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**Г. Г. Почепцова**

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Студентки групи МЛа 57-19  
факультету германської філології  
освітньо-професійної програми Сучасні  
філологічні студії( англійська мова і друга  
іноземна мова): лінгвістика та  
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за спеціальністю 035 Філологія  
(назва)

Іванійчук Ольги Олегівни  
(ПІБ студента)

*Завідувач кафедри германської і*  
*фіно-угорської філології імені*  
*професора Г.Г. Почепцова*  
доктор філологічних наук,  
професор Шутова Марія  
Олександрівна

\_\_\_\_\_  
(підпис)

\_\_\_\_\_  
(ПІБ)

Науковий керівник:  
кандидат філологічних наук, доцент  
Пініч Ірина Петрівна

Національна шкала \_\_\_\_\_

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**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE**  
**KYIV NATIONAL LINGUISTIC UNIVERSITY**  
**Professor G.G. Pocheptsov Chair of Germanic and Finno-Ugrian Philology**

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**Persuasive techniques in the emotional appeal of modern English social advertising**

**OLGA IVANIICHUK**

Group MLa 57-19(LLe)

Department of Germanic Philology

Research Adviser

Assoc. Prof.

PINICH IRYNA

PhD (Linguistics)

Kyiv –2020

## CONTENTS

INTRODUCTION.....	5
CHAPTER 1. PRAGMATIC FEATURES OF MODERN ENGLISH ADVERTISING DISCOURSE.....	7
1.1. The dominant themes of modern advertising discourse .....	7
1.2. Reason advertising and emotional advertising .....	20
CONCLUSIONS TO CHAPTER 1 .....	32
CHAPTER 2. PERSUASION TECHNIQUE IN MODERN ENGLISH SOCIAL ADVERTISING .....	33
2.1. Persuasion and its difference from manipulation .....	33
2.2. Persuasion in the rhetorical structure of advertising discourse .....	41
2.3. Key persuasion tactics in modern English social advertising.....	46
CONCLUSIONS TO CHAPTER 2 .....	57
CHAPTER 3. THE PATTERNS OF USING EMOTIONAL VOCABULARY IN THE ENGLISH-LANGUAGE ADVERTISING DISCOURSE.....	58
3.1. Perlocutionary effect in social advertising and mechanisms for its achievement .....	58
3.2. The use of emotional vocabulary in the English-language advertising discourse .....	68
CONCLUSIONS TO CHAPTER 3 .....	76
CONCLUSION .....	77
REFERENCES.....	80
APPENDICES.....	87
RESUME.....	96

## INTRODUCTION

By the end of the twentieth century, advertising has grown into a single global industry that employs thousands of people. It is both a powerful industry and a product of its activity, aimed at providing potential recipients of advertising messages with the information about products or services in order to promote them. In the history of advertising technology, there has been an evolution from mass advertising to the division of consumer audiences into the so-called target groups. The need for society to understand and conceptualize advertising is manifested in the variety of discourses via which people are regularly being addressed. Advertising is the subject of much discussion by scholars, legislators, policy makers, cultural figures, PR professionals and linguists.

Many of the works highlight the lingual features inherent in the advertising text, namely: the conciseness of the advertising text, its signal nature, informativeness, manipulateness, emotional appeal, and a special semantic load of the brand and a slogan defined as the advertising motto expressing the essence of the commercial sentence. The latter component is particularly relevant today, as many companies, especially those specializing in outdoor advertising using billboards and firewalls (wide wall panels or panels mounted on the roads), use the slogan as the only means of text-based advertising for a specific message to appeal to a target audience.

Therefore, **the topicality of the paper** lies within the interests of contemporary discourse studies in outlining the capacity of persuasive techniques to convey emotional messages and trigger relevant emotions by the language means used in social advertisements.

**The purpose** of the study is to investigate the patterns of persuasive influence of advertising texts.

This purpose determines the need to address the following research **objectives**:

- 1) to describe advertising as a specific kind of discourse;
- 2) to outline and characterize the significant features of Modern English social advertising discourse;

- 3) to consider the pragmatic effect of advertising on the recipient;
- 4) to identify the main persuasive strategies of advertising.
- 5) to determine the lingual means of persuasive advertising

**The object** of the study is Modern English social advertising discourse.

**The subject** of the study is the pragmatic effect of persuasive techniques in Modern English social advertising discourse.

The following **methods** are employed in the paper: Context analysis, pragmatic analysis, discourse analysis, and quantitative analysis.

**The scientific novelty** of the paper lies in outlining specific features of persuasive techniques of social advertising manifested in the choice of particular language means that have an appeal to the emotions of a target audience.

**The research materials** are social advertising texts retrieved from online resources and abundant on language means producing an expected perlocutionary effect of emotional impact on the audience

**The structure of the study** is predetermined by its purpose and objectives. The work consists of an introduction, three sections, conclusions, a list of references and resume.

# CHAPTER 1. PRAGMATIC FEATURES OF MODERN ENGLISH ADVERTISING DISCOURSE

## 1.1. The dominant themes of modern advertising discourse

Over the past decade, an array of advertising publications has become more and more significant. Advertising activity is analyzed from different angles: economic, sociological, cultural, legal, psychological, socio-philosophical, linguistic, etc. Thus, marketers are primarily interested in the economic efficiency of advertising.

Sociologists reveal patterns of the impact of advertising on different groups of the population, taking into account the value orientations of the latter. The focus of culturologists is advertising as a manifestation of mass culture. Lawyers conduct research, the object of which is an advertising text that allegedly violates an administrative or legal norm.

Psychologists, studying advertising, focus on such phenomena as social perception, collective activity, motivation for success, level of claims, etc. In philosophical works, advertising is considered as an instrument of social transformations that have taken place over the past decade. Advertising in this case is interpreted as an essential characteristic of modern globalization.

The linguistic study of advertising is focused on the linguistics of the text, its description from the point of view of the basic paradigm “text-discourse”.

The concept of “discourse” has gained extraordinary popularity in modern linguistics; it is interpreted ambiguously in view of its rethinking in the light of tendencies toward an interdisciplinary examination of the language and depending on the objectives of the study (Апутьюнова, 1999, p.56). The discourse has been the subject of many works by domestic and foreign scientists: Arutyunova, Balaban, Karasyk, Shevchenko, Dijk, the essence of which is determined by the precise remark of Teun van Dijk (1998): “Often, the vaguest and difficult to define concepts become the most popular. Discourse is one of them”.

Despite the large number of works on various problems of the text – a recognized communicative unit, there is no single universally accepted definition of the concept of “text”, which, apparently, is explained by the great complexity and versatility of the object.

Some scholars associate the text only with speech (E.A. Referovska (1983), A.I. Novikov(2003, 2007), M.N. Kozhyna (2004) and others).. At the same time, it is pointed out that the process of speech itself (oral or written) leads to the generation of a text – a speech work, a message that unfolds in a sequential description of a number of situations.

The most characteristic for this point of view is the definition of the text, which was proposed by I.R. Halperin (2006): “A text is a work of the writing process, having completeness, objectified in the form of a written document, literary processed in accordance with the type of this document, a work consisting of a name (heading) and a number of special units (superphrase phrases), united by different types lexical, grammatical, logical, stylistic connection, which has a certain focus and pragmatic attitude” (p. 18).

Without questioning the points of view of the above-mentioned authorities, we, following T.P. Lomtev(1958), G.V. Kolshansky (1990), L.S. Barkhudarov (1975), B.A. Maslova (2008), I.A. Syrov(2005) and others, we will consider the text not only a unit of speech, but also a unit of language.

We find confirmation of this point of view in the works of B.A. Maslova(2008): “A text as a unit of language is something common that underlies specific texts, these are formulas that are used to build specific texts” ( p. 43).

Given the argumentation of these authors and joining the point of view of I.A. Syrova (2005) , we will adhere to the definition of the text as a unit that combines linguistic characteristics and speech characteristics, manifesting itself in the form of an oral or written work, the main purpose of which is a direct (oral text) and mediated (written text) act of communication.( p. 112).

All linguistic units have a binary ratio, which is traditionally associated with the level structure of the language. In this regard, the question of the terminological distinction between the concepts of text as a linguistic unit and text as a unit of speech raises a legitimate question.

Among the elements of a new toolbox of linguists is the term "discourse", which has been updated in linguistic works since the late 60s of the XX century. It can be argued that regardless of the national linguistic school or theoretical direction, the term "discourse" is used by all scientists to study and describe the phenomena related to speech.

T.A. Van Dijk (1998), one of the first specialists in Western European linguistics, draws a fairly clear line between the concepts of "text" and "discourse": "Discourse is the actual pronunciation of the text, and "text" is the abstract grammatical structure of the pronunciation. Discourse is a concept relating to speech <...>, while "text" is a concept relating to a system of language or formal linguistic knowledge, linguistic competence" (p. 147).

The opinions of most modern scholars agree that the most important formal, functional, and situational characteristics should be reflected in the definition of discourse.

Thus, from the point of view of form, discourse is an entity that surpasses the sentence in terms of volume and is comparable with such linguistic units as a complex syntactic whole and text. From a functional point of view, discourse is seen as a combination of functionally organized and context-specific uses of the language. The situational characteristic of the discourse is that the latter certainly includes a set of social, cultural and pragmatic factors that lie outside the boundaries of linguistic matter itself, but have a direct impact on speech production. (Серажим, 2002, p. 204].

The most complete definition of discourse is given by N.D. Arutyunova. The scholar understands the discourse as "a coherent text in conjunction with extralinguistic – pragmatic, sociocultural, psychological and other factors <...>. Discourse is a speech "immersed in life" (Серажим, 2002, p. 136-137).



Arutyunova (1999) elaborates on the defining the content of the term “discourse” according to the understanding of the nature of the context, which can be verbal, situational, or cultural. The situational context can be considered in statics or dynamics, as a token or a type. When viewed in the static perspective, discourse is conceptualized as a discrete object which is a result of the cognitive-communicative activity of a person; when treated dynamically, it presents itself as a cognitive-communicative event, an interactive process (p. 141-143).

Thus, discourse is a complex communicative phenomenon, which includes, in addition to text, extralinguistic factors necessary for understanding the text. A discourse is always a text, but the opposite is not true. Not every text is a discourse: text as a linguistic material is not always a coherent speech.

Trends in distinguishing concepts involve that “text” can be clearly contrasted to “discourse” as a linguistic unit of speech. Moreover, the text in this connection can be qualified as a linguistic substance consisting of linguistic units organized according to the level principle and in a static state. “A text is a certain generalized abstract model, which is a matrix for the implementation in speech of a single author’s oral and written texts – discourses” (Карасик, 2002, p. 27), i.e. discourse is a specific use of the text.

T.A. Van Dijk (1998) writes that the concept of “discourse” is also used to denote a particular genre, for example: “news discourse”, “political discourse”, “scientific discourse”. G.A. Zolotova (2001) notes that a new genre is connecting to the range of well-known types of texts, “filling the space of newspapers and the screen is an obsessive and lively advertisement” (p. 322).

The advertising discourse considered in the work is a type of institutional discourse. From the standpoint of sociolinguistics, V.I. Karasyk (2002) identifies two main types of discourse: personal (personality-oriented) and institutional. In the first case, the speaker acts as a person in all the wealth of his inner world, in the second case – as a representative of a particular social institution. Institutional discourse is communication in a given framework of status-role relations (Карасик, 2002, p. 17).

It is the stereotype of communication that fundamentally distinguishes institutional discourse from personal discourse. Institutional discourse is distinguished on the basis of two system-forming features: the goal(s) and the participants in communication. The purpose of the advertising message is not only to attract the attention of the audience, but also to induce some of it – preferably the largest – to action. The main participants in the institutional discourse are the representatives of the institute (agents) and the people who turn to them (clients), for example, the advertising sender and the consumer. Communicative clichés within the framework of institutional discourse are a kind of key for understanding the entire system of relations in the corresponding institution.

Pragmatics (from the Greek. *pragma* – deed, action) is a wide area of linguistics. The main idea of pragmatics is that language can be understood and explained only in the broad context of its use, i.e. through its functioning. The concept of functionality is basic in a pragmatic approach to language in both foreign and domestic linguistics. It is the functional aspect that pragmatists G.V. Kolshansky (1990) and N.D. Arutyunova (1999) emphasize in their definitions.

Pragmatics studies all the conditions under which a person uses language signs (Крамаренко, 2005, p. 12), while the terms 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 – impact on partners in the process of their speech activity.

N.D. Arutyunova (1999) relates pragmatics to the field of “research in semiotics and linguistics, which studies the functioning of linguistic signs in speech, including a set of issues related to the speaking subject, addressee, their interaction in communication and the communication situation” ( p. 389-390).

Advertising discourse is a “pragmatic discourse” on the basis that certain communicative strategies are actualized in it.

The theory of speech acts (one of the main sections of linguistic pragmatics) is connected, first of all, with the name of J. Austin, who drew attention to the fact that the utterance of a statement can be not only a message of information, but also other actions (for example, a request, advice, warning).

In the framework of the theory of linguistic philosophy of J. Austin and J. Searle, a distinction was made between locus (an act of speaking), illocution (the implementation of an act during speaking) and perlocution (influencing the feelings, thoughts and actions of others and obtaining a result – intentional / unintended effects) (Searle, 1995, p. 108).

When a speech act is performed, two actions are performed simultaneously: the utterance of the utterance (locative act) and the illocutionary act, for example, the expression of a request, etc. In other words, in addition to transmitting the message, the speaker's communicative intention is realized.

According to J. Austin (2006), a statement can be intended, moreover, to exercise a particular influence on the listener, i.e. have a perlocutionary effect.

A number of issues that pragmatics studies are relevant for advertising, in particular, the impact of the utterance on the addressee. Each advertising text is designed for a certain perlocutionary effect. The pragmatic orientation of any advertising text is the need to encourage the recipient to respond. The effectiveness of communication through advertising lies precisely in how this impact has been achieved.

N.D. Arutyunova (1999), discussing the problem of the addressee factor in a speech act, makes the pragmatic meaning of the speech act dependent not only on the speaking subject, but also on the speech situation, and also to a significant extent on the the recipient. It is the consistency of the parameters of the communicants that ensures the correct conduct of communication. Every act is designed for a specific model of the addressee. Moreover, the role of the recipient is such that it makes the speaker take care of the organization of his speech.

Thus, a broad understanding of pragmatics covers a complex of issues related to the speaking subject, addressee, their interaction in communication and the situation of communication. "The subject and the addressee, as the starting and ending points of a communicative act, inevitably enter into the essential characteristic of a speech work, they form an organic unity, cannot be disjointed if you do not stipulate the conditional formula of any linguistic method of research. The set of

conditions that determine the formation of a particular speech product by the subject and the corresponding perception by the addressee, including the condition of the adequacy of the speech impact on the communicant, makes up the inextricable integrity and essence of communication itself” ( Ксензенко, 2011, p. 137).

Understanding the theory of speech influence by pragmatics, we note that it is the positive pragmatic orientation of advertising discourse that is the factor that largely determines its specificity and is crucial for the formation of other distinctive features of print advertising. The pragmatic orientation of texts of this type determines the logical and / or emotional core of the statement, the general tonality of the discourse, dictates the selection of linguistic and non-linguistic means and the way they are presented and organized.

In the modern age of large scale production, producers cannot think of pushing the sale of the product without advertising. Advertising has acquired great importance in the modern world where tough competition in the market

The leading position in the global advertising business, both in terms of volume and in terms of influence, occupies English-language advertising, thus, there are a number of monographs (ИВИН (1990), Карасик (2002), Кашкин (2000), Коваленко (2002)) and dissertation works (Кожина (2004), Колшанский (1990), Конюхова (2003)) dedicated to its linguistic description.

In modern linguistic literature, you can find a number of definitions of the word “advertising”.

V.V. Uchenova (2002) writes that loud “cries” of city heralds about the most important current events have become the source of the Latin verb “reclamare”, which means “to shout”; and the derivative of this verb is the name of the phenomenon of advertising. “Advertising is an offshoot of mass communication, in the mainstream of which informative-figurative, expressively suggestive works are created and distributed that are addressed to groups of people with the goal of inducing them to choose and do what the advertiser needs” (p. 8).

E.V. Romat (1995) believes that advertising can be considered as a specific area of social mass communication between advertisers and various audiences of

advertising messages in order to actively influence these audiences, which should contribute to solving certain marketing tasks of the advertiser (p. 8).

L.G. Feshchenko (2003) emphasizes that “an advertising text is a communicative unit functioning in the field of marketing communication ...” (p. 27).

As can be seen from the above definitions, advertising is regarded as a type of communication. Advertising communication must, of course, be defined as one of the types of social communication, since the existence of advertising is unthinkable outside the framework of human society.

The main functions of social communication are: informational (transmission of information), expressive (the ability to express not only semantic, but also evaluative information), pragmatic (the ability to transmit a communication setting that prescribes a certain impact on the recipient) ( Мещерякова, 2012, p. 5).

Advertising achieves the goal only if, when compiling the advertising text, the characteristics of the human psyche are taken into account. The oldest and most famous advertising model is AIDA (attention – interest – desire – action). It was proposed by the American advertiser Elmer Lewis back in 1896. This model reflects the stages of the psychological impact of advertising: attract attention, arouse interest, arouse desire, give arguments in favor of a product or service, lead to a decision to make a purchase or use services.

Thus, a distinctive feature of advertising texts is their anthropocentrism, since such texts serve the needs of man and society and are characterized by pragmatic directionality.

A person’s worldview is a relatively stable system that relies on a hierarchy of values. Values are based on the foundation of the needs of certain entities. According to V.V. Uchenova (2002), value orientations of various population groups and separate individuals from the point of view of their internal content include archetypes, stereotypes, and ideals (p. 54). The former contain value preferences preserved from previous generations, the latter contain preferences of the present, and ideals contain the values of the foreseeable future. This axiological complex is used by advertising to achieve its goals. And it is advertising discourse that is a means of

social regulation and impact on various social groups, offering the way of thinking and the lifestyle that are currently valued and reflect the development of culture.

In addition to value orientations, advertising strategies are used: rational (when the argument of the advertising message is based on logical arguments about the conformity of the product's qualities to the specific needs of the buyer) and emotional (when the advertising message creates an image, mood, and feeling attractive to the consumer (Ястремська, 2015, p. 70).

The choice of a rational strategy implies the use in advertising of a relatively large number of facts, arguments, links, and quotes, submitted with or without illustrations. A person, perceiving such advertising, conducts a thorough processing of information, forms a meaningful attitude to it. Emotional advertising using images and associations forms certain symbolic characteristics of objects. In general, the division of advertising using rational or emotional strategies is artificial and arbitrary, since almost all ads combine signs of rational and emotional advertising.

Today, advertising texts are endlessly diverse. In order to somehow systematize this variety of graphic images and verbal forms of expression, one should resort to some classification methods (see the table below), which will most fully reflect the essence of the issue under consideration.

*Table*

**Traditional ways of advertising texts classification**

The form of expression		
In accordance to the object of advertising	In accordance to the type of target audience	In accordance to media advertising medium
Commercial	Business-oriented	Printed
Corporate	Individual	Radio-broadcasted
Social	consumer-oriented	Television-broadcasted
Political		Internet
		Other media

The list of classification criteria for advertising is not limited to the above. For example, dividing advertising by focusing on a specific segment of the audience allows you to distinguish between selective (selective) advertising that is clearly addressed to a specific group of customers (market segment) and mass advertising that is not aimed at a specific audience.

Depending on the size of the territory covered by advertising, the following are distinguished: local advertising (scale - from a specific point of sale to the territory of a single point), regional advertising (covering a certain part of the country), national advertising (nationwide), international advertising (conducted on territories of several states), global advertising (sometimes covering the whole world). According to its psychological impact, advertising is divided sequentially into notifying (informative), persuasive, instilling, reminiscent.

Since the range of advertised goods and services is extremely wide, not only the advertised product, but also its potential buyer, its social status and psychological characteristics of its perception are determining. Those aspects have a decisive influence on the selection, organization and possible modifications of language tools in advertising texts.

Advertising has all the attributes of the text, including genre relevance. The general theory of genres considers the totality of works covered by this category as a historically forming unity with similar structural and compositional features (Гордон, 2003, p. 67). In the literature on advertising activities, advertising genres are identified. A division into genres of print advertising, radio advertising, TV broadcast options and the main types of outdoor advertising was established (Моисеева, 2008, p. 155). The authors note that the "functional specificity of the advertising genre, its generic difference from similar genres in the field of science or artistic creation, is a setting on the operative effective reaction of the recipients, prompting them to the desired advertising act: buying, voting for a certain candidate, choosing a particular show or the desired act of charity.

It is known that genres are identified in various ways. One of the most famous is the presence of a certain genre scheme, that is, a sequence of semantic components required for the discourse of a given genre.

The specifics, in particular, of the language of newspaper and magazine advertising, the creation of which takes a special place due to the constant search for new means of expression, and which uses various types of appeal: an advertisement, a detailed advertisement, everyday history, specialist advice, a catalog, a price list, a poster, allowed N .N. Mironova (1997) to formulate a definition of advertising as a text (discourse), characterized by an evaluative nature. She notes that “evaluative discourse can be viewed as a kind of discourse, i.e. means of communication, and also that evaluative genres “can be used to designate such genres as diary entries, letters, critiques, reviews, advertising texts, notes, etc.” (p. 44-45).

A number of features of the advertising text are due to extralinguistic factors. Payment for the area occupied by the advertising text, competition of other information, the pragmatic orientation of the advertising text, the general oversaturation of the information sphere, the high cost of advertising and the time factor available to the consumer determine the language specificity of the text.

According to T.N. Livshits (1999), print (trade) advertising is characterized by substantial and structural completeness, a peculiar expression of the author’s attitude to the message, written fixation, anthropocentrism, substantive correlation and consistency (p. 8).

Thus, we can conclude that the advertising text is a graphically complete textual unity where linguistic and extralinguistic factors are combined and a positive pragmatic orientation is realized.

The advertising text is considered not just as a unit of communication, but as a complex semiotic whole, which is a sequence of symbolic units expressed through structural elements (slogan, heading, body text, echo phrase, company details, font, color and other graphic elements, illustrations, company name, logo), maximally adapted to fulfill the main task - impact on the audience in order to obtain the desired effect (Миронов, 2007, p. 78-79).



The slogan, as Webster's dictionary defines it, is a catchy phrase in an advertisement for goods (the Gallic word is *sluaghgairm*, where *sluagh* is the enemy, *gairm* is the call for the battle cry during the war of various Scottish clans) [Webster].

The slogan is a brief advertising motto that usually precedes an advertising message, one of the main means of attracting the attention and interest of an audience. The founder of a modern scholarly school studying advertising, O.A. Feofanov (2000), divides advertising slogans into three categories: the slogan of the company, the slogan of the advertising campaign and the slogan associated with the offer of a particular product or service (p. 35).

The company's slogan expresses in a short form its "philosophy" or emphasizes the merits of the goods produced by the company. A corporate slogan often acts as a corporate logo, constantly maintaining its graphic form. The slogan of an advertising campaign refers to the entire campaign, as if endowing it with a "headline". The trading slogan is directly related to a specific product or service. It is these types of slogans that are used as the heading of the advertisement.

The appeal may end with an echo phrase that repeats literally or within the meaning of the slogan or main motive of the message. The fact is that the beginning and the end of an advertisement are remembered better than its middle. In order for the middle of the text to be remembered, it must be particularly emotional.

Obviously, not every advertising message contains all of these elements. The feasibility of including each of them in a message is determined on the basis of specific prevailing conditions (target audience, type of goods, company significance etc.)

The advertising text is an example of the most effective use of language means for a particular pragmatic purpose. "An important requirement for advertising texts is the maximum of information with a minimum of words" (Лившиц, 1999, p. 27). The pragmatic aspect of the advertising text is directly manifested in its specific organization - the choice of grammatical and lexical units, stylistic techniques, syntax, the organization of the text, the use of elements of various sign systems.

The creation of advertising texts is based on two trends: succinctness, the conciseness of expression and expressiveness, information capacity. In trivial advertising, text design is reduced to simplification of grammatical structures and an abundance of clichés with general recurrence and definite vocabulary. However, the most effective advertising texts are based on much more complex principles than it sometimes seems. In this case, the creators of texts avoid a direct description of the subject of advertising, its properties, characteristics and advantages.

The advertising style is multi-layered, combines the features of a journalistic, scientific, popular science, partially conversational and business style. This combination follows the very nature of advertising, its main functions – communication and influence (Лившиц, 1999, p. 30).

More often than not, advertising not only informs the reader, but also forms a vivid advertising image through the system of visual expressive means of the language. With the goal of intense concentrated exposure, the language of advertising constantly requires updating, as expressive means wear out and, rapidly spreading, begin to recur mechanically. As a result, the imagery is erased, which means that the credibility of advertising is reduced.

Advertising uses a wide range of means of expression at all language levels. Frequently, expressive means and stylistic devices are used in advertising. The most common literary devices are: allegory, hyperbole, irony, metaphor, metonymy, personification, periphrase, synecdoche, comparison, epithet. No less expressive are phraseological units (Арнольд, 2002, p. 284). Journalists often use phraseology not only in the form in which it exists in a language, but also in a modified one. Updating the semantics, the structure of phraseological turns, they create new semantic nuances. The advertisement also uses various stylistic figures. The most common figures of speech: anaphora, antithesis, asyndetic constructions, gradation, inversion, parallelism, rhetorical question, ellipsis, epiphora. The figurative means of the language enliven and actualize the advertising text.

The literature on advertising emphasizes that simple sentences prevail in advertising. The structure of simple sentences is associated with the dynamism and

expressiveness of the advertising text, which should be quickly and efficiently perceived by readers, as well as it is inextricably connected with the influence of colloquial speech. Exclamatory sentences are effective means of advertising, which perform the role of peculiar signals, appeals to action in the text. Incentive constructions that express a proposal, invitation, persuasion, etc. are effective means that give liveliness and emotionality to the statement.

Print advertising has at its disposal graphic means: a set of fonts, a choice of a color background, punctuation. Exclamation and question marks are significant.

The effectiveness of an advertising text depends on the successful combination of all its constituent: portrayal, sound, image, verbal fabric. Similarly, scholars note the paramount importance of the verbal component of advertising – the verbal text. (Арнольд, 2002, p. 284).

In this work, a modern understanding of discourse from the point of view of the basic text-discourse paradigm is considered in a concise form, attention is focused on advertising discourse within the framework of institutional discourse, its features are noted, taking into account the main components of this discourse: participants, goals, values, strategies, varieties and genres, discursive formulas (the peculiar turns of speech inherent in communication in the corresponding social institution), the linguistic and stylistic features of the advertising language are analyzed.

## **1.2. Reason advertising and emotional advertising**

Recently, in linguistics, much attention has been paid to the study of various types of discourse, one of which is advertising discourse. According to V.B. Kashkin (2000), this concept is the most vague and indefinite in many areas of human knowledge. Advertising discourse is studied from the point of view of various sciences, such as linguistics, history, philosophy, sociology, psychology, ethnography, etc. From a linguistic point of view, advertising discourse has a communicative and pragmatic potential and is analyzed within the framework of conceptual specifics.

In the information age, advertising is a form of communication, which means that it is necessary to study the methods of influence used in the advertising discourse, in the focus of their representation by the system of language tools and techniques. Moreover, in connection with the increasing influence of the advertising discourse and its role in the modern communicative space, it becomes necessary to analyze and systematize the linguistic features of this discourse, which is a complex phenomenon. Its complex nature is largely due to the fact that the discourse includes pragmatic, cultural, psychological and other features, as well as paralinguistic accompaniment of speech (Кашкин, 2000, p. 98).

The study of advertising discourse as a unique phenomenon of the twenty first century, which has no analogues in the past, suggests the need to systematize its characteristics and determine its place in the general classification of discourses. It is expedient to outline the main characteristic features of the advertising discourse in terms of their language representation.

According to V.I. Karasyk (2002), all types of discourses can be studied from the following perspectives: constitutiveness, correspondence to the functional type of speech, content and structure. Accordingly, advertising discourse can be defined as constitutive, which, in its turn, explains the thematic, stylistic and structural unity of the advertising text.

An example of the above is the advertising slogan of the Nike sportswear brand – *Just do it*. In the presence of a relatively small number of language units (only three lexical units), this slogan is a thematically, stylistically and structurally determined text. This is achieved through the integration of the means of imperativeness and targeting (the imperative form of the verb do materializes a direct appeal to the agent as well as contains cognitive-pragmatic potential of motivation for action ; just- a particle, due to its semantics, indicates simplicity and uncomplicated action (just – simply; only; no more than).

Advertising discourse is located on the periphery of institutional communication and involve the hierarchy of participants: agent - client (Лившиц,

1999, p. 156). The institutional discourse stands for the standardized form of communication between people who are most often unfamiliar or do not know each other at all, but who need to communicate in conformity with the norms of this society. According to V.I. Karasyk (2002), “the complete elimination of the personality in institutional communication turns the participants of such communication into mannequins” (p. 30).

To achieve the goal of advertising discourse, namely, to successfully sell a product, agents (producers of advertising) should use concepts that are close and familiar to customers (potential buyers). That is why the language of advertising is so colorful, and its cognitive and pragmatic potential is almost unlimited.

An instance of advertising can be a master class in photography – *Learn the Inside Secrets of ProfPhotography*, where the representation of institutionality is achieved through the use of the learn verb in the form of imperative mood. This allows for the realization of the strategy of possibility and necessity of an action, which, according to the creators of the advertising, will allow the addressee to benefit – to learn the secret of photography. Moreover, this slogan uses the manipulative noun secrets (secret – not known or seen or not meant to be known or seen by others (Merriam Webster Dictionary)), which means unknown, but mysterious and therefore of particular interest to the addressee. The use of this noun, thus, allows us to convey the idea that something will be revealed to the person who has mastered the advertised course of photography that others do not know that will rank it among the elite circle.

By the criterion of informativeness, advertising discourse takes one of the first places, as in a small amount of time, it makes use of verbal and / or non-verbal means, transfers a large amount of information, emphasize the advantages of the products. This is achieved through numerals, proper names, homogeneous members of the sentence, etc. For example, *Get Toyota Camry for \$0* (Merriam Webster Dictionary).

Informativeness is also achieved by some grammatical forms, for example, Present Continuous tense. Thus, in the advertising of hair cosmetic “your hair is

shining 48 hours” (Garnier Fructis Sleek and Shine TV commercial, 2019). Garnier emphasizes the duration of the tool, focuses on the strengths of the advertised product. In this example, the idea that the hair will shine exactly 48 hours is verbalized, therefore a numeral and this grammatical form are used.

Recognition is the next characteristic of advertising discourse. For example, in the TIA alcoholic beverage advertising, the slogan “In TIA we trust” uses an allusion to the official US motto (In God we trust). Together with the visual design, this advertisement produces the greatest effect, since a reference is made to one of the basic concepts of American culture – faith in God and his protection. The parallel concluded in the advertising slogan (TIA = God) is chosen to verbalize the idea of trust and hope.

The totalitarianism of advertising is manifested mainly in the syntax. An example is the advertising of the print publication GEO – Konzentration, Motivation, Selbstvertrauen: vom Sport für das Leben lernen. In this example, only short, one-part, elliptic sentences consisting of nouns are used. The distinct nominativeness of the text, the predominance of nouns facilitates the transfer of actions through verbal nouns with a desemantized verb. For example, in this advertising discourse, the noun Selbstvertrauen is used (instead of the manipulative imperative vertrauen Sie selbst (trust yourself), it nominates the fact, being a more productive part of speech, and, as a result, ensures the totalitarianism of the advertising text.

It seems necessary to note that borrowings from the English language also contribute to the totalitarianism of advertising discourse. For example, in an advertisement for a *Volvo Work-life-balance auf Schwedisch* car, lexical units borrowed from a foreign language (Work-life-balance) are not able to cause clear associations, which makes the advertising text catchy and vibrant. Their use in advertising, as a rule, leads to its better memorization.

An equally important feature of advertising discourse is memorability. The case of the analyzed examples allows us to conclude that this is achieved mainly with the help of lexical and phonetic means, such as rhyme, harmony and rhythm. With the help of rhyme, several typological characteristics of an advertising discourse are

realized at once: recognizability and memorability. The combination of a number of lexical and phonetic means creates an advertising image in the minds of consumers, which ensures compliance with the typological characteristics of advertising discourse. To express a positive assessment in modern advertising discourse, lexical units of positive connotation have been used.

In the English-language advertising discourse, lexical units of evaluative semantics are most often represented by verbs. So, in the advertising online banking *Your money needs an Ally* (TV commercial “Surprise Savings:15”), the verb *need* is used, which means an urgent need, a need (requires (something) because it is essential or very important rather than just desirable (Merriam Webster Dictionary)). Using this language unit, advertisers want to emphasize the critical importance of the bank, i.e. to give it a positive rating. Rhyme, in turn, contributes to the recognition and memorability of this product.

The next example is an advertisement for continuing education courses *Learn to write creative Nonfiction like a Pro*, where a user is compared with a professional (like a Pro – (of a person or an event) professional). A positive assessment allows you to highlight this product, which also contributes to memorability.

In addition, memorization is carried out using syntactic means. For example, modals (interrogative sentences) identify the utterance with reality. Most often they are used in the attributive communicative model of organizing information in an advertising text and serve to highlight the distinctive and substantially new characteristics of the proposed product and create its positive image at the addressee. Modal interrogative sentences require unambiguous answers like “*Of course!*”, “*Exactly!*”, “*Yes!*”.

The verbal basis of modal interrogative constructions are verbs and constructions of the voluntary and mental planes. First of all, it is modal verbs expressing desire, demand, conviction and will (wish, want, desire, to be sure, etc.). In I-Phone 6 Cell Phone Advertising – *Do you wanna get it?* – the verb *want* (want –

to have a desire to possess or do (something); wish for ) encourages the recipient to determine their desires and make the right choice. (Merriam Webster Dictionary)

In another example, the WWF(World Wide Fund for Nature) advertising slogan (*Do you save the planet without leaving the house?*), a recall is achieved through the semantic juxtaposition of the verbs *save* and *leave*, when the conceptually leading verb *save* nominates the basic concept of advertising – the need to protect and preserve the planet ((someone or something) from harm or danger) and is opposed to the verb *leave* (*leave* – go away from) which in the phrase *without leaving the house* conveys the meaning of passivity. Such a linguistic device, combined with an interrogative syntactic structure, leads to a good memorability of this advertising slogan.( Merriam Webster Dictionary)

The main feature of advertising as a cultural phenomenon, according to I.V. Arkhypova (1967), is its ambivalence, i.e. internal inconsistency (p. 25). This feature is due to the very essence of advertising that evolves outside the intentions of the person (inner desires), subordinating them to itself. An illustration of the above is the advertising slogan of the cream against the fungus on the legs Jublia – *Don't hide it, fight it*. In it, ambivalence gets its representation by denying and contrasting the verbs *hide* and *fight*, which have the semantics of disappearing from view (*hide* – put or keep out of sight) and fighting (including difficulties) (*fight* – struggle to overcome, eliminate, or prevent) respectively. (Merriam Webster Dictionary)

Another representation of ambivalence in the advertising text is antonyms. Thus, a company lending money for an effective start of a business advertises its services with advertising *Complexity spends \$12 billion of your money every year, simple saves*. Together with the graphic component (the advertisement is presented on two pages: on the first (*Complexity spends ...*) the main character is represented by a businessman who calls, does several things at the same time and does nothing, and on the second page (*simple saves*) two people look to stars, that is, advertising reveals the contradictory essence of examples. The antonyms *complexity* and *simple* create a vivid contrast (*complexity* – the state or quality of being intricate or complicated, *simple* – easily understood or done; presenting no difficulty).



In advertising makeup *Less makeup. More coverage* with the help of antonyms *less – more* the idea of the importance of the advertised product (less – a smaller amount of; not as much; more – a greater or additional amount or degree) is realized. The antithesis of *less – more* embodies the idea of the disadvantages of makeup using other means and the advantages of using only one powder of a certain brand.

Such a characteristic of advertising discourse as manipulateness lies in the potential for latent conscious communicative impact of this type of discourse on the addressee “in order to change his ideas, attitude or intention in the direction necessary for the manipulating direction”, in which, as a rule, “the addressee of manipulative communication is introduced astray” (Архипова, 1967, p. 27). Factors such as visibility, accessibility, imagery, and laconicism of information supply influence the impact force. The manipulateness and great influence of advertising are clearly manifested in a number of language tools, for example, imperative syntactic forms (*Let's go places* (Toyota Camry)), language means of positive connotation (*The next big thing is here* (Samsung)), evaluative semantics (*They need you* (Adopt US Kids)).

In the ad for *Charm up your Valentine jewelry*, (Pandora advertisement) the verb *charm* of positive semantics with the meaning “to charm, bewitch, seduce” (to charm – to use one’s ability to please and attract in order to influence) and the postfix *up*, which indicates the intensification of the action, is represented (up – at or to a higher level of intensity, volume, or activity). Together with the imperative form and use of your personal pronoun, this ad serves as a manipulative function, it encourages you to buy this jewelry.

In the advertising of a bank that issues small loans, there is such a slogan *Save for the future. Enjoy the journey*. This phrase uses a verb with a positive connotation in an imperative form, namely enjoy with the semantics of pleasure, pleasure (enjoy – take delight or pleasure in (an activity or occasion). (Merriam Webster Dictionary)

Thus, advertising discourse is a complexly organized communicative phenomenon, characterized by the preference for specific elements of all levels of the language: phonetics, grammar and vocabulary, which is formed taking into account linguistic and extralinguistic factors. Advertising discourse has such characteristics as

institutionality, informational content, recognizability and memorability, totalitarianism, ambivalence and manipulateness.

Recently, in the analysis of the discursive use of language as a means of implementing certain types of action and influence, there has been a convergence of cognitive and pragmatic approaches, which involves the study of cognitive models, which are the basis for the deployment of discourse to achieve a strategic goal. As noted by O.S. Kubryakova (2000), discourse as a special form of representation of knowledge determines the communication strategies of communicants and affects the choice of specific language forms in the process of discourse formation (p. 11-12).

At the same time, in the context of the cognitive-discursive paradigm, the study of dynamic processes in institutional methods of influence remains insufficiently demanded. The impact in institutional types of discourse is carried out in different ways, one of which is argumentation. This method of exposure is an important feature of various types of communication, including advertising, the main purpose of which is to convince the addressee of the advertising message to use the product or service.

Argumentation has repeatedly become the subject of research in various scientific paradigms. From the point of view of logical theory, argumentation is a logical (mental) procedure and assumes the existence of a thesis (main idea), arguments in its favor are given as evidence of the thesis.

The final content in the structure of the text may be the conclusion that determines the significance of the material with the help of arguments. The conclusion, as a rule, follows after the justification is expressed and can be implicit if the recipient is invited to do it himself (Кубрякова, 2000, p. 16).

A.A. Ivin (1990) considers argumentation in several aspects:

1) as a reasoning aimed at changing the position or beliefs of the other party, while the argument serves to support the thesis of the argumentation of the statement, which the argumentator seeks to inspire the audience, making it an integral part of the recipient's belief system;

2) not only as a procedure for bringing arguments in support of a situation, but also a totality of such arguments;

3) as a speech action, including a system of statements intended to justify or refute any opinion;

4) as a purposeful activity, since its main task is recognized as changing one's beliefs;

5) as a social activity, since the argument is always aimed at the audience, ready to accept or challenge the arguments presented, which implies a dialogue and an active position of the opposite (p. 6-7).

In the structural aspect, the progressive construction of argumentation is distinguished – from thesis to arguments and regressive – from arguments to thesis, while the characteristic of regressive argumentation is the presence in the text of the supposed opinion and arguments of the opponent. For progressive argumentation, these parameters are optional (Кашкин, 2000, p. 63).

A rhetorical approach to the study of argumentation involves the identification of topos, pragmatic, intellectual, moral, ethical, relational axioms – the necessary structural elements of argumentation, the combination of which is a powerful value basis of rhetorical argumentation, a support in the search and selection of ethical and rational arguments (Ивин, 1990, p. 51).

A communicative-pragmatic approach to argumentation involves taking into account the communicative situation of communication. In the framework of this paradigm, argumentation is considered as a speech action realized through communicative strategies and tactics (Бацевич, 2004, p. 83).

When identifying argumentative strategies, researchers use different principles. Traditionally, scientists distinguish strategies for rational and emotional argumentation. The former turn to consumer logic, explaining the reasons why a product should be purchased, in combination with a description of its utilitarian characteristics (reliability, unique properties). In the case of strategies for emotional argumentation, the focus of the advertising text is a description of the satisfaction received by the consumer from the purchase and / or possession of the goods.

To methods of rational argumentation, researchers, in particular L.V. Ukhova (2002), include expert recommendations; statistical data; an indication of the merits of the goods, the benefits of the acquisition, receiving rewards; demonstration of the situation “before” and “after” the use of the goods; display of the result of use; instructions for use. Techniques for emotional reasoning include the recommendations of an experienced user; arguments for desirability and exclusivity; links to authoritative opinion, etc. (p. 10-11).

In the classification of K.V. Gudkova (2007) identifies verifiable strategies, which include a factual strategy and unverifiable strategies, which include axiological. The first type of strategy is implemented by tactics-argument to authority, tactics-argument to data, tactics-argument to reality. The second type of strategy is implemented using tactical arguments for creating a positive image, tactical arguments for creating a negative image (p. 38).

V.N. Stepanov, E.M. Boldyreva (2012) based on the material of advertising texts reconstructs the theoretical, empirical and contextual types of argumentation as a way of speech influence, pointing to their linguistic and semiotic interpretations. The authors emphasize the field principle of organizing argumentation: from a high degree of logic – through the clarity of belief – to stereotypes of mass consciousness (contextual arguments) (p. 185).

We consider the most productive approach to the study of argumentation a cognitive one, because of its orientation toward searching for correlations between cognitive and linguistic structures, it has the greatest explanatory power. This approach allows to take into account the totality of socio-cultural and discursive factors that influence the argumentative-cognitive activity of the addressee of the text, which determines the strategy of text generation and perception. From the point of view of the cognitive approach, the content, types and discursive methods of deploying argumentation as varieties of persuasive communication are determined by the speaker’s cognitive attitudes – knowledge of what should be chosen as the basis of argumentation to achieve its pragmatic goal, i.e. what must be considered true or valuable for the addressee in a specific historical and cultural context.

A feature of the study of argumentation in advertising discourse from the perspective of this approach is the attention to the cognitive structures of consciousness that determine the choice of the basis of argumentation and the types of argumentative structures. A cognitive approach to argumentation reveals the interconnectedness and interdependence of argumentative strategies aimed at achieving an impact on the addressee of the advertising text and sociocultural and discursive factors that determine the cognitive settings of the addressee of the advertising text. In this case, we are talking about the stratagem-tactical classification of argumentative structures, revealing the explicitness / implicitness of the main elements of argumentation, establishing ways of language design of argumentative structures in the aspect of their correlation with the cognitive structure of the advertising text.

Observations on the functioning of English advertising show that argumentative structures are an invariant characteristic of English advertising discourse during all periods of its functioning.

Advertising text, like any other type of text, relies on the implementation of certain cognitive structures that make up its deepest level. A typical informational structure of an advertising text is represented by the following elements:

- 1) object of advertising (product / service),
- 2) the one who addresses
- 3) the addressee
- 4) motivation (benefits of goods / services).

These elements underlie the cognitive models of argumentation in the advertising discourse, determining the structure and content of the argumentation. The choice of one or another element of the cognitive structure as the basis for the development of argumentation depends on the sociocultural context, reflects the specifics of the consumption of a particular period of development of English advertising as a sociocultural phenomenon. The cognitive basis of argumentation as the main way of convincing the addressee of a text aimed at achieving the main

pragmatic goal of advertising – to purchase a product or to use a service, is determined by a combination of extralinguistic and intralinguistic factors.

The analysis shows that argumentation as one of the main methods of influence in the English advertising discourse begins to be used at the earliest stages of its functioning and is an invariant way of influence in this type of institutional communication. However, the use of argumentative structures for persuasion is largely due to the sociocultural context of the functioning of advertising.

The data indicate that in the modern period the number of argumentative structures is reduced for several reasons. Firstly, the perception and interpretation of argumentation requires a certain amount of time, and in the conditions of a saturated communication space in which there is great competition of advertising messages, the use of argumentation is not always possible.

Secondly, the accumulation of discursive knowledge and the corresponding changes in the cognitive structures of the participants in communication also help reduce the use of arguments. Dynamic processes are observed in the specifics of cognitive models that underlie the deployment of argumentative structures and formalize their tactics. So, in the pre-industrial period, in which the sociocultural characteristic of consumption was the orientation toward the producer / seller, the dominant cognitive-pragmatic basis of argumentation is the image of the producer / seller, which determines the choice of the argumentation strategy and the tactics that implement it, which include the tactics of evaluating the qualification of the goods, including including and emphasizing its uniqueness.

In the modern period, in the English advertising discourse, we note the growing importance of hypothetical argumentation, which aims to involve the addressee in advertising communication, which involves the use of a cognitive model, the central place in which belongs to the addressee.

## CONCLUSIONS TO CHAPTER 1

The doctrine of discourse is a relatively young and relevant issue of modern linguistics, as it marks a new way in the development of this science and meets the requirements of modern society. As a complex multifaceted phenomenon, discourse has recently attracted the attention of experts in various fields of linguistics, but within different linguistic paradigms, the term “discourse” may have different meanings, which makes this concept one of the most controversial in modern linguistics. The main directions of discourse research are considered in the work.

Advertising discourse is one of the discourse types. In the modern world, advertising is seen as a social technology of directed informational influence, as a method of managing people, as well as an element of mass culture and a special sphere of communication, a kind of creative discourse based on half-truths and fiction. The thesis explores different approaches to the definition of “advertising” and “advertising discourse”, special attention was paid to the essence of these concepts in modern linguistic research.

It is stated that the pragmatic orientation of advertising discourse is the need to encourage the recipient to take appropriate action, programmed by the advertiser. The scope of pragmalinguistic tasks of studying advertising discourse includes a number of issues related to the addressee, the addresser, the specific communication situation, pragmatic presuppositions, authorial intention, sociological, psychological and extralinguistic factors necessary for its functioning.

It is determined that in advertising discourse there are rational and emotional types of influence on the recipient. The rational type of influence appeals to the logical side of human thinking, while the emotional influence involves the actualization of the emotional reactions of the recipient.

## **CHAPTER 2. PERSUASION TECHNIQUE IN MODERN ENGLISH SOCIAL ADVERTISING**

### **2.1. Persuasion and its difference from manipulation**

From the point of view of psychology, one can realize one's needs only through analysis, arranging everything "for what", "why", etc. Then comes the period of purely advertising work - to synthesize what is found. With the help of advertising, it is possible to formulate well-defined needs and on their basis manage interest, in particular, its strongest form – mediated interest.

In order to arouse interest, it is necessary to help compare what is offered with what is available. And it is necessary to offer something that will satisfy consumer principles applying rules of attracting attention.

Leading for any person are psychological attitudes, psychological contamination, imitation. Formally, the psychological attitude is nothing but a stable predisposition of an individual to a certain form of reaction to certain external or internal events. The psychological attitude is formed in various ways. The attitude should be positive, the image of the future state - attractive, desirable and consistent. Here creativity begins, akin to what is used, for example, in psychotherapy and is based on a chain of necessary associations.

Desire is an experience reflecting a need, which has turned into a real thought about the possibility of possessing something or realizing something. Desire is always emotionally colored. However, desire arises at a certain stage of awareness of the need. At first it appears as a not very clear attraction. As the object becomes more specific, desire takes on distinct forms and strength.

The psychological impact of advertising is carried out by informing, persuading, suggesting, motivating, neurolinguistic programming, using subliminal advertising.

Information is at the core of advertising. But information alone, devoid of emotional design, cannot be considered as a full-fledged advertisement.



Information is neutral in nature. It is not addressed to the emotional sphere of our consciousness, it is devoid of personal meaning, does not affect our needs, interests and, moreover, our system of values and attitudes. It does not affect our motives. Its psychological function is to ensure the memorization of the transmitted material. Information does not imply verification of this material, its comprehension, critical assessment, etc. In general, in practice, information acts just as a one of all the constituents of an advertising message.

Belief can be defined as the most important way of psychological advertising exposure. The essence of this method is to convince the buyer in the merits of the advertised product, to convince him in the need to purchase it.

The process of persuasion involves a critical reflection on the information received, its correlation with previous personal life experience. To convince-means using arguments to prove the need for this product of the buyer, its benefits. A characteristic feature of the process of persuasion is that it is aimed at the rational sphere of consciousness of a potential buyer, while advertising refers to his mind.

To convince the buyer in the need to purchase a product is possible only when the buyer has a certain need for it, when the product arouses his interest. If they offer me something that absolutely does not interest me, the process of persuasion is powerless.

There are two ways to persuade in advertising: logical and psychological. The logical way allows us to turn to the rational sphere of our consciousness. Using this method, the advertiser points to some problem familiar to the consumer. And then he offers a solution to the problem. The psychological method of argumentation – appeals to the opinions, feelings and interests of those whom the advertisement seeks to convince. Here, advertising is already turning to the emotional sphere of our consciousness. It is more “humanized”. It tries to convince the consumer that her offer will satisfy your own very individualized interests.

Advertising practice shows that appeals of a psychological rather than a rational plan are more successful. This, of course, does not mean that you can ignore the logical way of presenting arguments in favor of the goods. The greatest effect in

advertising is achieved by a combination of both logical and psychological arguments. Arguments can be presented not only in the text, but also in the visual series. Advertising persuasion contributes to the repetition of advertising.

Suggestion is a process of influencing the human psyche, associated with a decrease in consciousness and criticality in the perception of suggestible content, which does not require a detailed logical analysis or assessment. Suggestion is carried out with the aim of creating certain conditions or inducing certain actions. The essence of suggestion is to influence a person's feelings, and not on his will and mind. It is assumed that this process depends on the degree of weakening of conscious control carried out in relation to the perceived information.

The impact of content, perceived on the basis of suggestion, is intrusive: it is difficult to comprehend and correct, since it has become a set of suggestions. Suggestion is possible in the form of suggestion from the side and self-suggestion. Large groups of people can also be an object – mass suggestion.

The strength of the impact largely depends on the visibility, accessibility, imagery and laconicism of information. The effect is especially strong when the suggestible generally corresponds to the needs and interests.

Different people have varying degrees of suggestibility and subjective willingness to experience an inspiring effect and obey it. Suggestibility depends on many factors: uncertainty, anxiety, timidity, low self-esteem, feelings of inferiority, increased emotionality, impressionability, and weakness of logical analysis.

The motivation task is to achieve an immediate reaction to advertising, to “induce” a potential buyer to buy a product or to use a service. In advertising practice, motivation does not play an independent role, it acts as the final stage of influencing a person after he has been convinced or inspired that it is necessary to perform a certain act – a purchase. Motivation usually takes the laconic form of a slogan, motto, appeal.

There is another phenomenon of the human person – speculation, the subconscious desire of a particular person to create semantic constructions that correspond to his world outlook and expectations. We are talking about NLP (neuro-

linguistic programming), which makes it possible for those who apply it to be “exquisitely blurry”.

This “refined, exquisite nebula” allows to make concrete statements that are nevertheless quite general in order to ensure adequate synchronization with the experience of the person to whom he sends the message, whatever this experience may be. NLP is studying the structure of how people think and perceive the world. Obviously, the structure of something so subjective cannot be described with exact mathematical formulas, but nevertheless, it is possible to model how it all works. Based on these models, techniques have been developed that allow to quickly and efficiently change thoughts, behavior and beliefs that limit both yourself and the people around you.

Many NLP models were created by studying people who did something with exquisite excellence. Models such as, for example, the meta-model, meta-themes of presentation and submodalities provide many different tools for changing yourself and others.

Presuppositions are the beliefs that NLP specialists apply to change themselves and the world more easily and efficiently. It should be emphasized that they are “useful” but not “solely veritable”. Those involved in NLP include various presuppositions in their list of beliefs, but the most common are:

- Any choice is better than none.
- Each behavior serves a positive intention and for each behavior there is a context in which it is valuable.
- Behavior can never lead to a positive result, but those who want to achieve it can learn other ways of behavior that will lead to it.
- Failures do not happen, there is only a backlash to your actions.
- If someone can do something, it can be modeled and taught to anyone else.
- We cannot absorb all the information that comes to us from the world, therefore we have to create a “map of the territory” and then turn to it in search of information. Each person has his own card, formed from his knowledge gained throughout his life, traditions, social status, etc.

- Changing a person's map, we change his reality.
- The meaning of your communication is the answer you receive. Five senses of a person are called presentation systems in NLP: we imagine the world using eyesight (visually), hearing (audibly), touch and inner sensations (kinesthetically), taste (densely) and olfaction (olfactory). (Шевченко, 2005, p. 264).

- One can imagine virtually any picture, using your previous life experience. Everything that we have ever experienced is recreated through these feelings in our memory and controls our abilities and beliefs. Even without previous experience, we can, using our senses, draw ourselves a “supposed” object.

Sublimal perception is perception at the subconscious level. In the circles of advertisers are circulating all kinds of fantastic stories about the effectiveness of such advertising. And usually they mention experiments with the so-called 25<sup>th</sup> frame in the cinema, carrying an advertising message. It is inserted in the appropriate sequence into any video. This frame is not perceived consciously, it is not visible, but it supposedly has an impressive effect.

In a number of countries, this as yet insufficiently studied scope of advertising is prohibited.

Peculiarities of advertising impact on a person today are studied mainly in order to create psychologically and commercially more effective advertising. In this case, mental processes are investigated in connection with means of displaying advertising information or means of influencing a person.

Studying the psychological effect of advertising on a person, examining the effect of an advertiser on a consumer, it is necessary to understand that the effectiveness of such an impact cannot be determined by any individual mental processes, characteristics of the psyche or characteristics of the advertisement itself, or only by its memorability, ability to attract attention or evoke positive emotions. To understand what the effect of advertising on a person is, it is necessary to examine in detail almost the entire psyche of a person, all his mental processes. In advertising, methods and methods of psychological, emotional and intellectual impact on people are widely used, since advertising is a socio-psychological phenomenon.

The concept of “advertising” has become a term in recent years, causing a very specific circle of associations in the economic, sociocultural and political senses.

The ability to control people's behavior by means of psychological influence has always attracted politicians, managers, psychotherapists, marketers, etc. Such scientists as K. T. Friedlander, T. Koenig, B. Vities dealt with the problems of the influence of advertising on the human psyche. The study of the effectiveness of the methods of psychological impact in advertising today is considered as the main problem of the psychology of advertising.

As it is known, the psychological impact is the socio-psychological activity of some people, carried out in various forms and by various means, aimed at other people and their groups in order to change psychological characteristics, personality (its views, opinions, relationships, value orientations, moods, motives, attitudes, and stereotypes of behavior), group norms, public opinion or experiences of people mediating their activities and behavior (Зазимко, Корольчук, 2016, p. 103).

The problem of psychological effects in advertising is closely related to the problem of choice. Advertisers choose methods of organizing advertising campaigns, for example, with or without special exposure technologies, and a person is faced with this problem when exposed to such influences or, conversely, discovers the need to make decisions independently.

Psychological research has proven that the perception and processing of advertising information is carried out by many different methods of exposure. Let's consider some of them.

Hypnosis method. A hypnotic state is a state of heightened suggestibility, and its most significant feature is only a requirement of faith in the possibility of a hypnotist (Лебедев-Любимов, 2007, p. 53). Hypnotic techniques are applied to help more quickly embed the message of that ad over time to the viewer.

It should be noted that, the application of various hypnosis technologies in advertising is theoretically possible. However, the effectiveness of hypnotic influences depends on a huge number of difficultly controlled factors, the management of which very often exceeds the material costs of regular advertising,

which in fact gives the same effect. It all depends on what exactly this or that advertiser intends to advertise and what means he uses for this. The most suitable means in this case are television, as well as stadiums filled with people with a “miracle setting”. (Лебедев-Любимов, 2007, p. 53).

Method of suggestion should be understood as the direct and unreasonable impact of one person (suggestor) on another (the one being suggested) or on a group. Upon suggestion, an exposure process is carried out based on a non-critical perception of information. (Краско, 2002, p. 16).

Suggestion is usually verbal in nature. Children are believed to be more suggestible than adults; to a greater extent, weary, asthenized people are subject to suggestion. Often the point of view is also expressed that suggestion involves the repeated repetition of the same suggestive attitudes in the form of words, texts, or the recurrence of the same optical images. Moreover, the dynamic characteristics of the presentation of impressive installations are of great importance.

The strength of the advertising impact depends on a factor such as repeatability of information. To achieve the effect of suggestion, it is not enough to report information only once. One should strive to ensure that the suggested message is repeated several times, and each time something new is introduced into it, the methods and forms of presentation of content are changed.

Many scholars draw attention to the fact that imitation in advertising is most effective in cases when something advertised is perceived as prestigious by a person, for example, that they buy in order to look like a famous, popular, authoritative person. According to G.M. Andreeva (2000), imitation is not a simple acceptance of the external features of another person’s behavior, but the individual’s reproduction of features and patterns of special behavior. (p. 45).

With adults, imitation of an advertising character is more often determined by the coincidence of what they see with what is due to their value orientations, as well as motivation and needs, the desire to be like a successful authoritative person.

Many psychologists define “mental contamination” as an unconscious, involuntary exposure of an individual to certain mental influences. It manifests itself

not through the conscious acceptance of any information or patterns of behavior, but through the direct transmission of a certain emotional state. Here, the individual does not experience intentional pressure, but unconsciously assimilates other people's behavior patterns, obeying them. (Зазимко, Корольчук, 2016, p. 87).

In practice, the phenomenon of mental infection as a method of exposure manifests itself during mass events and is especially effective among young people.

Persuasion method is used in modern advertising very widely. Using the method of persuasion, psychologists proceed from the fact that conviction is primarily focused on the intellectual and cognitive sphere of the human psyche. Its essence is to use logical arguments to first obtain a person's internal agreement with certain conclusions, and then on this basis to form and consolidate new attitudes (or transform old ones) that correspond to the set goal.

The phenomenon of the "25th frame". Discussed in print since the mid-20th century. Specialists in the field of filming note that the "25th frame" stickers are most often visible on the movie screen and are recognizable when presented repeatedly. The problem of the mechanisms of psychological influence on the subconscious with the help of tachistoscopic techniques has not received an unambiguous solution. However, the following observation is interesting. It is known that, perceiving the surrounding reality, a person concentrates his attention only on its individual manifestations (objects, characteristics, etc.).

Despite the fact that all the information from the outside world enters the organs of perception (hearing, vision, etc.), a person is aware and remembers only the one that was the subject of his attention. Thus, attention is associated with indicative activities. It also acts as a kind of internal limiter, filtering signals and protecting the brain from overload. Attention "restores order" in the mind, which is necessary for the implementation of focused mental and practical activities (Blumer, 1994, p.170).

Currently, most marketing experts believe that the possible effects of tachistoscopic presentation of advertising, in particular, using the "25th frame" technology, are economically disadvantageous, i.e. costs, as a rule, are many times higher than the possible psychological effect.

## **2.2. Persuasion in the rhetorical structure of advertising discourse**

Linguopragmatics is a science that considers language as a means used by a person in his activity, is engaged in studying the behavior of signs in situations of real communication, and focuses on the study of the relationship of signs with their users. Such extralinguistic factors as the speaker's intention, the conditions for pronouncing the statement, and social relations between the addressee and the addressee help to understand the processes of language functioning (Безугла, 2013, p. 31).

The main goal of any advertising message is to create demand among consumers of a particular group of goods, to stimulate the distribution of products, goods, services or information. Therefore, it is necessary to consider such an important aspect of the study of advertising discourse as the communicative and pragmatic orientation of the advertising message. To do this, we are going to turn to the term pragmatic. According to the definition presented in the New Dictionary of Methodological Terms and Concepts, "pragmatics is a section of linguistics that studies the functioning of language formations in speech - the relationship between a statement, a speaker and a context (situation)" (Азимов, Щукин, 2009, p. 207-208).

Pragmatics is aimed at creating and formulating rules of communication. If these rules are followed, then the communication process is successful. To consider pragmatics, it is necessary to consider such a concept as a speech act. The development of the theory of speech acts is associated with the name of J. Austin. He drew the attention of linguists to the fact that the data transfer function is not the only function in the utterance. In addition, the utterance can perform other functions, such as advice, warning, request, etc.

J. Austin (2006) distinguishes the locutionary act (speech act), the illocutionary act (expression of intent) and the perlocutionary act (the impact of the utterance on the feelings, thoughts and other actions of the listener). The speech act itself is defined as a purposeful speech action, which is carried out in accordance with the rules and norms of linguistic behavior common to this particular society (p. 22).



During a speech act, there are two simultaneous actions: pronouncing a statement (locutionary act) and expressing intent (illocutionary act). In other words, not only the transmission of a message or information is carried out, but also the realization of the communicative intention of the speaker. In addition, the statement is intended to implement a certain impact on the listener, that is, it has a perlocutionary effect.

It is this perlocutionary effect that connects pragmatics with advertising discourse. From the point of view of pragmatics, the main purpose of the advertising text is to convince the recipient to take retaliatory actions. In this case, the effectiveness of the advertising message is determined by whether this impact is successful. Thus, the pragmatic meaning of the speech act directly depends not only on the speaker and the communication situation, but also on the recipient of this advertising message, which in turn indicates the need to take into account the target audience when creating the advertising message.

In this regard, an important linguistic and pragmatic characteristic of a discourse is considered and it is its interactivity, recipient and recipient interaction in a certain “situation model” taking into account all extralinguistic aspects (communication channel, communicative situation, background knowledge of participants).

Advertising discourse is a kind of institutional discourse. Under the institutional discourse of V.I. Karasyk (2002) understands “a specialized clichéd variety of communication between people who may not know each other, but must communicate in accordance with the norms of this society” (p. 6).

One of the distinguishing features of advertising discourse is the use of various functional styles, such as conversational, business, etc. In order to attract the attention of recipients, the advertising text should be short, concise, clear, understandable and expressive. In addition, it should contain maximum of information (Ромат, 1995, p. 73).

Studying advertising discourse, it is necessary to pay attention to the concept of advertising text, which is interpreted as a prosaic or poetic text containing a hidden or

open call to action (Моисеева, 2008, p. 28). Advertising text is the main tool that advertising specialists use to attract the attention of the target audience. The linguistic means and speech strategies used in advertising largely determine whether a given advertising message will be successful.

Speech strategies are the basis for the production of advertising text. Their goal is to create the most effective, efficient and powerful advertising text that can attract the attention of even the most ardent opponents of advertising.

The study of strategies and tactics used in the advertising discourse was carried out by many scientists (Гольдин, 1997; Кохтев, Розенталь, 1997; Стернин, 1998; Ученова, Шомова, 2000; Формановская, 2003).

In contrast to commercial advertising, social advertising, which is the material of the study, is aimed at changing social patterns of behavior and drawing attention to a number of significant phenomena and problems. The main customers of social advertising, as a rule, are public organizations or various charitable foundations. However, recently, governments and large enterprises have also shown interest in this area.

The used speech strategy in many respects determines what language means will be used at various linguistic levels: graphic, lexical, syntactic, semantic and phonological.

A warning strategy can be implemented using tactics to find solutions to problems.

*WARNING*

*Drugs can cost you more than your money, family, friends and career.*

*Drugs can cost you EVERYTHING. (Pinterest)*

The problem of using illegal drugs is most acute today, therefore, to implement the persuasion strategy in this advertising message, developers resort to using a number of linguistic tools. To attract attention, at the lexical level, a technique such as repetition (drugs can cost) is used, which emphasizes the possible consequences of this choice. At the graphic level, capital letters are used to enhance the effect.

The persuasion strategy, in turn, is implemented using tactics to appeal to the emotions of the recipient, and the effect is achieved through the use of various linguistic tools at the graphic and syntactic levels.

*PROTECT THE FORESTS. THEY ARE THE CLIMATE UMBRELLA OF OUR PLANET.* (Pinterest)

These advertisements are an example of a persuasion strategy. The authors appeal to people to stop environmental pollution and deforestation.

The author uses the directive to emphasize the problem, and at the lexical level he gives a metaphor, comparing the forest with an umbrella that protects people from many dangers, including air pollution and the irreversible effects of global warming. At the graphic level, capital letters, bold are used.

Another common strategy is the argumentation strategy. To implement this strategy, advertisers use tactics to focus attention on the issue being raised. As a rule, this strategy is supported by facts or statistics.

*Think before you drink. On average, only 10% of water bottles are actually recycled. The other 90% wind up in the landfill or littering the environment ... That really piles up!* (Facebook)

In English-language advertising, authors use the imperative mood to emphasize the problem, and also provide statistics on how many plastic bottles are recycled each year. In addition, phrasal verbs are used at the lexical level, and a number of extralinguistic tools, such as bold, italics are used on the graphic level and ellipses on the syntactic level.

The choice of vocabulary for a specific advertising message is of interest, as it determines its success. Correct keywords can arouse the necessary thoughts and emotions in a person, which, ultimately, should form a positive and desirable image of the product. For example, in the English-language advertising discourse, we identified the most frequent word in the studied advertising texts – sale, as well as its synonyms: discount, 50% off, deal, best price. In English-language advertising discourse, adjectives are often used as keywords (lovely, fabulous, fine), and among the verbs the most common verb is to be in the present tense. It should be noted that

the keywords themselves rarely have an emotional connotation, but due to the context they create the effect of a positive assessment.

Having in its arsenal various transmission channels, as well as a wide range of recipients, advertising communication, in our opinion, is the most prominent conductor of professional vocabulary in the common language. To confirm the excellent properties of the product, arguments in the form of a reference to the authority of a professional (doctor, technician, etc.) are commonly used. For the average addressee, such a link is often crucial, and, therefore, it becomes possible to repeat it in the common sphere of communication:

*Sleepys. The Mattress Professionals. One day sale. Ameritrade. Two experts Are better Than one.* (Sleepy's Labor Day Sale TV Commercial).

As a result of the analysis of advertisements, the following types of offers were identified that are characteristic of an advertising discourse:

- 1) a narrative sentence reporting any event or fact;
- 2) an interrogative sentence, with the help of which the author tries to find out something or to verify something. In the discourse of social advertising, this type of offer has a high frequency.
- 3) incentive proposals, the main purpose of which is to convince the addressee to pay attention to the presence of any problem, as well as to induce him to make some decision or to perform one or another action.

In addition, it is worth noting the active use of exclamation sentences. The role of such proposals in the texts of social advertising is to attract attention and emphasize the problem requiring immediate resolution.

From the standpoint of the linguo-pragmatics of advertising discourse, linguistic and extralinguistic tools were identified that were used to influence social English-language advertising texts: capital letters, bold, italics, ellipses at the graphic level; repetition, metaphor, diminutive suffixes, phrasal verbs at the lexical level; rhyme at the phonological level; rhetorical question and elliptic constructions at the syntactic level; irony and sarcasm on a semantic level.

A significant impact on social advertising is provided by speech strategies that are implemented using appropriate tactics:

- prevention strategy (tactics of finding a solution to a problem);
- persuasion strategy (tactics of addressing the recipient's emotions);
- argumentation strategy (tactics of focusing attention on a problem).

Let us also consider in more detail the key persuasion tactics in modern English social advertising their features and specifics of use in this type of discourse. This issue will be considered in the next paragraph of the study.

### **2.3. Key persuasion tactics in modern English social advertising**

Advertising is an integral part of modern consumer society, pursuing fairly obvious goals: informing about the launch of a new product on the market, an incentive to increase consumer activity, a change in consumer habits.

However, social advertising is becoming increasingly important in the modern world as an interesting variety of mass communication and a means of linguistic influence on the recipient of information, prompting him to develop a certain social behavior. Social advertising is a type of communication focused on drawing attention to the most pressing problems of society and its moral values, such as a healthy lifestyle, respect for nature, determinism of family values, fostering a sense of responsibility for the fate of socially vulnerable layers of the population, compliance with traffic rules, fight against smoking and drug addiction. Examples are social advertising containing recommendations:

- for healthy eating:

*Healthy eating fan starts with a plan. Stock your cupboards with food low in fat, sodium and sugar. (What is social advertising).*

- on the health of adults and children:

*Early treatment of depression may ward off heart attack, stroke. Increased temperature means an increased risk for heart stroke. Please, never leave your child alone in a car. Plastic bags kill. Keep our ocean clean. (What is social advertising).*

- anti-smoking:

*Avoiding tobacco is 1 of the most significant challenging ways to reduce cancer globally.* (What is social advertising).

- for internet users:

*Know (or see) a cyberbully. Block them. Don't fuel the hate with attention.*

In this regard, the study of the language of social advertising and the features of constructing an advertising text is of particular relevance, which will help to determine the distinctive features of this functional variety of the English language and will provide an opportunity to further study the features of the linguistic thinking of its native speakers (Арешенкова, 2014, Архипова, 1967).

The language of non-commercial advertising is still poorly studied from a linguistic point of view, although it is an example of the maximum efficiency of using language tools and contains a wide range of expressive techniques at all language levels. Therefore, of particular importance is the consideration of the lexical units of advertising discourse and the study of stylistic means and compositional and cognitive techniques that form it.

It is no exaggeration to say that in the lexical-semantic analysis of the discourse of social advertising it is important to pay attention to the description of the features of the functioning of different parts of speech in it. In this sense, the specific pragmatic attitude of the text of social advertising leads to the widespread use of verbs, which in their potentially functional and semantic capabilities correspond to the general pragmatic orientation of social advertising, which performs its main function – to call for action.

In this regard, one can distinguish verbs in the meaning of which the aid function (Donate blood) or the idea of danger is updated, usually with a positive subtext (The best way to prevent the flu is to wash your hands).

In most cases, verbs are used in the form of the present indefinite tense or in the imperative mood in order to emphasize the universality of the problem.

*Too many people eat on the street.*

*Save paper – save the planet.* (Pinterest).

From a statistical point of view, dynamic verbs such as to save, to take, to make, to use, to help prevail in social advertising over state-describing verbs, such as *to feel, to know, to have*. This is explained by the fact that the first group of verbs expresses actions that are designed to change the behavioral model of society and thus consolidate certain social norms. Most of them are structurally simple. At the same time, the auxiliary verb *do*, in an abbreviated form *don't*, which occurs in a significant number of advertising texts, should also be included in this list.

*Don't trust anyone you meet online. You could regret it.*

*Don't be a drink head, think more, drink less.*

*Don't talk while you drive.*

*Don't let texting blind you. (Pinterest).*

Equally common is the use of verbs in the form of an imperative mood. Imperative turns, having a high pragmatic potential, are the most effective way to motivate communication and express a conviction, proposal, invitation (Мещерякова, 2012, p. 15).

Thus, it is possible to attract the attention of the reference audience to the most pressing problems of society and in the future to instill certain social values.

*Think of both sides. The number of car accidents involving children increases during school holidays. Please, be extremely careful. (Appendices J)*

*Stop the violence. Don't drink and drive. (Appendices K)*

*Buckle up. Stay alive. (Appendices L)*

*Tailgating isn't worth it. Give truck room. It is a law. (Appendices M).*

Along with simple verb forms, phrasal verbs are included in the advertising message. Widely used in colloquial speech, phrasal verbs contribute to blurring the distinction between a copywriter and a target audience, emphasizing through verbal means the similarity of their life experience and social affiliation.

*The earth is heating up.*

*If your eyes are on the phone display, they are not on the road. Put the phone down and just drive.*

As for modal verbs, the most common is the verb *can*, which can be preceded by a subject, denoting by means of a personal pronoun *you* person (*You can be someone's hero. Donate blood*) or an inanimate object (*Your contribution can save lives*).

Non-personal forms of the verb are also used in the formation of messages to draw attention to a specific problem of society.

*Smoking causes tooth decay.*

*Passive smoking causes irreversible damage to children's health.*

*The best way to prevent the flu is to wash your hands.* (Passive smoking damages children's arteries).

Among the analyzed parts of speech used in social advertising, nouns occupy a certain place, among which household nouns denoting individual objects prevail.

*Cigarette butts make up almost half of Dublin's litter.* (Passive smoking damages children's arteries).

In the above example, the nominative group *cigarette butts* is associated with the idea of smoking, designed for the widest audience that is worried about universal human problems: the health of the nation, nature conservation. Thus, advertising that depicts the image of the world draws attention to the negative consequences of the addiction to smoking. Abstract nouns are also widely used to promote any social phenomena and actualize particular problems, as well as to influence the minds of the target audience in order to draw attention to the urgent problem and point out the negative consequences if it refuses to change the behavioral model.

*Bad habits stop your life.* (Passive smoking damages children's arteries)..

Selected language material showed that the specific pragmatic attitude of the discourse of social advertising leads to the widespread use of adjectives, which in their potential functional and pragmatic possibilities perfectly match the general pragmatic orientation of advertising, designed to have an emotional impact on a potential recipient of information. Signs of evaluation and intensity are the most pragmatically important and are included in the semantics of the overwhelming



number of adjectives used as an effective tool that causes certain emotions in the addressee.

*Traveling fruits cause pollution. Think global, eat local.*

It is no exaggeration to say that the presence of adjectives in social advertising in a comparative and superlative degree contributes significantly to the creation of the desired effect.

*Sleepiness is stronger than you.*

*The faster you help the better.*

*The greatest wonder of the sea is that it's still alive.*

*The back seat is no safer, belt up. (Pinterest).*

Along with adjectives, social advertising also uses another characteristic part of speech – an adverb that indicates a sign of action or various circumstances under which the action takes place.

*Mind water, sustaining life always and forever.*

*Worldwide, 783 million people do not have access to clean safe water.*

*Barely-elevated blood pressure may raise significant stroke risk by 66%.*

(What is social advertising?)

Like adjectives in the texts of non-commercial advertising, the adverbs of evaluative semantics prevail.

*1 in 4 HIV infections occurs in youth ages 13 to 24. Learn more. Get involved. (HIV among youth in the US| VitalSigns).*

The same effect is achieved through the use of a significant number of numerals, which contributes to the implementation of the general intention of social advertising discourse – the optimal impact on the recipient.

*The average smoker needs over five hundred cigarettes a year.*

*It takes up to 40 dumb animals to make a fur coat.*

*Today 2 out of 3 people survive cancer. Help up make it 3 out of 3 by volunteering today. (Catchy Social Media Marketing).*

A serious impact on the audience is achieved by presenting the information as a percentage, as well as by specifying the number and age of the participants in the incident.

*Closer to 10% of children under 10 years have already had suicidal thoughts.*

*In Quebec 1 in 6 children suffers from a mental disease. (Catchy Social Media Marketing).*

*Nearly a billion people entered the 21st century unable to read a book or sign their names. (Sleepy's Labor Day Sale TV Commercial).*

Numerals contribute to the conciseness, clarity and capacity of the discourse of social advertising, making it more objective and visual, and thus a more reliable source of information and an effective tool for the formation of mass consciousness, the dissemination of ideals and knowledge.

As for the pronouns, in the discourse of social advertising they are used in all three persons, but have their own characteristics.

Thus, the pronoun *we* is usually associated with the advertiser and is used to neutralize the difference between the creative specialist and society.

*We keep "Little Red Riding Hood" out of schools because of the bottle of wine in her basket. (Appendices N).*

The pronoun *I* often represents an expert who reasonably encourages society or its active part to engage in socially significant problems.

*I dislike this.*

*In this regard, the most frequent is the use of the pronoun you, which is often implicitly identified with the image of the reader (recipient of information).*

*You are not a sketch. Say no to anorexia.*

*Victims are people just like you and me.*

*Don't let texting blind you.*

*If you don't move, you get fat. (Pinterest).*

The pronoun *you* is addressed to many people. This kind of spontaneous dialogue promotes the involvement of the addressee, for whom this or that slogan of a certain advertising text is intended in order to correct its behavioral model.

No less important in the linguistic study of the interpretation of the lexical-semantic features of the discourse of social advertising is the appeal to the word formation methods characteristic of the vocabulary of this type of discourse. Affixing, truncation, conversion, and compounding are used by advertisers to create new words with the goal of more accurate language construction of reality.

It is noteworthy that the most intensively derived words are formed using prefixes and suffixes. Note the widespread use of prefixes with attributive value:

*Neglected children are made to feel invisible.*

*Smoking causes premature aging.*

*Every year, a million families around the world lose a child to a preventable injury.* (What Is Social Advertising?).

As a rule, in such cases, the need to keep readers from rash acts, the moral responsibility of a person for rash acts, is emphasized.

In this regard, the widespread use of characteristic suffixes of derived nouns should be noted: *-ness, -ity, -tion, -ing.*

*Obesity and too much sugar is suicide.*

*What changes our planet is consciousness. What create consciousness is education.*

*Bad housing: how bad does it have to get before we take action?*

*Stop pollution.* (What Is Social Advertising?).

As urbanization accelerates, we must plan safe cities for all. Help us put road safety at the heart of urban development planning.

*The longer children with autism go without help, the harder they are to reach.*

Attracting the reader's attention to such phenomena as environmental protection, good nutrition, crime prevention, the advertiser often, as noted above, uses abstract nouns. In previous examples, the use of nouns autism, pollution, obesity should cause the target audience to realize the need to solve certain social problems caused by the consumer attitude to the world, and a desire to take responsibility for the negative consequences of their rash actions.

It is noteworthy that in the discourse of non-commercial advertising a certain place is occupied by complex words, a significant part of which is formed by the N + N model:

*Watch for cars when wearing headphones* (head + phones).

*Want help? Phone the smokeline* (smoke + line).

No less productive is the type of words, which is the result of another type of phrase: N + Adj:

*Are you pouring on the pounds? Don't drink yourself fat. Go with water, seltzer or low-fat milk instead* (low + fat).

*Too young to drink. Drinking alcohol during pregnancy can cause lifelong harm to the unborn child* (life + long).

It is well known that conversion is one of the main ways of word formation and replenishment of the vocabulary of the English language. Many lexical units of the studied discourse are also formed using the method of conversion. For example, verbs can be converted from nouns or adjectives, and nouns from verbs.

*Cigarettes smoke people.*

*The whole world will profit by your decent behavior.*

*Please, don't speed near schools.*

*By the time you finish reading this magazine AIDS will have emptied all of these resources.*

*Go to [www.cookspiration.com](http://www.cookspiration.com) for healthy meal ideas that take less time than takeout!* (Catchy Social Media Marketing).

For an active impact on the audience, various types of truncations are widely used in the advertising text, which introduce the intonation of informal communication with emotional coloring, as they reflect the elements of colloquial speech.

*The best way to prevent the flu is to wash your hands.*

*We hope this ad never appears in print. Do the world a big favorite.*

*Kids don't live in just a virtual world. Apps must integrate into their physical world.* (Catchy Social Media Marketing).

In the examples above, the words flu, ad, apps are formed by truncating the words *influenza*, *advertisement*, and *applications*. Using this method of unit formation, copywriters create a tonality of the atmosphere of communication between the author and the target audience.

Acronyms are often found in social discourse, the use of which is predetermined by their fame and wide distribution.

*You cannot rely on symptoms to know if you have HIV (human immunodeficiency virus).* (Catchy Social Media Marketing).

As noted above, the discourse of social advertising affects the reference audience through the use of various techniques, including expressive means and stylistic techniques, which are found in the studied discourse along or more often in interaction with individual words, since expressive means are used for logical and emotional amplification of the utterance, as well as stylistic devices, which are the interaction of their original vocabulary or contextual meanings phenomena (Арещенкова, 2014, p.7). For this purpose, for example, interrogative sentences can be used, which immediately attract the attention of the recipients to an important key point.

*Was last night really worth it? It's not the drinking. It's how we are drinking.*

*What can you see when you smoke?*

*This also applies to the use of uncommon sentences:*

*Fur kills.*

*The earth is heating up.*

Short nominative sentences are often used that are adequately perceived by the addressee.

*Marijuana. What's good about it? Nothing.* (Pinterest).

Further, the role of one more leverage of speech influence used in social advertising, euphemia, seems legitimate. Euphemisms, as you know, are used to denote in a veiled form the phenomena that cause a negative reaction. Although modern society has become more tolerant, less shy, in particular in matters of

contraception, childbearing, the use of euphemisms, including in social discourse, it still remains relevant.

*Every third baby dies from choice.*

*When you are with child, we are with you.*

*The faster you go, the faster you arrive there.* (Facebook).

The units of choice, with child given above as euphemisms are allegorical expressions of the concepts of “abortion”, “pregnancy”, which often soften the corresponding direct names, and the euphemistic name the expression arrive there, rather ironic and even cynical, replaces the concept of “death”, as one of the most stable and taboo.

Along with the ones described above, several other ways to attract attention and influence in a certain way on the audience are widely used. To achieve this goal, an advertising message is often built using expressive speech, and in particular metaphor, one of the typical cognitive mechanisms based on the simultaneous implementation of two values.

*Consuming the Earth is consuming our future.*

*Don't push your life. Say no to drugs.*

*In addition, idiomatic expressions, proverbs and sayings are often found:*

*Humans were once terrified of the sea. Today, it's the other way round.*

*What comes around goes around. Keep the sea clean.* (Facebook).

Thus, the authors of advertising texts seek to engage the reader and provoke a response.

All of the above is true in relation to the use of elements of colloquial vocabulary in texts of social advertising. It is well known that the language of advertising and, in particular, non-commercial advertising is rich in colloquial vocabulary, which is found in the speech of educated people in everyday life, stimulating the subject to avoid situations that cause a negative state. In some cases, it can convey a shade of vulgarity, cynicism, which is used by copywriters to produce a shocking effect, thereby informing the public about a particular social problem for its subsequent change.

*Warning! Chubby isn't cute if it leads to type 2 diabetes.*

*The average smoker needs five thousand cigarettes a year. Get unhooked.*

*Words pack a punch. Stop cyberbullying.*

*Carbs have a bad rap for those watching their diet. But good carbs exist. Learn more.*

*Parents, have you considered becoming a car seat tech? Learn how to install car seats and save lives in your area. (Facebook).*

Thus, the results of the analysis revealed a tendency to widespread use in colloquial advertising of such colloquial units as *chubby*, *cute*, *carbs*, *rap*, *tech*, which contribute to the creation of imagery, intelligibility of the advertising text, designed for the mass consumer of information and serve the implementation of a well-thought-out persuasion strategy.

Summing up, we can conclude that social advertising is one of the fastest growing methods of communication aimed at creating a full-fledged society, its humanization. The data obtained as a result of the study allow us to conclude that marketers attach great importance to the choice of language tools that have significant potential to provide a pragmatic impact on the reference audience and the formation of its sociocultural values.

## CONCLUSIONS TO CHAPTER 2

The second chapter of the study discusses the features of persuasion and perlocution in the texts of social advertising. It turned out that the process of persuasion involves a critical reflection on the information received, its correlation with previous personal life experience. A characteristic feature of the process of persuasion is that it is aimed at the rational sphere of consciousness of a potential buyer, while advertising refers to his mind.

It is this perlocutionary effect that connects pragmatics with advertising discourse. From the point of view of pragmatics, the main purpose of the advertising text is to convince the recipient to take retaliatory actions. In this case, the effectiveness of the advertising message is determined by whether this impact is successful. Thus, the pragmatic meaning of the speech act directly depends not only on the speaker and the communication situation, but also on the recipient of this advertising message, which in turn indicates the need to take into account the target audience when creating the advertising message.

In the course of the study of key persuasion tactics in modern English social advertising, it was spotted that lexical and syntactic tools are used to deploy persuasion tactics in the discourse of English social advertising.

It has also been clarified that the discourse of social advertising affects the target audience through the use of various techniques, including expressive means and stylistic devices, spotted in the social advertising discourse along with the use of individual words of the main stock of vocabulary.



## **CHAPTER 3. THE PATTERNS OF USING EMOTIONAL VOCABULARY IN THE ENGLISH-LANGUAGE ADVERTISING DISCOURSE**

### **3.1. Perlocutionary effect in social advertising and mechanisms for its achievement**

The concept of perlocutionary effect (or communicative success) refers to the field of the theory of speech communication and denotes the main task and characteristics of speech communication, in which the speaker solves all the communicative tasks assigned to them. Pronouncing some words usually has a certain effect on the feelings, thoughts or actions of the audience, the speaker or other persons, and this can be a calculated, intentional purposeful effect, the implementation of an act of this type is called the implementation of a “perlocutionary act” or “perlocution” (Бігунова, 2019, p. 57).

Social advertising has a pronounced perlocutionary effect, since it is created precisely with the aim of producing an emotional effect on the recipient of the information given in the advertising message.

Some researchers (Клушина (2008), Кохтев (2013), Розенталь (1997), Ученова (2002), Шомова, Гринберг (2000)) note that “the main measure of the value of advertising text is its perfect linguistic form, which fully reveals the idea and main idea of advertising”. Therefore, in order to achieve the effect and the positive response of the recipients, the contacting authorities and the addressees must fully possess different linguistic means and instruments of influence, which in turn convince the population of the significance of any problem or event.

Therefore, social advertising as a form of communication, which involves a direct impact on the addressee, is implemented primarily in verbal form. The level of perception, awareness, memorization of advertising, respectively, the achievement of perlocutionary effect, depends directly on the structuring of the advertising text, that is, the selection of linguistic (lexical, grammatical, stylistic) means. Let us focus on

the study of the individual means and mechanisms of achieving the perlocutionary effect of English-language social advertising.

The emotional vocabulary of the English language is one of the most important tools, including in the field of social advertising.

According to the classification of social advertising vocabulary by G.B. Antrushyna and O.V. Afanasieva (2000) it is possible to distinguish such lexical layers as neutral vocabulary, literary and written lexicon (official and business, scientific, journalistic vocabulary, as well as archaisms, neologisms, exoticisms, barbarities etc.), colloquial vocabulary (colloquial, voluminous), vocabulary of the professional sphere of use – dialectisms, professionalism, argotisms (jargon) etc.

Numerous studies of advertising texts conducted by researchers indicate that the vocabulary is largely neutral – a total of 85%, but is also represented by almost all lexical layers except for exotic, poetic vocabulary, archaisms, dialectisms, and argotisms.

It is clear that advertising in popular magazines and newspapers is aimed at the average consumer. The target audience of such magazines and newspapers is quite wide and heterogeneous by social, gender, age and geographical criteria. Therefore, promotional texts should be designed in a way that is understandable and interesting to almost anyone. This explains the dominance of neutral vocabulary in advertising texts. These are, for example, words such as *kind, feel, scene, clothes, to see*. Neutral / interstyle vocabulary is the main, most actively used array of vocabulary. Accordingly, the higher the percentage of neutral / interstyle vocabulary in the advertising text, the more accessible the reader is to the advertisement (Горбачева, 2013, p. 48).

However, there are also many techniques that can influence feelings and emotions of the recipient, thus triggering a response to the advertising text. For instance, the presence of numerical equivalents, which are used for the clarity and accuracy of the information given, has a great influence on the recipient:

*In fifty years, drink driving deaths have fallen from 1640 a year to 230. But that's still 230 too many.*

*Most collisions happen within **3 miles** of your home.*

*The average smoker needs over **five thousand** cigarettes a year. (Catchy Social Media Marketing).*

The English-language advertising discourse also uses abbreviations and acronyms adopted in electronic communication texts. Such a technique appeals to current trends in social media communication and can have a great impact on young people:

***PLS DNT TXT + DRIVE.***

***SMS. MMS. RIP.***

*Chlamydia **a.k.a.** invisible infection with no obvious symptoms. (Pinterest).*

The use of lexical repetition is an integral part of social advertising in English-speaking countries. This technique is used to convince the accuracy of information, as well as aimed at memorizing the concept and enhancing the expressiveness of speech, giving it emotionality and intensity. Such expressions always get extra expressive:

***Dead** batteries are easier to replace than **dead** families.*

***No more** excuses. **No more** silence. **No more** violence.*

***Real** men get raped and talking about it takes **real** strength. (Catchy Social Media Marketing).*

It should also be noted that no jargon was mentioned in any English-speaking social advertising text. This may mean that advertisers in the English-speaking countries influence the recipient and model their behavior using the above methods of influence. However, some texts contain unofficial and spoken vocabulary:

*Keep **kids** safe in the kitchen.*

*Well, she was drunk.*

***Damn right I look hot.***

*Kill your speed, not your **mates**. (Catchy Social Media Marketing).*

Among the syntactic language means that are common in English social advertising, we should distinguish inversion, asyndeton and polysyndeton, rhetorical question, anaphora, epiphora, parcellation, parallel structures, chiasmus, aposiopesis,

litotes and ellipse. The most productive tools are homogeneous constructions, nominative sentences, repetition, parcellation and aposiopesis. (Кожина, 2004, p. 28).

Let us consider some examples. The anti-alcohol advertising uses a parallel construction: *The more you drink, the less you think*. In an advertisement that calls attention to the problems of the poor, with the help of parcellation the call “*Help*” is emphasized and allocated in a separate sentence: ***Help***. *So that no one has to come here for food*.

Aposiopesis, or silence, is used in social advertising of various directions. It has two purposes: either to allow the recipient to come to a conclusion himself, or to pause before making that conclusion. In the example «*Just because you help her home ... Does not mean you get to help yourself*» aposiopesis creates a pause, after which the main thought that is intended to be conveyed to the addressee is voiced.

Advertisements aimed at preventing household fires use repeated words *plan*: *Planning to make a plan is not a plan. Protect what matters. Complete your bush fire survival plan now*. Anaphora is found in advertising aimed at protecting the environment, preventing crime, caring for the poor, drawing attention to orphanage issues, and promoting education. For example: *One more in the bar. One more in the ground. If you think you are over the limit you probably are*.

A pronounced example of inversion application is used in the following example: *In Africa die from AIDS more people than in a war. Use a condom*. The inversion in the text of this social advertising allows you to highlight the comparison *More people than in a war*, which in turn enhances the effect produced by advertising on the recipient’s perception.

The following example presents chiasmus. The phrase «*If you forget trees, trees will forget you*» is constructed crosswise, that is, the end of the first part of the sentence coincides with the beginning of the second, which, in turn, can show cause and effect. Such syntactic tools as litotes, aposiopesis, polysyndetone, and zeugma are poorly represented in the study material and can therefore be considered as unproductive for this type of advertising.

Semasiological tools and techniques of English language styling, which are actively used in the texts of social advertising, are one of the most effective ways to attract attention and make advertising memorable and affect the consciousness of the recipient person. Among the most commonly used semasiological means, the metaphor, metonymy, synecdoche, meiosis, hyperbola, comparison, antonomasia, irony, allegory, periphrasis, oxymoron, allusion, antithesis, paradox, euphemism, should be singled out.

An analysis of social advertising suggests that this type of advertising is dominated by metaphor and comparison amongst semasiological means. In the texts of social advertising, most often metaphORIZATION is carried out by means of the sphere-source “crime”. The choice of this initial conceptual sphere contributes to the creation of a feeling of danger for the recipients, the inevitability of serious consequences in case of refusal to follow the ideas propagated in advertising (Горбачева, 2013, p. 48).

The most common metaphor is the word “kill”, which is used in an anti-smoking advertisements («*Smoking kills. About 106,000 people in the UK die each year due to smoking*», «**SMOKING KILLS** ... slowly», «*Cigarettes are killers that travel in packs*») ad texts aimed at stopping crime («*Every fourth woman falls victim to domestic violence*»); promoting compliance with traffic rules («*Speed kills*», «*Driving tired can kill*», «**Kill a kid. Kill a family. Slow down on school zones**»), protection of the environment («*CO2 kills*», «*It is a victim of physical abuse for grandstand's enthusiasm*», «*Polluted river water kills as many people as nuclear explosion*») and preventing household fires («*Fire kills*», «**BEWARE. BALOON KILLS. CALL 190**»); calls for the fight against AIDS («*Surprise! AID still hits*»); draws attention to the problems of the poor («*Indifference kills*», «*Hunger kills 2.5 million children every year*») and the lack of donors («*Do not kill your eyes, donate them instead*»).

It is also not accidental to choose the original conceptual sphere of “destruction” in the creation of advertising, which calls for the fight against smoking, where the word “destroy” is a metaphor. The metaphor of the same source area is

found in advertising texts that advocate adherence to traffic rules: «*Do not **destroy** a family. Stop speeding*», «*Impaired driving **tears** families **apart***»; in environmental advertising texts: «*Your online account statement **harms** no tree*»; in advertising that calls for tolerance: «*Racism **tears** Britain **apart***», and anti-crime advertising: «*Sharing the pain **cuts** it **in half***».

The third most frequent use of metaphorical expansion in social advertising is the “war”. Here are words such as “fight”, “trapped”, “beat”. The use of these words can convey the gravity of the situation, whether it be environmental protection, poverty or alcoholism, and shows the need for urgent and decisive action until the war is over. For example:

«*To **beat** the poverty we need something loud and strong*», «*Help mother nature to **fight back***», «*Not everyone **trapped** by alcohol is alcoholic*», «*Together we can **fight** climate change*». (Facebook).

Such a stylistic tool as embodiment is most often used in the creation of English- social media texts that call for the protection of the environment. Since the main function of embodiment is the “equalization” of the animate and the inanimate, in advertising that calls for care for nature, it can fully realize its pragmatic potential [0]. For example, one of the promotional samples displays the following dialogue of two birds:

«- *Now tell me, do you consider the eventuality of a universe with positive curvature is plausible?*

- *Quite honestly, I find it a bit forced*».

The next most common use is a word play. This technique, based on the juxtaposition of several meanings of one word or the similarity of sounding of different words, is commonly used in social advertising in such blocks as “fight against alcoholism”, “environmental protection”, “compliance with traffic rules”. For example, in the text of social advertising aimed at complying with traffic rules, we read SMS messages: «*Just got off, I’ll be right **tree***», then the text says: «*Texting while driving will end badly. Do not!*». Showing the similarity in spelling words

«there» and «tree», the author shows the consequences of irresponsible driving behavior.

In the following two examples, the consonants of well-known English obscene words, as well as words meaning in these cases, obstacles in the way are shown in a similar way. This word game shows that writing an SMS being behind the wheel results in an accident:

*«I said I'm sorry, what the **truck**. Texting while you drive will end badly. Don`t», «Told yea, she`s such a **ditch**. Texting while you drive will end badly. Don`t».*

As is well known, the function of dysphemisms is to provide a neutral concept with more negative semantic load. The use of dysphemisms is often indicative of the emotional state of the speaker, and its main purpose is to cause the recipients feelings of irritation and dislike. Dysphemisms are used mainly in social advertising texts aimed at promoting education and peaceful ideas, as well as in advertising that calls for street cleanliness. Here is an example of advertising for the latter specified block: *«Shit is not a cool brand. Clean up after your dog».*

Unlike dysphemisms, euphemism, its exact opposite, is much less common, mostly because the purpose of most media techniques is to enhance the effect produced by advertising on the recipient, and the essence of euphemism is reduced to “smoothing the angles”, that is, an attempt to avoid rude and unpleasant statements.

The main area to be tabooed in many societies is death, so advertising which raises those social problems that result in a large number of fatal cases: smoking, alcoholism, failure to comply with traffic rules, environmental pollution, often uses euphemisms. For example: *«Up to 25 species are **passing away** every day»* («passing away» instead of «extinct», «die»), *«Children of parents who smoke, **get to heaven earlier**»* («get to heaven» instead of «die»).

Antithesis – is a contrasting opposition. The juxtaposition, for example, of the life of different classes, makes the antithesis a convincing and striking stylistic technique. The example below contrasts the attitude of people to the death of one person, the creator and mastermind of a world-renowned company which products

are used by millions, and the indifference to the deaths of millions of poor people in Africa: («*One dies, millions cry. Millions die, no one cries*») (Appendix D).

Allusion is most commonly used in advertising aimed at promoting education, protecting the environment, combating smoking, and calls upon to follow the rules of the road. According to research material, the allusion found in social advertising texts directly indicates or hints at a well-known person or event. For example, anti-smoking advertising uses the image of fairy-tale characters and presents a situation that would be if they smoked:

«*If **Prince Charming** had been a Smoker, he'd still been searching. Smoking causes impotence. Do not shut the book on your happy ending*» or «*If **Rapunzel** had been a Smoker, she'd still be in the tower. Smokers are 77% more likely to experience hair loss. Do not shut the book on your happy ending*». (Facebook).

The irony found in social advertising texts, for the most part, calls for compliance with traffic rules and environmental protection. The irony is to ridicule the folly and inappropriateness of those human acts that lead to tragic consequences. For example:

«*Drivers angry over bikers need a relaxing hobby. May we suggest biking?*». (Catchy Social Media Marketing Company Slogans).

Social advertising that calls for tolerance often intentionally uses politically incorrect vocabulary – words such as *black, white, yellow*, etc. For example: «*It's hard to see racism when you're white*» (Appendix A). In addition periphrasis is commonly applicable. It is found in social advertising dedicated to combating smoking and alcoholism, crime, environmental protection and disease (Горбачева, 2013, p. 48). The following phrase «*Women who smoke feed more than just milk to their children*» means that the mother's milk of a smoker contains not only nutrients, but also nicotine, which is harmful to the baby.

Citation is used to convey direct language, so it usually accompanies allusion or impersonation. For example, in advertisements calling for nature, we see direct language on behalf of tuna:

«*Would you care more, if I was a rhino?*». (Pinterest).



We also can analyze some examples of visual social advertising to identify linguistic and additional (non-linguistic) means of emotional impact on the recipient.

Thus, deforestation social advertising (Appendix B) has the heading: *Loading. Please wait ...* Main ad text is *Do we really want to wait for this? Plant trees. Go green.* In this case, the following lexical-syntactic means are used: neutral vocabulary “*want*”, “*to wait*”, “*plant*”, “*trees*”. The word “*green*” as a meaningful word is used in the sense of “environmentally friendly”. The sentence *Do we really want to wait for this?* is a rhetorical question that serves as a call for action. The reduction of the original syntactic model implemented through imperative sentences has the effect of a command and conciseness: “*Plant trees. Go green*”.

Also, non-verbal elements, such as an illustrative element in the form of a download line, different fonts, capitalization, text highlighting with different shades of green, were used to achieve a specific perlocutionary effect in this advertising text.

WWF Wildlife Advertising (Appendix C) includes the following lexical-syntactical means: neutral words *give, hand, wildlife*. There is a reduction of the original model at the syntactic level, which achieves the conciseness and precision of the phrase. The metaphor “*to give a hand*” – is a stereotypical metaphor, thus, it has a low figurative character and, accordingly, an impact on the recipient is also of low effectiveness.

However, nonverbal elements of influence on the recipient are used in this poster – in particular, it is an image of an animal performed by a person using body art.

Social advertising against child labor exploitation (Appendix F) has the title *One’s destiny. Another’s rhyme*. The main advertising text is as follows: *Jack and Jill went up the hill to fetch a pail of water*. In this case, the allusion to the baby lullaby is used, which contrasts with the meaningful content of this advertisement and its non-verbal elements.

Anti-rape ad (Appendix G) has the title *Don’t be that guy*. Main ad text: *Just because you help her home... Does not mean you get to help yourself*.

It uses such vocabulary as neutral vocabulary: “*help home*”, “*to mean*”, “*to help*”. Aposiopesis used here to separate two sentences and increase the tension and amplify the effect of the second part of the text.

CTS green advertising (Appendix H) *If you forget trees, trees will forget* includes the following vocabulary: neutral “*forget*”, “*trees*”. Promotional text also uses chiasmus, the end of the first part of the phrase is the beginning of the second, thus showing cause and effect and drawing attention to the problem. It also the personalization “*trees will forget you*” used in the ad, empowering trees, including the purpose to emphasize that they are alive and in need of a caring attitude.

Human immunodeficiency virus advertising *My damage is already done. HIV is my name.* This advertising texts use personalization, advertising text is constructed in the form of treatment of HIV, the disease is positioned with human features, which increases the feeling of threat of infection.

TAC drunken driving social advertising *One more in the bar. One more in the ground. If you think you are over the limit you probably are.* The anaphor used in the first two sentences. Nominal sentences are also used in the ad: “*One more in the bar. One more in the ground*”. In addition, there is a “*to be over the limit*” dysphemism.

Anti-smoking social advertising *I'll never forget the people who helped me get cigarettes when I was a kid. Don't help kids get hooked.* The vocabulary includes neutral *forget, people, help, cigarettes*, spoken word – *kid*, and slang *get hooked*. A citation has also been used to cause truthfulness and to influence the recipient more deeply.

Thus, by analyzing samples of English social advertising, we can conclude that in terms of lexical-syntactic means neutral vocabulary, sometimes used slangisms or spoken words. The syntactic plan mainly uses the reduction of the original model, in order to reduce the sentence for greater conciseness and capacity of thought. The use of these linguistic and non-linguistic auxiliaries enables the perlocutionary effect.

### **3.2. The use of emotional vocabulary in the English-language advertising discourse**

One of the most striking means of achieving a perlocutionary effect of persuasion in the English discourse of social advertising is emotionally-colored vocabulary. The semantic and functional orientation of some words is such that they are most often used in contexts that, as a rule, do not cause emotional-evaluative reactions from participants in verbal communication, while other units of the language, on the contrary, tend to emotionally rich contexts.

Some descriptions of the vocabulary of the English language stand out emotionally expressive vocabulary, to which linguists include the words “*to love*”, “*to admire*”, “*beautiful*”, “*divine*”. O. S. Akhmanova (1967) defines such kind of vocabulary as words (lexemes) that have a stable emotional connotation in this particular language, thus, the main content of these words is the expression of the feelings of the speaker or writer.(p.419)

From the definition it is clear that with the help of these units, people express their feelings, emotions in relation to the interlocutor or objects of surrounding reality. It should be noted that by emotion we mean a relatively short-term experience, namely, joy, grief, pleasure, anxiety, anger, surprise, and feeling means a more stable attitude: love, respect, hatred, etc.

The emotional component of meaning is presented only if the word / phrase expresses any emotion. This component arises on the basis of the objective logical, but, once it has arisen, it is characterized by a tendency to displace the objective logical value or significantly modify it.

The vocabulary used in advertising should attract attention, be remembered, therefore it is often emotionally colored and serves as a “beautiful package”, creating the most positive connotation. As for social advertising – it does not have a function of influencing a person’s desire to buy something, but should attract a person’s attention to a problem. Convincing a person that smoking is harmful, violation of the rules of the road will sooner or later lead to death, as well as demonstrating world

problems and calling to help to solve them in a conscious way, social advertising also uses emotionally-colored vocabulary. However, such vocabulary, as a rule, is designed to cause negative emotions – fear, anxiety, anger, etc.

Therefore, social advertising is characterized by the use of emotionally-colored vocabulary, which not only denotes objects or phenomena, but also gives them an additional meaning, creating a certain emotional atmosphere in the context, creating a sense of liveliness and completeness of the transmitted message. Such words have negative or positive semantics, for example:

*Career women make **bad** mothers.*

*Don't let your friendship **die** on the road.*

*Your reports will always be taken **seriously**.*

*Text while you're driving and you're 23 times more likely to have an **accident**.*

Emotional-evaluative means in the text of social advertising are used for the transmission of emotional information in order to shape the attitude of the society to a particular social phenomenon. In order for this, adjectives, adverbs and nouns forming a hyperbola are actively used.

An emotional function is also performed by the vocabulary of high and low style, or vice versa, creating contrast using vocabulary of various stylistic colors, for example, neutral and vernacular, high, low, etc. Variant correspondences should preserve the color that is characteristic of the vocabulary in the original.

Emotionally colored vocabulary is not intended to easily identify objects and phenomena, but also to give them additional meaning, thus creating a specific emotional atmosphere and adding a message of liveliness. Typically, such words have a distinctive negative or distinctive positive semantics.

English promotional text example: *Life can be **a fairytale** if you break the silence.* Studying the correlation of emotionally-colored vocabulary, we can conclude that in English-speaking countries when creating social advertising for women advertisers are guided by the stereotype that women usually associate events with emotions, and therefore often affect their feelings.

In order to determine whether an advertising message has emotionality and additional implicit meaning, let us consider it at the lexical level. We used the Merriam-Webster and Collins dictionaries to study the components of emotionally expressive vocabulary. The first definition is from the Merriam-Webster dictionary, and the second is from Collins.

***Fault:***

- 1) responsibility for wrongdoing or failure;
- 2) responsibility for a mistake or misdeed; culpability.

***Responsibility:***

- 1) the quality or state of being responsible -> liable to be called on to answer;
- 2) the state or position of being responsible -> being accountable for one's actions and decisions (to).

In the advertising text itself, we can notice a significant expression: “*It’s my own fault*”. This phrase has a huge impact on the emotional component of the recipient and his / her feelings. The aforementioned word “*fault*” has rather negative semantics, since looking at the explanatory dictionary of the English language and looking at its interpretation, you can find the following components: “wrong doing”, “failure”.

The word “*responsibility*”, which in this case is the main component, has an aggravating effect for the audience to which it was intended. The pronoun “*own*” in this phrase (according to the dictionary has the following definition – “*belonging to oneself or itself*”) has an additional, reinforcing effect on the audience. This pronoun further enhances the impact on the audience that the culprit in all his / her troubles is only the speaker and no one else has contributed to this.

The phrase we analyzed is presented in the form of direct speech. This language technique, in the texts of social advertising, has the greatest credibility for the target audience. This is due to the fact that in this case the advertising text

becomes more relaxed, livelier, closer to the target audience. There is a feeling of a direct connection between the advertisement and the recipient.

***Fairytale:***

- 1) a story in which improbable events lead to a happy ending;
- 2) a story about fairies or other mythical or magical beings, esp. one of traditional origin told to children;
- 3) a story (as for children) involving fantastic forces and beings (such as fairies, wizards, and goblins).

The slogan “*Life can be a fairytale if you break the silence*” encourages the recipient to act. The word “*fairytale*” has a positive connotation, because in one of its meanings in the dictionary we come across the expression a “*happy ending*”. Also in all meanings we encounter such components as “*improbable*”, “*mythical*”, “*magical*” and “*fantastic*”, which characterizes this phenomenon as supernatural, unreal.

Using such a word and making a sentence in the form of a condition, the authors note what result can be obtained, namely: the recipient’s life will become unusually beautiful, unprecedented, full of miracles, i.e. life will be as one described in books for children. Thus, the authors, on the contrary, emphasize that living in this way is a reality, not a fiction.

***Powerful:***

- 1) having great power, prestige, or influence;
- 2) having great power, force, potency, or effect.

The English word “*powerful*” contains a large number of components with the concept of “power”. According to the explanatory dictionary of the English language, in the dictionary entry of the word “*powerful*” we can find the following components – “power”, “force” and “potency”. At this time, it is generally accepted that any vocabulary that contains the components of the above concepts is focused primarily on an audience that is of masculine gender. However, taking into account the following advertising text “*Your voice is powerful*”, which is intended for a female audience, you can notice the presence of the word “*powerful*”, which violates the above mentioned statement.

There is an explanation for this: the authors of this advertising text show that the audience representing the female gender are of the same status as male representatives. The authors wanted to show that women are not weaker than men, that women also have power, which, as we all think, is characteristic of male gender, but not of female.

***Hurt:***

- 1) to inflict with physical pain;
- 2) to cause emotional pain or anguish to;
- 3) to cause physical pain to (someone or something);
- 4) to cause emotional pain or distress to (someone).

The advertising proposal that says “*Love shouldn’t hurt*” attracts the attention of the audience, mainly due to the word “*hurt*”, according to the explanatory dictionary of the English language, which has an element of ambiguity, which includes the infliction of physical harm as well as harm to mental health.

Due to the fact that this word has a large number of components with a negative connotation, such as “*pain*”, “*distress*”, “*anguish*”, therefore, the entire advertising phrase automatically creates a certain effect on the audience for which it is intended. Also in this text, the creators used such a stylistic device as personification. The word “*love*” means a partner who can be harmful. This gives the whole statement an additional meaning, enhances its expressiveness.

***Fashionable:***

- 1) relating to the world of fashion;
- 2) conforming to fashion; in vogue.

Considering the slogan “*Domestic violence is still fashionable*”, we can see that the emphasis in the proposal is on the word “*fashionable*”, which contains the whole concept called “*fashion*”. This type of vocabulary is focused mainly on women. You can also notice that this proposal carries an element of irony, since the very word “*fashionable*”, which, as a rule, has a positive meaning, is used in this case with a negative connotation.

Acquiring such a negative connotation, this advertising statement begins to carry the meaning of a bitter grin that sheds light on the tragic reality of the huge number of cases of domestic violence.

***Right:***

1) something to which one has a just claim (the power or privilege to which one is justly entitled);

2) any claim, title, etc., that is morally just or legally granted as allowable or due to a person.

In the slogan “*Violence against women is not one of man’s right*”, the authors emphasize the word “*right*”, the components of which are such words as “*just*”, “*morally just*”, “*legally granted*”. In general, these elements contain a positive connotation, as they reflect the capabilities of man, which are protected and supported by law, the state and public morality. This creates a certain contrast with the word “*violence*”, one of the values of which (an unjust, unwarranted, or unlawful display of force, esp. such as tends to overawe or intimidate) contains elements with a diametrically opposite meaning (unjust, unwarranted, unlawful).

Thus, in this social advertising, the phenomenon of violence is condemned, rejected, its unacceptability is emphasized. Advertising leads to the conclusion that this situation is not the norm, calls for a refusal to take it for granted and endure.

***Beautiful:***

1) generally pleasing;

2) highly enjoyable; very pleasant.

The slogan “*Red is beautiful*” uses markers that are characteristic of women’s advertising, namely the word “*beautiful*”, which is stereotypically associated with femininity, attractiveness, fashion trends. All these topics are usually taken into account when creating advertisements for which women should be the audience. As “something beautiful”, the creators of advertising expose a red color, which acquires additional implicit value.

Through the stereotype about the connection between women and fashion, the red color acts as a metaphor that reflects, for example, the color of lipstick, blush or



the bright color of clothes, however, in the advertisement on the topic “Combating violence against women”, the recipient has other images – this is blood, smudges, inflammation and other traces of violence.

**Visible:**

- 1) capable of being seen / capable of being discovered or perceived;
- 2) capable of being perceived by the eye.

The creators of the slogan “*Violence is not always **visible***” want to draw the attention of the audience using the word “*visible*”. It makes you think that sometimes traces of violence may go unnoticed. Its components “being discovered” and “being perceived” reflect in this particular case all those phenomena that are not caught by others. There are many cases where the victim is specially beaten in a way that others do not know about it, for example, they avoid beating in the face. In addition, the advertisement makes people think about psychological violence, which does not leave any marks on the victim’s body.

It is impossible not to note the fact that the presented statistics strongly influence the addressee, which serve for the accuracy and visibility of the information provided. Sample promotional text in English: *A woman is beaten every **nine** seconds in the U.S.* Taking this fact into account, we can conclude that almost half of the advertising texts are based on numerical equivalents, which are designed to cause an emotional response in women.

Social advertising also often focuses on color names. For a topic “violence against women” color is not used just for describing the phenomenon. The colors, which are usually associated in women as bright colors of cosmetics or fashionable clothes, acquire a semantic meaning associated with violence and cruelty, thereby creating an emotional contrast. Sample promotional text in English: ***Red** is beautiful. Not always ...*

Thus, the lexical feature of the social advertising text is based on the correct selection of words, taking into account the emotional impact on the addressee. The use of stylistically colored vocabulary is not always appropriate, therefore, it is

necessary to focus on the selected audience. It must be borne in mind that words carry not only subject-logical information, but also an additional connotation.

In social advertising, methods of psychological and emotional impact are usually implemented. Emotions are stronger and more direct than logical reasoning, so they are easier to model. In addition, it was found that emotional memory is much stronger than other types of memory, affects human behavior. Social advertising works precisely with negative emotions, creating not an ideal image of the product, but rather causing protest, anxiety.

The expression of some lexical units may depend on the context, i.e. a neutral word can acquire a certain emotional sound in a particular context, and, conversely, a word can lose its expressivity due to the context in which it is present. It should also be emphasized that emotion is not only a form of reflection of the surrounding reality (namely, a reflection of a person's attitude to the world), but it itself is an object of reflection for the language and therefore is recorded in the language and actively employed for achieving a perlocutionary effect of emotional influence on the audience.

### CONCLUSIONS TO CHAPTER 3

In the third chapter of the paper, the features of the emotional impact of social advertising on the recipient are examined, the language means of such an impact are studied. It is found out that social advertising as a form of communication, which involves a direct impact on the addressee, is implemented primarily in a verbal form. The level of perception, awareness, memorization of advertising, respectively, the achievement of perlocutionary effect, depends directly on the structuring of the advertising text, that is, the selection of linguistic (lexical, grammatical, stylistic) means.

Samples of social advertising are also analyzed in the third chapter of the study, the frequency of the use of persuasive language means are revealed, and examples of their use are given. In analyzing specific samples of English social advertising, it is found that it is dominated by neutral vocabulary, sometimes using slangisms or colloquial words, and within the syntactic level, the reduction of the syntactic patterns mostly used, in order to reduce the sentence for greater conciseness and capacity.

Social advertising has a pronounced perlocutionary effect, since it is created precisely with the aim of producing an emotional effect on the recipient of the information given in the advertising message. Perlocutive persuasive tactics have a significant influence on the effectiveness of the advertisement and perform a crucial role in promotion of the product, idea.

There is a wide range of semasiological stylistic means using in social advertising texts, most of all metaphors, quotations, personifications and incarnations, dysphysisms and allusions are found in the analyzed texts. The non-verbal elements of social advertising, which amplify the effect of the language component, play a significant role in influencing both the recipient and the formation in his mind of the necessary attitudes.

## CONCLUSIONS

In the course of this study, the tasks outlined in the introduction were completed and the goal was achieved, which is to investigate patterns of persuasive influence of advertising texts.

The study shows, that in the advertising text, numerous concepts of everyday reality are employed, they are the most diverse images of real things and phenomena that surround a person: nature (landscape), city, village, home, interior, and characters. As a rule, these images are realized not by a single word, but by a group of words, a fragment of the text, and sometimes by different discourse fragments that have a persuasive potency.

The second chapter of the study discusses the persuasion techniques and their perlocutionary effect on the target audience. It turned out that the process of persuasion involves a critical reflection of the information received, its correlation with previous personal life experience. A characteristic feature of the process of persuasion is that it is aimed at the rational sphere of consciousness of a potential buyer, while modern advertising seeks alternative ways of appealing to the audience, expressive and emotive language means are among them.

From the point of view of pragmatics, the main purpose of the advertising text is to convince the recipient to respond to the advertisement by taking relevant actions. In this case, the effectiveness of the advertising message is determined by whether this impact is successful or not. Thus, the pragmatic meaning of the speech act depends not only on the speaker and the communicative situation, but also on the recipient of this advertising message. Therefore, the prognostic effect of the audience response on the advertisement is necessarily observed in the advertising discourse.

The discourse of social advertising affects the target audience through the use of various persuasive techniques, resorting to individual words of the main bulk of the language, expressive means and stylistic devices employed in the discourse under analysis. The persuasive language means are used for logical and emotional amplification of the utterance.

In the third chapter of the study, the features of the emotional impact of social advertising on the recipient are examined, the language means of such an impact are studied. It is found out that social advertising as a form of communication, which involves a direct impact on the addressee, is implemented primarily in verbal form. The level of perception, awareness, memorization of advertising, respectively, the achievement of perlocutionary effect, depends directly on the structuring of the advertising text, that is, the selection of linguistic (lexical, grammatical, and stylistic) means.

Observably, non-verbal means of social advertising, which amplify the effect of the language appeal, play a significant role in forming the mindsets and attitudes of the recipient.

The expressive potency of some lexical units and, therefore, their perlocutionary effect on the audience may depend on the context, i.e. a neutral word can acquire a certain emotional coloring in a particular context, and, conversely, a word can lose its expressiveness due its contextual surrounding. It should also be emphasized that emotion is not only a form of reflection of the surrounding reality (namely, a reflection on a person's attitude to the world), but it itself is an object of reflection for the language and therefore is recorded in the language and actively analyzed and studied by linguists.

Thus, the lingual characteristics of social advertising under analysis display a well-thought selection of words, taking into account their designed emotional impact on the addressee. The use of particular emotionally colored vocabulary is not always compatible with various target groups, so a careful selection of persuasive techniques involves an in-depth preliminary market research and a careful choice of relevant language means appealing to the target group.

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## **SOURCES OF ILLUSTRATIVE MATERIAL**

- 178+ Catchy Social Media Marketing Company slogans & Taglines [Электронный ресурс]. Режим доступа: <https://thebrandboy.com/67-catchy-social-media-marketing-company-slogans-ideas/>
- HIV Among Youth in the US | VitalSigns | CDC [Электронный ресурс]. Режим доступа: <https://www.cdc.gov/vitalsigns/hivamongyouth/index.html>
- Facebook [Электронный ресурс]. Режим доступа: <https://www.facebook.com>
- Passive smoking “damages children’s arteries” [Электронный ресурс]. Режим доступа: <https://www.bbc.com/news/health-26432111>

Pinterest [Электронный ресурс]. Режим доступа: <https://www.pinterest.com/>

Sleepy's Labor Day Sale TV Commercial, "Final Days" [Электронный ресурс].  
Режим доступа: <https://www.ispot.tv/ad/ACqH/sleepys-labor-day-sale-final-days>

What Is Social Advertising? [Электронный ресурс]. Режим доступа:  
<https://www.consumeracquisition.com/faq/what-is-social-advertising/>

*Don't hide it, fight it.* [Электронный ресурс]. Режим доступа:  
<https://www.ispot.tv/ad/7uh9/jublia-fight-it-dont-hide-it>

## APPENDICES

### Appendix A







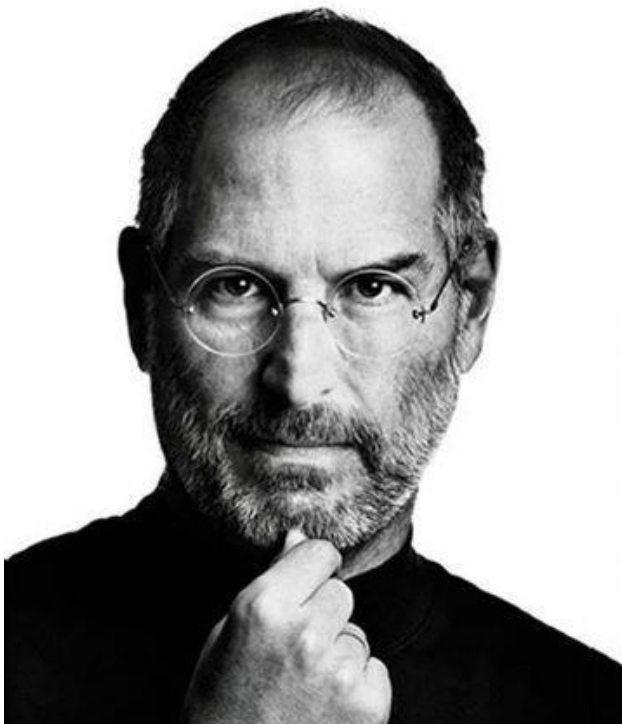
Give a hand to wildlife



Appendix D

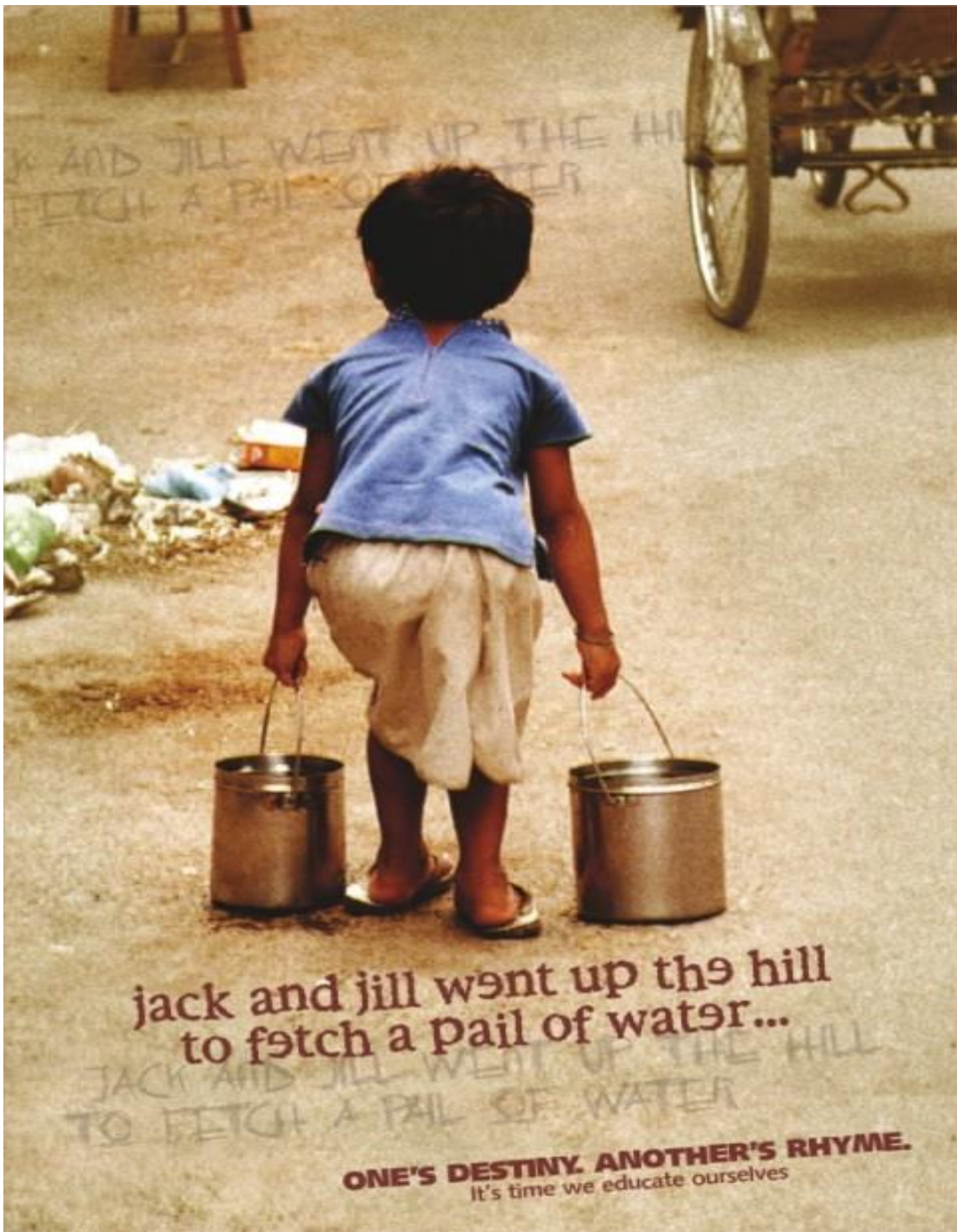
ONE DIES, MILLION CRY

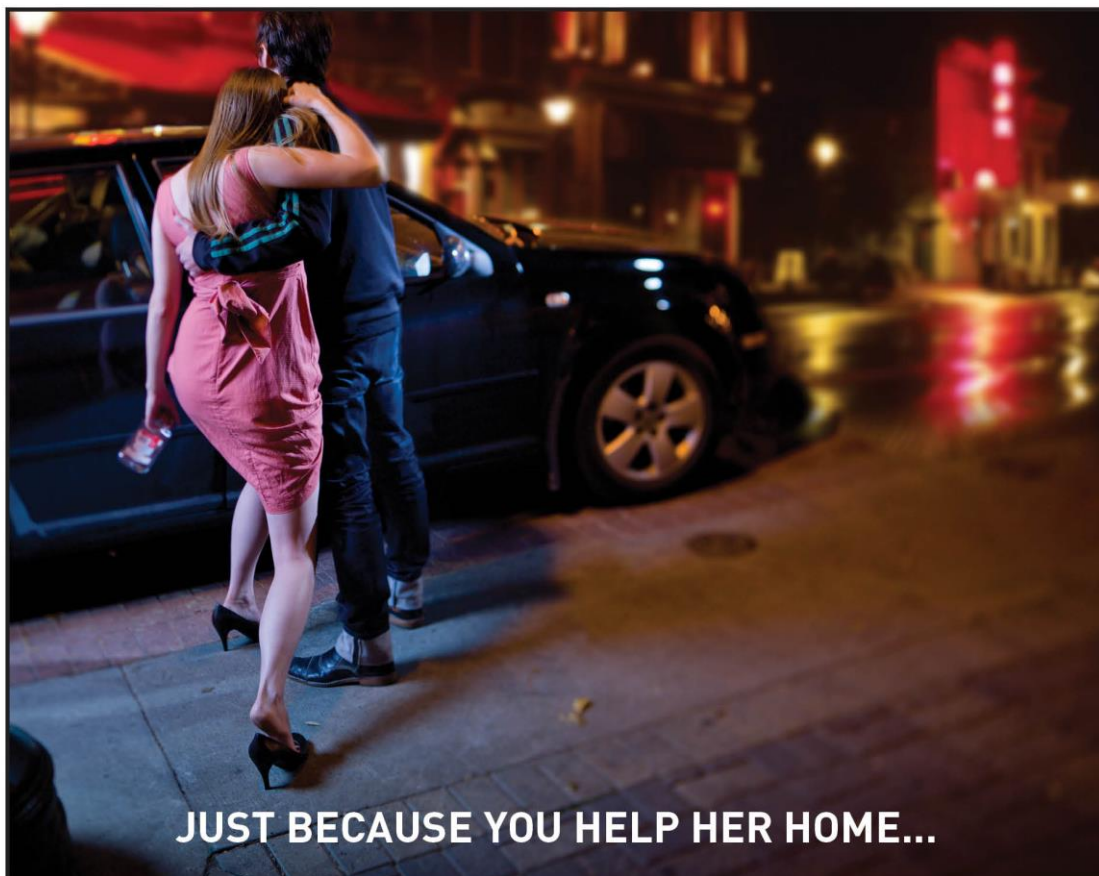
1 MILLION DIE, NO ONE CRIES





## Appendix F





**JUST BECAUSE YOU HELP HER HOME...**

**DOESN'T MEAN YOU GET TO HELP YOURSELF.**

sex without consent = sexual assault

**DON'T BE THAT GUY.**

[sexualassaultvoices.com](http://sexualassaultvoices.com)



**VANCOUVER POLICE DEPARTMENT**

*Beyond the Call*

**IF YOU FORGET TREES,  
TREES WILL FORGET YOU.**  
Become member of CTS. Plant 1 square meters of forest.



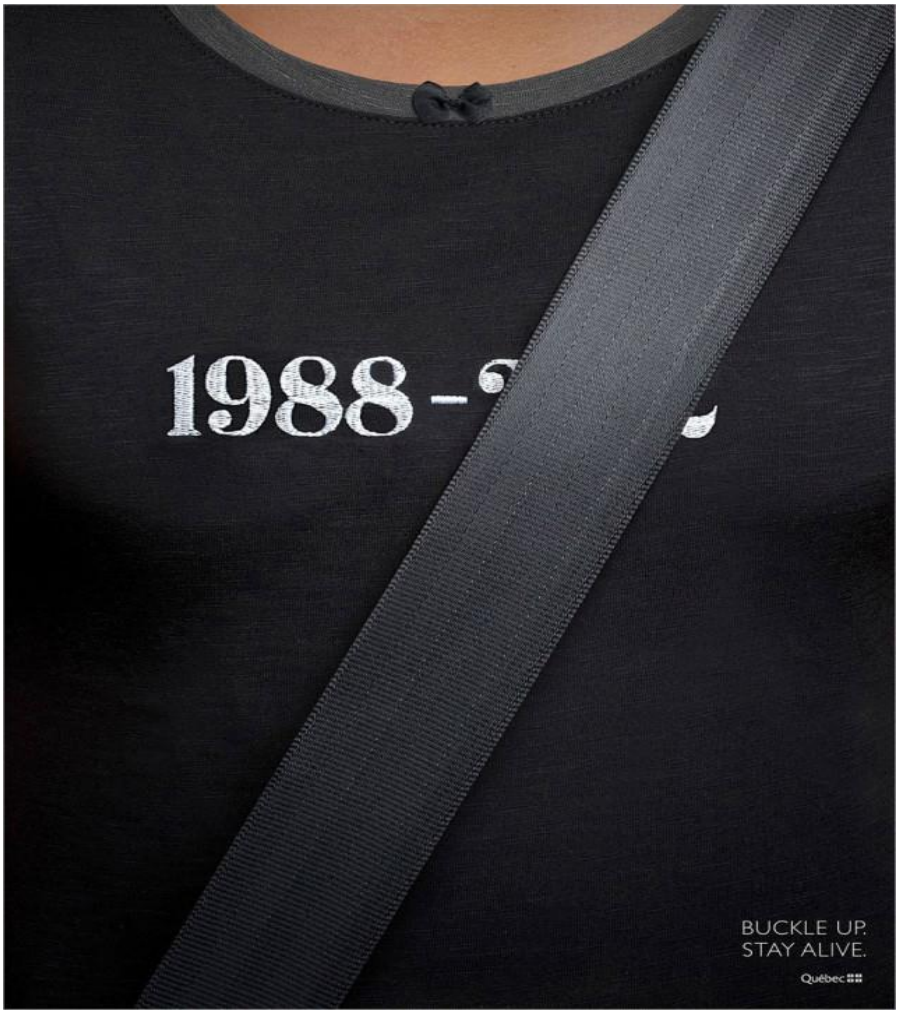
Travellers, not tourists.



Appendix K



Appendix L



Appendix M



ONE CHILD IS HOLDING SOMETHING  
THAT'S BEEN BANNED IN AMERICA  
TO PROTECT THEM.  
GUESS WHICH ONE.

LITTLE RED RIDING HOOD  
written and illustrated by  
HANS CHRISTIAN ANDERSEN

We keep 'Little Red Riding Hood' out of schools because of the bottle of wine in her basket. Why not assault weapons?  
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**MOMS  
DEMAND  
ACTION**  
FOR GUN SENSE  
IN AMERICA

## РЕЗЮМЕ

Рекламний дискурс дуже стрімко розвивається в наш час. Сучасна реклама використовує багато прийомів та засобів впливу на адресата реклами. Такі прийоми переконання як засоби емоційного звернення також активно використовуються в сучасній англійській соціальній рекламі.

**Мета дослідження** - дослідити закономірності впливу рекламних текстів. Ця мета визначає необхідність вирішення таких цілей дослідження:

- 1) описати рекламу як специфічний вид дискурсу;
- 2) окреслити та охарактеризувати суттєві особливості сучасного англійського дискурсу соціальної реклами;
- 3) розглянути прагматичний вплив реклами на одержувача;
- 4) визначити основні стратегії переконання та впливу реклами;
- 5) визначити мовні засоби реклами, яка вважається переконливою.

**Матеріали дослідження** - це тексти соціальної реклами, отримані з Інтернет-ресурсів, що містять багато мовних засобів, що викликають очікуваний перлокуційний ефект емоційного впливу на аудиторію

Рекламний текст - це графічно цілісна текстова єдність, де поєднуються лінгвістичні та екстралінгвістичні фактори та реалізується позитивна прагматична спрямованість. Якщо в комерційній рекламі прагматична спрямованість направлена на досягнення продажу товару або послуги як на мету, то соціальна реклама, пов'язана з гострими соціальними проблемами (алкоголь, куріння, наркотики, насильство, екологічні катастрофи, расизм та багато інших), спрямована на зміну моделей поведінки людини. У цьому випадку емоційна привабливість стає одним з найважливіших факторів впливу на людину.



Значний вплив соціальної реклами на людину та поведінку людей забезпечують мовленнєві стратегії, що реалізуються з використанням відповідної тактики:

- стратегія запобігання (тактика пошуку рішення проблеми);
- стратегія переконання (тактика звернення до емоцій одержувача);
- стратегія аргументації (тактика зосередження уваги на проблемі).

Соціальна реклама часто покладається на спектр негативних емоцій - насамперед на страх, а також на почуття провини. У той же час соціальна реклама також використовує звернення до емпатії людини, здатності співпереживати іншим та один одному.

Тактика переконання, яка передбачає вплив на реципієнта за допомогою емоційного звернення, може бути реалізована на різних мовних рівнях. На лексичному рівні емоційно-переконливий потенціал можуть нести різні частини мови, здебільшого - іменники, дієслова та прикметники.

У більшості випадків дієслова використовують у наказовому способі, щоб підкреслити універсальність даної проблеми: *Збережи папір - врятуй планету*. Також певне місце займають іменники, які часто позначають поняття, емоційно забарвлені у свідомості реципієнта. Наприклад, слова *недопалки*, *сміття* викликають негативні емоції: *Недопалки складають майже половину сміття Дубліна*. Прикметники, що використовуються в соціальній рекламі, часто мають виразний та емоційний підтекст: *Шкідливі звички зупиняють ваше життя*. Використання прикметників у порівняльному та найвищому ступені в соціальній рекламі суттєво сприяє створенню бажаного ефекту: *Чим швидше ви допомагаєте, тим краще*. Той самий ефект досягається використанням значної кількості цифр, що сприяє оптимальному впливу на реципієнта: *Сьогодні 2 з 3 людей борються з раком*.

Різні типи скорочень також широко використовуються в тексті соціальної реклами, що вводить інтонацію неформального спілкування з емоційним

забарвленню: *Діти живуть не лише у віртуальному світі.* (EN equivalent *Kids don't live in just a virtual world* ). Програми повинні інтегруватися у свій фізичний світ.( EN equivalent *Apps must integrate into their physical world.* ) Абревіатури часто зустрічаються в соціальному дискурсі, використання яких зумовлене їх широким розповсюдженням: *Ви не можете покладатися на симптоми, щоб дізнатися, чи є у вас ВІЛ* (вірус імунодефіциту людини).

Одним із найбільш вражаючих засобів досягнення перлокуційного ефекту в англійському дискурсі соціальної реклами є емоційно забарвлена лексика. Деякі описи лексики англійської мови виділяються емоційно-експресивною лексикою, до якої лінгвісти відносять слова «любити», «милуватися», «красивий», «божественний». О. С. Ахманова визначає такий тип лексики як слова (лексеми), що мають стійкий емоційний відтінок у цій конкретній мові, отже, основним змістом цих слів є вираження почуттів мовця чи письменника.

Соціальна англійська реклама характеризується використанням емоційно забарвленої лексики, яка не тільки позначає предмети чи явища, але й надає їм додаткового значення, створюючи певну емоційну атмосферу в контексті, створюючи відчуття жвавості та повноти переданого повідомлення. Такі слова мають негативну або позитивну семантику, наприклад: *Нехай ваша дружба не загине в дорозі.*

Стилістичні засоби також активно використовуються для впливу на емоційну сферу реципієнта соціальної реклами, наприклад: *Сигарети палять людей.* Часто в соціальній рекламі також використовуються метафори, лексичні та синтаксичні повтори, гіпербола, порівняння тощо. Найчастіше натяки використовують у рекламі, спрямованій на пропаганду освіти, захист навколишнього середовища, боротьбу з тютюнопалінням та закликають дотримуватися правил дорожнього руху. На синтаксичному рівні питальні речення мають потенційний емоційний вплив: *Що ви можете бачити, коли курите?* а також короткі номінативні речення: *Марихуана. Що в цьому хорошого? Нічого.*

**Висновки.** Таким чином, словесна особливість тексту соціальної реклами базується на правильному підборі слів з урахуванням емоційного впливу на реципієнта. Використання стилістично забарвленої лексики не завжди доречне, тому необхідно орієнтуватися на обрану аудиторію. Дискурс соціальної реклами впливає на референтну аудиторію завдяки використанню різноманітних прийомів, включаючи виразні засоби та стилістичні прийоми, які зустрічаються у досліджуваному дискурсі поряд або частіше у взаємодії з окремими словами, оскільки виразні засоби використовуються для логічного та емоційного посилення висловлювання.