods, quantitative method, continuous selection of the language means of marketing communications units that create an image of a product from online advertising texts; quantitatively symptomatic part of linguistic and statistical method. The authors of the article define the figurativeness of speech as one of the most powerful means of influence in Internet advertising. The study found that among the language means of creating an advertising image of a Slavic cuisine restaurant, brand names, epithets, comparisons, metaphors and phraseological units are the most productive. These language tools form the image of the Slavic cuisine restaurant, characterizing its specificity, atmosphere, location, interior, furniture, quality of products, dishes and their preparation, prices, national flavor, etc. The study substantiates that the image presented in the advertising communication of the Slavic cuisine restaurant may suggest its national flavor and high quality products, increasing its attractiveness to the consumer and giving it additional consumer value. The materials of the study are of practical value for students of humanitarian specialties and areas, for specialists in the field of advertising, as well as for all those who love and study modern advertising.

Keywords--- Internet Communication, Internet Advertising, Restaurant Advertising, Advertising Image, Language Means.

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I.   INTRODUCTION

Communication in modern society performs an integrating function, instilling in consumers homogeneous and unified needs and requests largely determined by advertising motives (rational, emotional, social and moral). However, today the boundaries between the media are blurred since the print newspapers, electronic magazines, radio and television broadcast the same messages but with varying degrees of presentation and disclosure in the minds of the addressee. Innovations have significantly developed the capabilities of traditional communication means and expanded the boundaries of existing technologies [1].

A modern consumer is absolutely free to choose a communication channel through which they receive information about the world and reality. The Internet is the most frequent option; in 2019, its audience totaled 4.39 billion people, which is 366 million (9%) more than in January 2018. In Russia, there are 109.6 million Internet users (76%.) [2].

Foreign studies note that in 2002, there were only 605 million users, and since then, the Internet use is increasing by 18% annually [3].

The Internet, as a special communicative social environment and as a previously non-existent sphere of language realization, brought new ways of communication, stereotypes of speech behavior, and new forms of language existence.

Internet communication is characterized by communicative variety, multifunctionality, dynamism and a high degree of influence on other areas of communication.

The specifics of Internet communication is of interest to Russian and foreign researchers (E.N. Galichkina [4], O.V. Dedova [5], M.S. Ryzhkov [6], D. Crystal [7], J. Sanderson [8], etc). Many issues in this area are debatable – for instance, scientists disagree significantly in determining the relevant features of Internet communication. The subject of ongoing debate is the typology of Internet communication forms; this requires further analysis of its language features. The specifics of the language play in the virtual space and the problem of creating an advertising image are not fully studied, and neither are the language tools representing the verbal image of the advertising product in electronic texts of marketing communications, determining the nature of Internet communication and formulating the way of presenting marketing information.

T.N. Kolokoltseva defines Internet communication as multifunctional communication in an electronic environment, characterized by distance, mediation, dialog, multimedia (and as a result, multicode messages), hypertextuality, a variety of discursive and genre incarnations, and wide variation in personality/institutional parameters [9].

Recently, the functioning of the language on the Internet has been studied by many linguists (G. N. Trofimova [10], P. V. Moroslin [11], E. B. Shtukareva [12], etc).

The influence of the language and style of Internet communication on offline communication and on natural (non-special) Russian is the subject of an article by N. B. Mechkovskaya on metalanguage reflection in the Internet age. The work presents the facts of the expansion of Internet communication and its codes into ordinary

communication and into natural language. The author systematizes these facts from less to more significant in terms of deep penetration of Internet discourse into everyday communication [13].

E.I. Goroshko calls language a system-forming feature of the Internet as a social space [14]. The Internet influences such language processes as democratization, strengthening the internationality of communication, and cosmopolitanism of communication as global communicative interaction.

Today, it is an indisputable fact that the Internet is the most colossal source of information ever known to mankind. Yet its capabilities, such as speed and accessibility of communication between users over long and short distances, make it possible to use the Internet not only as a tool for cognition, but also as a tool for communication.

In the virtual world, a person puts on a mask that facilitates the process of communication, removes psychological barriers, and releases the creative self. Unique opportunities for self-expression are provided by interactive forms of communication on the Internet, such as all kinds of chats, forums, e-mail varieties, newsgroups, etc. Their momentum also facilitates communication, removing the burden of responsibility for the long-term consequences.

With the advent of the Internet, the fate of the text in society changes significantly, since in the Internet community a person-image is equal to the text, which is especially pronounced in chat rooms where the person's basic desire for creative expression is realized. Thanks to the Internet, electronic text has become a fully-fledged communicative reality. It developed special principles of compositional organization based on the use of hypertext technologies, and also acquired specific textual features.

Consequently, the Internet is a new area of language functioning where the conversational style operates predominantly. Despite the fact that not all forms of communication on the Internet involve masks for its participants, nevertheless, the trend of democracy and simplification penetrates even business papers and texts of marketing communications created and existing in the online format, which greatly simplifies the process of communication with the advertising consumer.

Moreover, maximum convergence of Internet-style speech with the traditions of conversational style significantly increases confidence in the statement, which is extremely important when making business contacts.

On the one hand, there is an opinion that the Internet makes the language evolve at a faster pace, reflecting the trends of rapid social development. On the other hand, we have to admit the negative trends – there is a one-dimensional approach to discourse, the inability to distinguish between the genre and stylistic relevance of language means.

Language is the only means of the formation and functioning of web content and web personality, therefore a person and society are actualized on the Internet in an exclusively verbal essence.

Researcher M. Bugayski comes to the conclusion that the modern language is mainly formed under the influence of the media [15]. In our opinion, in this sense, Internet media are especially relevant, possessing the totality of the classic features necessary to classify them as media, as well as variations of these features.

The features of online media include: hypertextuality; interactivity; multimedia [16].

Internet advertising is addressed to the mass client, is persuasive and has, as a rule, a two-stage nature. Thus, the first step is the external advertising placed by the advertiser with the publishers – the advertising medium (banners, text blocks, advertisements, mini-sites, Interstitials). The second step is related to the fact that such advertising usually has a link directly to the advertiser's website.

Internet advertising is distinguished by the following properties: multimedia, interactivity, providing the advertiser with an effective way of focused impact on the target audience, as well as providing the widest possible operational and in-depth analysis of the results of advertising events [17].

The purpose of online advertising is to attract the attention of the recipient and convince them of the need to use a product or service. The communicative process in this case is not in the most favorable conditions, since it is a by-product of other activities, for example, searching for information, browsing the site, etc. The active role of the addressee in Internet communication is related to their being network users.

In this regard, a large number of questions remain open related to identifying the features of composing an advertising text, adapting it for publication on the Internet, finding methods and techniques for influencing a consumer, and language means for expressing them. Very significant factors are the placement and type of ad unit.

In fact, most types of online advertising contain a link to the website of the company, service or product that is the subject of this advertising. As A.N. Nazaykin rightly notes, any website in itself is already an advertisement for the company or product to which it is dedicated. The researcher argues that an effective site should have high-quality content and design, as well as technical support [18]. Therefore, this study considers sites as advertising texts.

The reality of any establishment today is constructed by means of a website, and the basic marketing information is provided to the consumer through websites. Thus, a site acts as a management tool, as a means of marketing communication and as a way of cognitive processing of society and the individual to form a special advertising image of these institutions.

The most successful is the term web media text [19]. Firstly, it contains an indication of the type of media channel: the web is a marker of belonging to the communicative environment of the World Wide Web (web edition, web design). Second, it reflects an important feature of the texts under consideration: they all exist within the framework of the WWW service which is part of the Internet.

Modern online advertising as a semiotic phenomenon is a conglomerate of diverse sign systems and, at the same time, reflects the main trends in language development. However, the research on creolization of the Internet advertising language is insignificant, which emphasizes the relevance of this study.

The works of modern authors give evidence of the special role of the advertising language in the dissemination of various linguistic phenomena (Yagodkina [20], Tumsky [21] and many others), as well as of functioning of signs of different systems in the Russian advertising discourse (Anisimova [22], Gordeev [23] and others).

There are several types of online advertising (media, contextual, search, geocontext, viral, product placement, etc.).

Thus, I.M. Belyakov, exploring the banner advertising of the Internet, comes to the conclusion that a greater coherence of the components is observed in texts with complete creolization, where synsematic relations are established between the verbal and iconic components: the verbal text substantially depends on the visual series, and the image itself acts as obligatory element of the text [24].

All other advertising tools on the Internet are primarily designed to attract visitors to a website.

It should be noted that the informational effectiveness of an advertising message depends both on the direct iconic element and on the verbal text. It is noted that the non-verbal aspect of advertising accounts for half the deal of transmitting information. Text and image interact in advertising and form a single multi-layered character, introducing several meanings into the context at once.

The object of this study is the Internet advertising of restaurants of Slavic cuisine, and the **subject** is language means of creating an image in advertising restaurants of Slavic cuisine.

The purpose is to consider the language means of creating an advertising image in the online advertising of restaurants.

Advertising is a systemic phenomenon that represents various images; the prerequisite for their existence is their focus on creating the image of a promoted product or service.

The advertising image allows the consumer to discover something new about the advertised product and to see this novelty through copywriter's attitude to the product.

Imagery of speech is a most powerful means of influence in Internet advertising. The advertising connotation created by various language means is associated with the pragmatic properties of the advertising text. Before making a purchase decision, the user must approve the product being promoted; therefore, the advertising connotation image is aimed at a positive perception of information by the target audience.

An analysis of the language means of creating an advertising image of a restaurant (on the example of sites of Slavic cuisine restaurants in Moscow) in this work is carried out from the point of view of semantics, pragmatics, and linguistic marketing.

The basic hypothesis of the study is the assumption that restaurant advertising is a marketing communication, which, using the verbal components (language, techniques and text units of marketing communications) of creating an advertising image, represents axiologically significant subject-object relationships of advertising communication, which allows us to determine the role of language in world cognition represented in the advertising discourse, and solve the problem of forming an advertising image with emphasis on semantic, pragmatic and linguistic marketing aspects of the language system.

The scientific approach chosen in this study is linguistic marketing [25] which is a scientific field formed in the collaboration of language and marketing.

The main objective of linguistic marketing is to qualify the value-semantic verbal space, which is the basis of the figurative product system that operates in marketing communications. The image of the target audience of the

advertising impact is systemically important in the language description. It is able to achieve a new synthesis of knowledge about the advertising language from a theoretical point of view, based on the anthropocentric essence of the language, fascination, axiology, suggestiveness, the active nature of advertising, its invocative nature, dynamism, and connotativeness. In this regard, the importance of the present study is undeniable.

II. MATERIALS AND METHODS

The material for the study was more than 100 web media texts posted on the websites of Slavic cuisine restaurants in Moscow city.

To achieve the goal of the study, various methods and techniques were used:

- **Analytical and theoretical method** used to describe linguistic marketing problems (the conceptual framework of cognitive terms, the current state of research on real estate advertising, the reflection of the dialogue of cultures in a language, the role of advertising in the study of a linguistic identity, the main directions of linguistic marketing research, language tools for creating an advertising image);

- **Systematic method** used to describe the actual language material (language means of creating an advertising image) at the lexical and phraseological levels;

- **Quantitative method** used to identify the frequency of language units and their components in linguistic marketing;

- **Continuous selection** of language tools that create the image of the restaurant, from the texts of Internet advertising;

- **Quantitative and symptomatic part** of **linguistic and statistical method** to identify the frequency of language units functioning in the Internet advertising of Slavic cuisine restaurants.

III. RESULTS

Today, the restaurant services market has entered a new stage in its development, when visiting restaurants, eateries, and bistros has ceased to be something exotic and has gradually passed into a certain routine. Yet this does not happen everywhere. A distinctive feature of the Russian restaurant market is the varying degree of culture of the population in relation to visiting a restaurant.

Cooking is a space for creativity, imagination and fiction. Both in painting and in cooking, not everything created can become a masterpiece, but some culinary creations are highly valued, are in demand and become the restaurant's specialties, acting as an important element in creating an advertising image and reinforcing consumer loyalty.

"A culinary specialist, having a set of ingredients, creates a culinary object - an artificial reality which is a work of culinary art in appearance, smell, color and taste" [26].

Advertising a restaurant on the Internet is the most effective way to declare your business, based on high competition and the struggle for uniqueness and recognition. There are too many similar establishments in Moscow

for visitors to remember them all. Most visitors are looking for a place to eat and sit with the company, to celebrate a birthday, wedding, christening, or to hold a corporate party via the Internet.

A high-quality site should contain valuable information and be convenient at the same time. It is necessary to observe a clear logic of submitting materials, links, and pages. There can be numerous pages, yet the most important ones are main page (the 'face' of the site), selling pages (landing pages), and contacts and details [18].

The chosen advertising theme has not been fully studied in modern linguistics. A work by M.A. Alekseeva [27] examines precedent phenomena in online advertising of restaurant business enterprises.

Therefore, we can talk about the relevance of the undertaken research, since it examines the language specificity of creating an advertising image of the restaurant.

Copywriters advise creating a restaurant website with a simple interface and filling the sales pages with relevant and understandable information which primarily performs a pragmatic function: it raises interest, creates an advertising image of the restaurant, and invites potential consumers to go to a promoted establishment. The site must have a menu, phone and address with a map, the possibility of booking a table online, and a slider with promotional offers.

Special attention, according to copywriters, should be given to the pages of contacts and details, since they give users the necessary information about the restaurant and increase confidence in the site. Therefore, this part of the site should be as complete as possible. Photos and names of restaurant employees (chefs, waiters) who serve customers will also be relevant. It is also necessary to set up contextual advertising and update content.

Distributing emails advertising the restaurant on social networks, in city reference services and on thematic resources is also effective.

In general, all restaurant sites contain the following sections: restaurant, chef, cuisine, virtual tour, menu, interior, news, booking, contacts with some differences and similarities.

Cuisine is an integral part of the culture of every nation. Speaking about Slavic cuisine, most often traditional Russian, Ukrainian or Russian cuisine is meant.

In the framework of this study, the cuisine of the eastern (Russian, Ukrainian, Belarusian), southern (Bulgarian, Serbian) and western (Polish, Czech) Slavs was considered.

According to our data, among the linguistic means of creating an advertising image of a Slavic restaurant, the most productive are brand names, epithets, comparisons, metaphors and phraseological units. Cases of using other language tools (personifications, puns, etc.) and techniques in Internet advertising of Slavic cuisine restaurants are rare, therefore, they were not considered in this study.

The specificity of the Slavic cuisine restaurants in Moscow is largely due to the fact that they can be divided into restaurants where the Slavic cuisine itself is presented, and international restaurants, which, along with other cuisines, have Slavic cuisine.

During its existence, Slavic cuisine has come a long and interesting way from simple dishes to dishes with a complex composition and very interesting cooking methods. Developing gradually, being in close proximity to other peoples with their culinary preferences, Russians, Ukrainians, Belarusians and other Slavs created their own unique set of products and methods of preparation.

Traditional Slavic cuisine is not as simple as it might seem. Slavic dishes included milk, cottage cheese, cheese, eggs, fish, cereals, and meat [28].

The crucial national dish in Russian cuisine is porridge. "Porridge is our mother, and rye bread is our father," says a Russian proverb [29].

Ukrainian cuisine has always been extremely practical. Often breakfast, lunch and dinner were cooked together in the same oven. Borsch, porridge, varenyky and potatoes are the vegetable base of the Ukrainian table.

One of the most beloved and frequent products in the national cuisine of Ukraine is lard. It is eaten not only salty, but also sweet, with molasses.

Belarusian cuisine offers simple dishes which are at the same time unusually tasty and satisfying: cold borscht, potato babka, pickled pig ears, Gomel salad, kolduny with mushrooms, machanka, kluski, etc. [30].

Bulgarian recipes abound in vegetables which can be fresh, such as Shopska salad, or in the form of preserves. Moreover, vegetables in Bulgarian cuisine are necessarily present in meat dishes [31].

National Polish cuisine is made up of such dishes as *żurek* (soup based on rye flour), bigos, zander, duck with apples, flaczki, goose roll, etc.

The main features of Serbian cuisine are its bright taste, naturalness and being substantial. Among the traditional dishes, there are roshtil (grilled meat), *muchkalitsa* (a type of goulash) and pršut (dried and smoked pork or beef ham).

The basis of Czech cuisine is made up of meat and poultry, potatoes and flour products, perfectly matching the main Czech drink – beer. Soups and, of course, knödels (cooked or steamed flour products, remotely resembling wet bread) occupy an important place in Czech national cuisine.

The main marketing task of the analyzed web media texts mostly placed on the selling pages of sites is giving relevant information about the specifics of the restaurant, the nature of the dishes, as well as increasing the impact on the recipient. Therefore, choosing the right language material it especially important.

Table 1 gives detailed information on the frequency of language tools for creating the image of a Slavic restaurant.

Table 1: Frequency of Language Tools in Advertising Slavic Cuisine Restaurants

Language means	Frequency of occurring in marketing communication texts						
	Russian cuisine	Ukrainian cuisine	Belarusian cuisine	Bulgarian cuisine	Serbian cuisine	Polish cuisine	Czech cuisine
Epithet	30 %	35%	35%	50%	40%	50%	40%
Metaphor	25%	20%	20%	10%	15%	10%	10%
Phraseological unit	30%	30%	35%	30%	35%	30%	40%
Comparison	15 %	15%	10%	10%	10%	10%	10%

IV. DISCUSSION

The analysis of more than 100 texts of marketing communications (web media texts) showed that, when getting acquainted with the information on the restaurant's website, consumers first of all pay attention to brand names and slogans. Thus, their attention is mainly attracted to the menu which presents an assortment of dishes on offer. Then the consumers analyze the restaurant's name and then pay attention to the advertisement and arguments given on the selling pages of the site.

The name of the establishment is often mentioned in such elements of the advertising text as the heading, the information block, and the coda.

Brand names filled with emotional motives are very effective: "Kohanochka", "Mother-in-law borsch", "Baba Marta", "Slavyanka", "Fisherwoman Sonya", "Bulbashonok", "At the Birch", "Matryoshka", "Old Tower" , "Kumanek", "Kupyanchanka" and others. Such names form positive associations in the minds of consumers, filling them with emotional warmth and forming the desired image of a restaurant where visitors will be greeted most warmly.

Among the names of Slavic cuisine restaurants, geographical names (toponyms) are very productive ("Serbia", "Moscow", "Voronezh", "Odessa-Mama", "Czech Yard", "Balkan Yard", "Yugoslavia", "Dikanka", "Moscow Sky", "Czech Pivnitsa", etc.). Such names have an exact targeted orientation and contain information about the cuisine specifics. However, research shows that these commercial names are unproductive. According to the calculations of V.S. Elistratov and P.A. Pimenov, toponym names do not exceed 8-9% of use in restaurant naming [32].

Naming restaurant also uses rational motives. Similar brand names are predominantly specific and detailed and often emphasize the national flavor: "Slavic meal", "Russian Inn", "Belaya Rus", "Khata", "Ukrainian night", "Zakarpatska patterns", "Cossack", etc.

There are figurative names based on language means of creating an advertising image (metaphor, epithet, phraseology, etc.): "Seven Fridays", "Honest Cuisine", "Happiness is just around the corner", "Three from the casket", "Favorite city", "Beer Gulf", "Pechki-lavochki", etc.

Some of the names are associated with the literary works craracters or names of famous personalities (writers, poets, scientists) who are the national pride of the Slavs: "Dobrynya", "Ilya Muromets", "Chekhov", "Ermak", "Nikola Tesla", "Dr. Zhivago", "Oblomov", "Nekrasov", "Hašek's Dacha", " Taras Bulba" and others.

If we speak about advertising motivation, undoubted primacy is given to emotional motives. They draw the consumer's attention to the advertising image of the restaurant, to the specifics of the establishment, to its national flavor, the variety of dishes, etc. Then rational motivation is connected, and the Internet user, considering the prices of dishes and drinks of the establishment, analyzing the proposed promotions, comprehensively evaluating the image of the restaurant presented in the advertising text, makes a decision on its significance and value.

In advertising Russian cuisine, the most frequent epithets are: an *elegant* and *witty* version of Russian cuisine (Beluga), a *stylish*, *luxurious* and *ironic* interior, *fantastic* views on Red Square, *reasonable* prices (Beluga), *bright*

but at the same time *friendly* and *understandable* cuisine (Beluga), daily delighting visitors with new, *high-quality*, *tasty* and *always healthy* dishes (Grechka LAB), a *trendy* and *stylish* restaurant (Dr. Zhivago), the place is *amazingly beautiful* and *atmospheric* (Dr. Zhivago), the *most delicate*, *almost airy* fish pudding (Dr. Zhivago), *rosy* syrniki and *fluffy* omelet, *substantial* borsch, *crispy* cucumbers, *most delicious* mille-feuille (Mari Vanna), a *cozy* restaurant with *delicious* Russian cuisine (Matryoshka), only *natural* and *fresh* products, *polite* staff (Russian Inn), *incredibly cozy and warm* atmosphere (Russian Inn), *true*, *understandable* and *tasty* food for *fair* money (Honest Cuisine), *delicious and satisfying* dishes of traditional Russian cuisine in *luxurious* dining halls (Dobrynya), *atmospheric* and *hospitable* restaurant (Oblomov), *incredibly tasty and refined* dishes from the chef (Slavyanskiy), etc.

The following metaphors are very representative for creating an advertising image of a Russian cuisine restaurant: *light breathing space* (Ruski), *reliable Russian classics in the author's performance* (Bryansk Bull), *a new level of gastronomic bliss* (White Rabbit), *three floors of great meat* on Kropotkinskaya (Voronezh), buckwheat is *the embodiment of a healthy diet* (Grechka LAB), *perfect balance between Russian traditions and modern trends* (Dr. Zhivago), *exact stylization of Soviet cuisine* (Mari Vanna), *works of art on a plate* (Thaw), *atmosphere of old Russia in the very center of Moscow* (Dobrynya), *true paradise for fans of Russian cuisine* (Moscow Kukhmisterskaya) etc. Phraseological units are widely used: *breathtaking views* from the 354 m height (Ruski), *in the heart of the restaurant* there is *unparalleled* and completely open Russian cuisine (Ruski), all this is assembled and prepared with the *mind, soul and heart* (Ruski), Alexander Rappoport *expanded the topic* of Russian gastronomy from a new angle (Beluga), at *a bird's-eye view* (White Rabbit), located in *the very heart* of Moscow (White Rabbit), here for the first time Russian cuisine *sounds in tune* with the latest gastronomic trends and Russian products *rise to the height* of recognized delicacies thanks to chef Vladimir Mukhin (White Rabbit), we are confident that from the gastronomic point of view it is possible *to get closer to the ideal* (Grechka LAB), tinctures that a caring hostess kept in a special cellar for more than a month are *flowing like a river* (Mari Vanna), to *fully understand* the charm of this house, you need *to drop by* at least once and *bask in the soft light* of its lampshade (Mari Vanna), *the dream has come true*, and guests of the Oblomov restaurant have been seeing it for 19 years; *old traditions are cherished* here, regulars are *known by name*, everybody gets a glass of fragrant home-made liquor *for the road* (Oblomov), *quench your thirst* on a hot day (Oblomov), everything is *thought out to the smallest detail* so you can *have great fun* (Russian Inn), will *appeal* to couples in love (Russian Inn), dishes of Russian cuisine are always *nice and steaming* (Old Tower), etc.

There are also cases of using **comparisons** to create an advertising image: a panoramic restaurant occupies the entire 85th floor of the OKO Tower in Moscow City and, thanks to continuous window panes is *floating in the air* (Ruski), Ruski boasts the *highest situated ice-bar in the world*, one of the largest *vodka lists* in the world (Beluga), in the depths there is another room, a chamber, similar to *a Palekh laquer box* (Dr. Zhivago), etc.

The most frequent epithets in advertising Ukrainian cuisine are: only the *freshest* products, *first-class* service (Babel), *normal* city cafй but with *abnormally tasty* Odessa food (Odessa-Mama), *hospitable and cozy* restaurant (Shinok), *incredibly delicious* Ukrainian cuisine (Shinok), feel the *real* Ukrainian hospitality in a *welcoming* restaurant (Shinok), a *generous and welcoming* restaurant (Shinok), the most *sincere and kind* restaurant (Zhuravlina), *rich* borsch with *rosy* garlic pampushkas, *fragrant* lard, *crispy* milk-caps, *tasty* buns (Zhuravlina),

delicious home cuisine at *attractive* prices (Lighthouse), *juicy* pork chops with *rich* fried potatoes, *tender home-made* meatballs with *mashed* potatoes (Cozy Nook), *airy* dough, *rich* filling, *unique* aroma of home cuisine (Cozy Nook), *amazing* sweet pies (Cozy Nook), *calm*, *cozy* and *warm* atmosphere (Paulhouse), *relevant* and *relaxing* atmosphere of a *calm* and *pleasant* pastime (Paulhouse), etc. Metaphors are also used: *love in every dish* (Babel), *your source of good mood* (Odessa-Mama), a place where *all hardships recede under the onslaught of positive*, forshmak and hrenovuha, and *a tsunami of troubles crashes against a breakwater of sincerity* of green Shchi with calf ribs (Odessa-Mama); *the miracle of home cooking* (charlotte with milk, Zhuravlina), *cherry heart* (pie, Zhuravlina), etc. Phraseologisms include: *mouth-melting* syrniki will help *start the day with new strength and good mood* (Cozy Nook), care for each guest, commitment to traditions and quality are *at the head of the table* (Babel), *appetizing dishes* will *sparkle with new flavors*, Alena Komar, brand chef of the restaurant, a native Odessa woman, skillfully *reveals the Odessa soul of dishes*, toying with combinations and strictly following traditional recipes (Babel), there are a lot of little things, and *a professional submits them to their will* (Shinok), the herbal infusion will *dispel anxiety*, and Russian traditions tea will *bring back strength* (Shinok), the *best creative ideas come to mind outside the ordinary* (Shinok), we always *wholeheartedly welcome* guests (Mother-in-law Borscht), you will not only *sate your hunger* but also *enjoy the meal* (Kumanek), a variety of dishes will *excite your imagination* and *work up your appetite* (Cozy Nook), made *from the bottom of the heart* (Pirogovaya Lavka), a restaurant with an *open kitchen* and an *open soul* (Paulhouse), we will be happy *to set a rich table* for your friends and relatives, we will *shower you with attention and care* so that you can *enjoy a hearty feast* (Shinok), the very atmosphere of the restaurant and its style *set the tone* for an evening of calm business negotiations (Paulhouse), our team will try to *make your wishes come true* (Paulhouse), *as if by magic* (salad, Zhuravlina), *as happy as a pig in mud* (pork roast, Zhuravlin), etc. Comparisons are also used: *a common red thread* permeates all our cafйs – cuisine where the main dish is the legendary varenyky (Varenychnaya No 1); just sit back and *eat like at your Mum's*, eat deliciously, elegantly and in a southern hospitable way, *like in Odessa* (Odessa-Mama), it is tasty and cheap, *like at your Mum's* (Zhuravlina), oladyi *like at my Granny's* (Zhuravlina), have a comfortable time with a big company or alone, *as if you have dropped by for a meal at your beloved mother's-in-law* (Mother-in-law Borsch), etc.

In the advertisements of Belarusian, Bulgarian, Serbian, Polish and Czech cuisine, the most common are epithets (*delicious* desserts and *light* snacks before meals (Belaya Rus), *tasty*, *hearty* and *healthy* food (Trapeza), we feed visitors not *fast* but high-quality, *wholesome healthy* and *tasty* food (Trapeza), *pleasant*, *amazing* interior (Kobzar), *original* Bulgarian cuisine, *authentic* interior, an *exclusive* collection of Bulgarian wines, *live* music (Baba Marta), *tasty* and *healthy* food (Baba Marta), *plentiful* and *satisfying* at *affordable* prices (Baba Marta), warm and *comfortable* atmosphere for *socializing and relaxation* (Baba Marta), *special emotional* atmosphere that promotes *thoughtful* tasting of a *foamy* drink (Budweiser Budvar), an *impressive* assortment of dishes prepared in a *unique wood-burning* stove (Budweiser Budvar), *delicious* food, *excellent* beer, *pleasant* atmosphere, more than *affordable* prices (Gambrinus), *fresh* beer, *delicious* dishes, *friendly* staff (Gambrinus), *original* Czech atmosphere (Zer Gut), *incredibly tasty* and *hearty* dishes (Klashter), Czech beer house with a *special* mood, *quality* beer and *excellent* national cuisine (Kozlovitsa), hospitality and *emotional* atmosphere make the Prazhechka restaurant the best place for lovers of relaxation as a *friendly* company for *a cool, good* mug of *tasty* beer (Prazhechka), *wonderful* Czech

cuisine, a *cozy* interior (Strazhek), *delicious*, *fresh* beer (Czech Yard), *cozy* and *relaxed* atmosphere (Czech Yard), *fresh, light Mediterranean* atmosphere (Boat of Peter), *homely cozy* atmosphere, *special* mood, *excellent* Serbian cuisine (Boemi), *sunny, a truly Balkan* atmosphere, *excellent* Serbian cuisine, *attentive* service (Boemi), a *special unique* aroma of roshtil (Subbotitsa), *rich* and *interesting* cuisine (Yugos), etc.) and phraseological units (invites you *to embark onto a true gourmet holiday* (Belaya Rus), we welcome guests from *all over the world*, no matter what languages they speak and *no matter their views* (Küchenmeister), for those who *know a lot* about good snacks (Küchenmeister), many recipes have been *passed down from generation to generation* (Baba Marta), our staff is *ready to fulfill any wish* (Gambrinus), you will *plunge into the atmosphere* of the life of *Josef Švejk* (Zer Gut), a bottle of your favorite hop and malt drink will *brighten the evening* and *cheer you up* (Kozlovitsa), *enjoy the taste* of fresh beer and original snacks (Beer Gulf), interior and cuisine – everything is *thought out to the smallest detail* (Prazhechka), in these dishes the national cuisine *fully reflects* the history and traditions of the Czech Republic (Strazhek), it will not *leave* any gourmet and connoisseur of real Czech cuisine *indifferent* (Strazhek), *enjoy* grilled halibut with lime and thyme (Shtirbir), soft light, comfortable armchairs and sofas *provide for good time and enjoyment* of home-cooked food *with a national Serbian character*, so beloved by the Muscovites (Subbotitsa), a Slavic restaurant that has *absorbed the spirit of old Moscow* (Ostozhye), etc.

As seen from the analyzed material, language tools form the image of a restaurant of Slavic (Russian, Ukrainian, Belarusian, etc.) cuisine, characterizing its specifics, atmosphere, location, interior, furniture, quality of food, dishes and the method of their preparation, prices, national flavor, visitors and their reviews, wishes, service, merits of the chef, etc.

Naturally, the image of the restaurant is primary in marketing communication. However, it is important to combine this image with that of the target audience. The coincidence is expressed in the *benefits* acquired by the consumer as a result of visiting this restaurant and in t*he main characteristics of the establishment*. The consumer should clearly understand what kind of restaurant it is, how it works, what assortment of dishes it offers, what is new, different, unique. The target audience identifies the target characteristics of the advertised product with own needs and desires, with how important this restaurant is, how it will help in organizing leisure activities and change life, and what feelings and emotions it will give.

V. CONCLUSION

A modern consumer is absolutely free to choose a communication channel for receiving detailed information about what is happening in the world around. In this regard, the fact that in the conditions of modern society the vast majority of visitors are looking for a place to eat and sit with a company, to celebrate a birthday, a wedding, a christening, or to hold a corporate party via the Internet is undeniable.

Slavic cuisine has come a long way in its development, with periods of formation, improvement and prosperity and also of decline; there were bright distinctive finds and borrowings but also regrettable losses.

The present study makes a significant contribution to the development of linguistic marketing and offers new theoretical approaches to the discursive analysis of language units. It was the first to analyze the language means of creating an advertising image of a Slavic restaurant in the aspects of semantics, pragmatics, and linguistic marketing.

The study focused on the language means (of creating the image of the restaurant) functioning in various parts of the advertising message: headline, slogan, information block, coda, echo phrase and simultaneously acting as textual units of marketing communications.

Imagery of speech is one of the most powerful means of influence in Internet advertising. The analysis of linguistic means revealed that brand names, epithets, comparisons, metaphors and phraseological units are most productive in creating the image of a Slavic cuisine restaurant in Internet advertising. For instance, among the linguistic means of creating images of restaurants of Russian and Ukrainian cuisine, epithets, metaphors, comparisons, and phraseological units are relevant. Epithets and phraseological units are used to create images of Bulgarian, Czech and Polish cuisine restaurants. Epithets, metaphors and phraseological units are productive in shaping the images of Belarusian and Serbian cuisine restaurants.

Thus, a positive pragmatic advertising image of a Slavic cuisine restaurant, created by various language means and presented in Internet communication, may suggest its national flavor and high quality products, increasing its attractiveness to consumers and giving it additional consumer value.

The results of the present study can be used as part of teaching the following courses: Advertising, Copywriting in advertising and public relations, Fundamentals of integrated communications in advertising at the Institute of World Economy and Business, as well as in the development of the following disciplines: Russian language stylistics and Russian language and culture of speech for students of the philological faculty.

For 2nd-year students of the law institute studying Fundamentals of Rhetoric and Communication, the section "Advertising Image in the Communication System" was introduced, which examines the specifics of the figurative system of advertising discourse and language tools for creating imagery.

In the future, the study may appeal to the images of restaurants of Greek, Caucasian, European, Oriental cuisine, to the system properties and relationships of language means of creating an image of the product, and to consideration of phonetic, syntactic, and morphological means of the advertising text.

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