

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ
Кафедра германської і фіно-угорської філології
імені професора Г.Г. Почепцова

Кваліфікаційна робота магістра з лінгвістики
на тему: «Застосування стратегій емоційного впливу як ефективного знаряддя
реклами.»

Допущено до захисту
«___» _____ року

студентки групи МЛа 59-19
факультету германської філології
освітньо-професійної програми
Сучасні філологічні студії
(англійська мова): лінгвістика та
перекладознавство

за спеціальністю 035 Філологія

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Національна шкала _____

Кількість балів _____

Оцінка ЄКТС _____

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
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Master's Qualification Paper

**EMOTION EVOKING STRATEGIES AS AN EFFECTIVE TOOL OF
ADVERTISEMENT**

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INTRODUCTION

A person, as a subject of practical and theoretical activity, who cognizes and changes the world, is neither an impassive contemplator of what is happening around him, nor is he an equally dispassionate automaton that performs certain actions like a well-coordinated machine. Acting, he does not only make certain changes, in the objective world but also affects other people, and himself experiences the influence coming from them and from his own actions and deeds that change his relationship with others. The person experiences what happens to them and therefore relates in a certain way to what surrounds him. The experience of this relationship of a person to the environment is the sphere of feelings or emotions. A person's feeling is his attitude to the world, to what he experiences and does, in the form of direct experience. The aforementioned issues comprise the interest of modern sciences, thus channeling the topicality of the paper.

Modern advertising is a deeply thought-out and scientifically organized process, in which marketers, directors, screenwriters, designers, stylists, psychologists, sociologists, etc. take an active part. Furthermore, advertising content is not only thematic, but it should also have an emotional impact on respondents, delineating advertisement among other types of information flow. If the image created by advertising evokes positive emotions in a person, then the advertising goal has been achieved. The combination of these factors determines the relevance of the research topic.

The topicality of the paper is due to the insufficient study of functioning of the category of emotiveness in the advertising discourse. In addition, many issues related to the study of the category of emotivity are still controversial. The nature of emotiveness seeks further study, the terminological apparatus of its description is not fully formalized, the linguistic status of the category itself is questioned, and its place among other correlative categories, likewise, remains controversial. Similarly, the means of actualizing emotivity as a text category, the principles of discourse organization, aimed at displaying, emotional states of the subject, as well as the features of textual representation of emotional experiences in modern advertising have not found ample coverage in modern studies. Therefore, the design of the paper is to cover the aforementioned cleavages by tackling the issues listed in the objectives.

The aim of the study lies in the pragmatic potential of emotion evoking strategies in Modern English advertising discourse.

The object of the paper is emotion evoking in Modern English advertising discourse.

The subject of the paper is the intentional organization and perlocutionary effect of emotion evoking strategies in Modern English advertising discourse.

The objectives of the study involve:

1. Outlining correlations between the categories of “emotivity” and “emotionality”;
2. Providing an inventory of linguistic means of expressing emotions;
3. Analyzing emotions as discursive practices;
4. Defining the concept of advertising discourse, indicating its functions and characteristics;
5. Characterizing the structure of advertising discourse;
6. Highlighting lingual features of advertising texts;
7. Studying communicative strategies of advertising;
8. Analyzing negative emotions eliciting in different types of advertising;
9. Analyzing positive emotions eliciting in different types of advertising.

The main research methods include semantic analysis, context analysis, pragmatic and discourse analysis.

The scientific novelty of the paper lies in the fact that:

- 1) a typology of means for expressing the category of emotiveness in advertising discourse has been worked out;
- 2) the interaction among emotive means in modern advertising discourse has been determined;
- 3) the inherent interdependence between the category of emotiveness and advertising techniques has been revealed;
- 3) the organizing function of emotion evoking strategies in structuring Modern advertising discourse has been spotted;
- 4) the channeling and manipulative function of emotion evoking in advertisements has been substantiated.

CHAPTER 1. THE CATEGORY OF EMOTIVITY AND EMOTIONALITY IN MODERN LINGUISTICS OF EMOTIONS

1.1. Emotivity and emotionality: relations between semiosis and feeling

The word “emotion” comes from Latin “emoveo” which means “excite”. With time the meaning has changed and now the word “emotion” denotes general reactions that arise as a response to different exogenous (external) and endogenous (internal) signals, which cause certain changes in the physiological state of an organism (Nikiforov, 1974) .

Any type of communication: verbal and non-verbal is manifested with the help of emotions. As V.I. Shakhovsky notes, emotions reflect not only the objective qualities of the objects in the world, but their meanings for the speaker’s activities, and their meanings for the speaker at the moment of communication (Shakhovskiy, 1990). In linguistics, emotions are understood as forms of reflection on the world. Moreover, it is assumed that language is the key to the study of human emotions, as it nominates them, expresses, describes, imitates, and comments on emotional experiences.

The total number of emotions that are described by explanatory dictionaries is very high. However, psychologists distinguish fundamental or basic emotions, the number of which varies depending on the point of view of representatives of different schools. The classification proposed by the American psychologist K. Isard is quite popular. The scientist distinguishes such basic emotional states as: pleasure, interest, contempt, sadness, shame, anger, wonder, and disgust (Isard, 2000).

Any emotion is a unity of three compounds: physiological, subjective and expressional. It means that the person feels an emotion as a physiological state, experiences it and expresses it (Nurkova, 2018).

The expression of emotions depends on the variety of cultures, periods, social classes and in such a way the use of particular means (vocal / nonvocal, verbal / nonverbal) is determined. It is important to remember that the vocabulary that names emotions is not emotional. The words *fright*, *anger*, *surprise* contain only the concept of certain emotions, while the semantics of emotions express the inner emotional state of a person.

To understand the peculiarities of the manifestation of emotions, two types of emotions should be distinguished: emotions as relatively short emotional states with

partially uncontrolled psychobiological components and emotions with partially controlled expressive components (Watts, 1992).

In the first case, emotions are spontaneous and are an open demonstration of feelings, and, therefore, we are dealing with emotionality. In the second case, the manifestation of emotions is intentional, it represents a certain strategy of communicative behavior and emotions are used to predict and determine the situation, as well as influence on the behavior of others. This manifestation of emotions is called emotivity.

Thus, emotivity is a linguistic category, the subject of consideration of which is emotions, represented by means of language that carry emotional information (Shakhovsky, 2000). Whereas, emotionality is human sensitivity to emotional situations and their emotional responses, and it makes it a psychological category and not a linguistic one.

Both emotionality and emotivity are used for communicative purposes, but their purpose is different. Emotionality is an instinctive, unconscious, unplanned manifestation of emotions and it is focused more on the subject itself (emotions for yourself). Emotionality is usually regarded as a psychobiological phenomenon connected to the need of people to adapt to internal mental stimuli, the main function of which is to relieve emotional stress and maintain mental balance (Watts, 1992).

Emotivity is a conscious, planned demonstration of emotions which are directed at the recipient (emotions for others). This is a controlled demonstration of emotions used for strategic purposes: impact on others, a demonstration of loyalty, goodwill, prevention of a possible conflict, i.e. it performs a social function – to influence the interlocutor's perception of the situation and their understanding of the particular situation (Larina, 2005).

Thus, emotivity is a component of the semantic structure of the word and, according to V. Shakhovsky, it correlates with the connotation of the lexical unit (Shakhovsky, 1983). It should be noted that the emotive meaning of a word is not a reflection of the emotions of a particular speaker. It is not an individual but a generalized reflection of a social emotion. In this regard, the emotive meaning of the word also has a social character as well as the indicative meaning, and correlates to the adequate emotions of any native speaker.

Emotivity is understood as an immanently inherent in the language semantic property of expressing emotionality, as which is a fact of the state of mind; and it has two planes: the plane of expression and the plane of content through which emotional conditions/states are reflected in language (Shakhovsky, 2008).

Emotions are also closely related to the mind. The problem of correlation of emotional and rational in a word is considered in the works of V.I. Shakhovsky. According to the author, there are three types of word emotiveness: actual emotivity, emotivity as one of the implementations of the semantics of the word and contextual emotivity. These three types correlate with three levels of emotion expression.

The first level is represented by an emotive meaning, which is a nuclear, basic component of the semantics of a word. The second level of emotivity is represented by connotation as a component of the meaning of a word, and such an emotivity may not be realized in various usages of the word. And finally, the third level is the level of emotional potency. Such a potency, being only a potential, does not change anything in the semantics of the word, but when implemented in the text reveals the hidden connotation of the word (Shakhovsky, 2009).

If we rely on the concept of a situation representing the emotional state of the subject (which is inevitable with an active approach to communication) in determining emotivity, it has to be admitted that there are various means of representing the emotional state and attitude in different conditions of communication and depending on the intentions of the speaker. Thus, in the range of means of achieving emotiveness, there may be language means characterized by a certain degree of expressiveness, and neutral (out of context) language elements.

Lexemes that nominate an emotional state indicate a hypothetical emotive situation, while lexemes that do not contain the sense of an emotional state in their structure are not associated with emotions and can represent an emotional situation only in a special context, filled with an individual emotional meaning.

Also, it should be noted that the unmotivated use of emotives may not produce any pragmatic effect, and, as a result, may not bear any expressive load and not perform expressive functions. Thus, non-expressive emotiveness may also exist.

The main feature in categorizing words as emotive is their functional feature: if the word expresses or can express an emotion, then this word is emotive. The primary function of emotives is emotional self-expression: the speaker does not seek to evoke emotions in the listener (this is a fundamental difference between emotives and expressive vocabulary, which is targeted at the addressee).

According to Shakhovsky (1983), the emotive semantics of a language is not a clear semantic set, since all words of a language can become emotive under certain conditions of communication. The number of lexical emotives, even functional ones, cannot be determined in any language. This leads to an important conclusion about the dynamic of the emotive component of word semantics (p. 16-23).

1.2. Linguistic means of expressing emotions

Emotions are an indispensable attribute of any living creature, including humans. But unlike animals, man from ancient times, as soon as he mastered the ability to articulate speech, began to express emotions with the help of language, inventing new language tools for this. To a large extent, the expansion of the language reserve for the designation of emotions was associated with many factors: national and cultural, level of education, gender, age, etc.

Generally emotions and language have much in common. Both emotions and language are an expression of the individual world of the speaker. Both are connected with the need of the person to express himself and his attitude to the world.

Any language has a large arsenal of means that can express emotions: appropriate vocabulary, phraseological syntactic constructions, a certain word order in a sentence.

Means of expressing emotions in a language can be divided into prosodic, morphological, lexical and grammatical. It is worth mentioning that feelings and emotions are almost impossible to express using only one language means, and therefore usually emotionality in speech is expressed by a combination of language means of different levels.

What is more, emotions are represented at all levels of the language. At the phonetics level, emotions can be actualized in a certain sequence of sounds, their repetition. In the lexical composition of the language the names of emotions can be found, emotives, etc. The

grammar of emotions can be described by expressive morphology (affixes, word forms) and syntax (constructions, actual division of sentences).

It would seem that this rich arsenal should adequately convey the slightest nuances of our emotions, however, in reality the situation is somewhat different. According to the French philosopher Henri Bergson, considering aesthetic feelings as the basis for the emergence of positive emotions, he notes that "our speech is imperfect: it is not adapted to transmitting the subtleties of psychological analysis" (Bergson, 1992).

The main reason for the impossibility of an absolutely adequate linguistic reflection of the emotions experienced by a person lies not at all in the imperfection of the language and speech, but in the peculiarities of emotions, which can impede their language verbalization. The emergence of emotions is always due to the presence of certain situational conditions. The situation of emotion experiencing involves the situational nature of the choice of means of its reflection. Emotions are always subjective and do not have clear boundaries, i.e. over a certain period of time, one emotion can pass into another as emotions are dynamic in nature: they are volatile and fleeting, which explains the difficulties of isolating a separate emotion and differentiating it for fixation by the usage of linguistic means.

Speaking about the role of *prosodic means* in emotional speech, it should be noted that the intonational design of a statement is the best way to express any mental state. Sometimes prosody can only be the only way to make a neutral statement emotional.

In written speech, italics and other methods of changing the font are one of the typical ways of conveying intonation as a certain emotional state.

As for *morphological means* of expressing emotionality in speech suffixes should be mentioned. They give the word a positive or negative coloring. So, the affixes *-ie*, *-let* (girlie, birdie, kinglet) convey a positive emotional connotation, and the suffixes *-y*, *-ish* forms adjectives with a negative and sometimes contemptuous connotation: *bookish*, *freaky*.

Nevertheless, not less often emotions are manifested at the grammatical, lexical and stylistic levels and they can be expressed explicitly and implicitly. However, in most cases, emotions are represented implicitly: they are encrypted in a sentence in special linguistic units, which often weaken or significantly enhance one or another emotive

meaning and, of course, are decoded by the receiver in different ways and imply variability of interpretation.

The *lexical level* is the richest in the ways of expressing emotionality. New words having an expressive coloring are formed practically every. The stylistic richness of the lexical level is not only due to the enormous number of units included in it, but also to the diversity of their quality, as well as the complex system of their stylistic organization.

The most common lexical emotion descriptors include:

- words that name emotions (nouns, adjectives, verbs, adverbs and participles that can indicate the emotional state of a person)
- words and expressions that contain an emotional element in their semantic structure (abusive / affectionate words and expressions)
- appraisal nouns and words containing the suffix of appraisal
- slang elements, idiomatic cliches and phraseological units

One of the most important lexical means of expressing emotional states is an adjective, which besides its categorial meaning – expressing qualities of a thing or person – may convey the attitude of the speaker, his emotional evaluation of a definite subject, object or action. Negative evaluation of the following adjectives is the dominant one: *foolish, silly, bad, dirty, stupid, lazy, cynical, mad, etc.* They are used to express rage, reproach, disdain, astonishment. Positive evaluation prevails in the adjectives: *sweet, lovely, good, lucky, etc.* They are used in the texts expressing tenderness, joy, amazement, etc.

The second group of adjectives containing positive or negative evaluation expresses a high degree of quality or state: *fearful, brilliant, dreadful, awful, terrible, marvelous, glorious, horrible, delightful, magnificent, thrilling, etc.* In ironic utterances these adjectives may express the opposite attitude.

For the expression of positive or negative emotions the adverbs of measure and degree are used. In the semantic structure of these adverbs the shift of their components takes place. Thus, these adverbs lose their objective meaning and are used not only for defining adjectives but also for expressing a high degree of emotional saturation, i.e. they transfer to the class of intensifiers with the function of expressing a high degree of

intensity. Such intensifiers as *terribly, awfully, frightfully, etc.* do not only intensify evaluation but also change its character.

When the intensifying adverb is changed into the adverb *very*, the meaning of a sentence doesn't change but its emotional colouring decreases. Under the influence of emotions the speaker uses other intensifiers, i.e. words and phrases which are not an essential part of the sentence and without which it is possible to recognize the logical meaning of an utterance.

The specific part of each language vocabulary belongs to phraseological units – set expressions with completely or partly changed meaning of the components. The characteristic feature of phraseological units is their emotional colouring. Most of them express subjective evaluation of a person or thing.

Generally, phraseology is one of the richest means of verbal expressiveness. The expressiveness of the language largely depends on its phraseology. Replacing phraseologism with a word or phrase cannot be equivalent: with such a replacement, the nuances of meanings, images and emotions disappear.

Compare: *babes and sucklings* – unexperienced people; *husband's tea* – not strong tea; *a play with the fire* – a dangerous play; *drips and drabs* – too little of smth. The vocabulary and phraseology of the conversational style has even greater potential.

The emotional meaning is often conveyed by nouns. The dominant place is occupied by those in which emotional appraisal is the only one and serves the basis of nomination: *fool, devil, brute, scoundrel, idiot, bastard, treasure, darling, etc.*

Interjections and expressives are also vivid indicators of emotional speech. In interjections, all the features distinguishing emotional vocabulary are concentrated: syntactic optionality, that is, the possibility of elipting clause members without violating the markedness of the phrase, the absence of syntactic links to the other parts of the sentence; and semantic irradiation, consisting in the fact that the presence of at least one emotional word gives emotionality to the whole utterance.

Many emotional words, and interjections in particular, express emotion in the most general form, without indicating its positive or negative character. “*Oh*”, for example, can express joy, sadness, surprise and many other emotions.

The grammatical means of expressing emotions include: the use of inappropriate tenses, the use of the tenses of the continuous form, modal verbs, degrees of comparison, emphatic *do* and *oneself*, inversion.

The syntactic means of expressing emotionality include the following syntactic figures: rhetorical question, rhetorical exclamation, rhetorical appeal, repetition, syntactic parallelism, ellipsis, inversion, parcellation, antithesis, gradation, oxymoron.

The rhetorical question is used to enhance emotionality, expressiveness of speech, to attract the attention of the reader to a particular phenomenon.

Rhetorical exclamations reinforce the expression of that or other feelings; they are usually particularly emotional and also quite solemn.

Inversion gives the phrase a special stylistic coloring: solemn, high sound or, conversely, conversational, slightly lower characteristics.

Parcellation can emphasize the importance of that or other parts of the statement and convey the author's attitude to the reported fact.

The listed methods of emotion expression do not always directly express some kind of emotion, but with their help the emotive tonality of texts is realized.

1.3. Emotions as discursive practices

Written and oral communication takes the form of numerous discursive practices as processes of production and consumption or interpretation of texts and conversations (Fairclough, 1998), and as types of communication in a social, cultural, historical or political context (vanDijk, 2008).

Discursive practice is formed in the process of different types of communication (discussions, texts, joint activities) and is fixed in the form of a thesaurus, in signs, in cognitive models of public consciousness (scripts, frames).

So, discursive practices are understood as socially established, conventional and articulated in speech actions which are used to solve recurrent communicative problems and intentions in corresponding linguistic and cultural space in the areas of institutional and non-institutional communication.

As a collective experience discursive practices form an essential part of the linguistic community's communicative resource, which provides sustainable cognitive-communicative behavioral patterns of representatives of this linguistic culture.

Discursive practices are marked with the following characteristics (Kulikova, 2015):

- discursive practice can be qualified as stereotypically reproduced speech activity within a certain type of discourse;
- discursive practices are implemented on the basis of more or less rigidly fixed norms of verbal and non-verbal nature;
- discursive practices are generated in the processes of dialogically developing communication, the participants of which are aware of the models of effective discursive interaction in certain communication situations;
- discursive practices are articulated on the basis of the identification of interactive frames as sequences of procedures for achieving specified goals structured in the minds of communicants.

Thus, the reproduction of discursive practices is based on the knowledge of a specific (often unconscious) set of social norms or conventions, most of which are of communicative and lingual nature.

The discourse of emotions is how the subject of discursive activity expresses and describes emotions, and also uses verbal and non-verbal means to evoke the emotions of his communication partners(Edwards, 1997).

Since social norms in any society are worked out collectively and formed over time, they determine not only the characteristics of the manifestation of momentary emotions, but also discursive strategies of emotional behavior(Shakhovsky, 2011).

The discursive approach emphasizes the social construction of emotions (Harré, 1984).When analyzing a certain situation and studying the role of emotions in building discourse, researchers emphasize two points regarding emotions.

The first one is that emotions are intentional, aimed at objects. We are afraid of something, proud of something, angry at something.

And the second is that emotions are normative. Emotions may be a more or less adequate response to what is happening in the world. To be afraid of what is scary is

normatively correct, and to be afraid of what is not scary is pathological. Norms that regulate the manifestations of emotions are considered culturally specific.

From the point of view of discursive psychology emotions play a great role in the regulation of interpersonal relationships including making moral assessments (ibid). Thus, the role of emotions in social interaction, relationships, and social control is emphasized. That is, emotions have social power (for example, an expression of anger can imply that, according to the subject of emotions, someone is doing something wrong) and can indicate the place that a person occupies in the normative structure of the situation. Thus, discursive emotions subscribe how people define and apply emotions in everyday conversations and texts (Edwards, 1997).

Arlie Russell Hochschild (2003) believes that human emotions – joy, sadness, anger, delight, jealousy, envy, despair are largely social. She claims that each culture gives us prototypes of feelings, which, like different keys on a piano, tune us to different inner notes. She notes that the Tahitians have one word for "sick" to denote something that in other cultures may correspond to envy, depression, grief or sadness.

Culture guides the process of recognizing feelings by offering what we can feel. Hochschild asserts in a "Managed Heart" (ibid.) that we have ideas about how we should feel. We say, "You must be thrilled that you won a prize," or "You must be furious at what he did." We assess the correspondence between feeling and context in the light of what she calls "rules of feelings," which themselves are deeply rooted in culture. In light of these rules of feelings, we try to manage our feelings, that is, we try to be happy at a party or heartbroken at a funeral.

For example, race plays an important role not only in how employees act with each other, but also in how employees act towards customers, depending on what race they are. People expect others to behave in a certain way because of which race they identify or associate with. Race influences and changes how we see and view others.

Due to feeling rules, people of lower status or standing are expected to behave in an ashamed or emotional manner versus a cold or angry manner. By showing that they are ashamed of their current standing, the people of higher status are more likely to help them out and have pity on them versus those who do not show shame or pity for their current state.

Feeling rules gives people the expectancy that individuals of lower status should act in a pitiful and ashamed manner just because of their standing. Feeling rules affect our status because it dictates how one should act just because of their economic/ financial standing.

Around the world, males get paid more than females. Feeling rules require men and women to act a certain way, and in fear of breaking that norm, these rules stay in place. Women are associated with being sweet and innocent, whereas men are associated with being tough and strong. People are assigned jobs based on their gender. Since women are usually seen as beings that can control their anger, they are most likely enlisted in jobs that require them to use their looks or charms. Men, who are seen as tough, are usually in jobs that require them to use that toughness or anger in order to deliver some type of means.

Children learn their habits and emotional skills from their parents. Men are seen as beings that are not capable of controlling their feelings or emotions because they were not taught or required to as a child. Males obtain jobs such as bill collector, taxi driver, and construction worker because many of those jobs do not rely heavily on emotional labor. Hochschild showed that male flight attendants showed more power and tolerated less abuse from passengers than female flight attendants. Since people generally associate males with being tough and associate females with being sweet, feeling rules makes them feel appalled when a woman behaves in a tough manner, but when a male behaves in the same way, it is seen as acceptable.

David Hume (1996) believed that individual emotions turn out to be compatible with a common attitude to certain actions for different people, with the possibility of the same assessment of a certain type of behavior. This, from Hume's point of view, is due to the fact that the affects experienced by various individuals, despite the possible variability, are common in their foundations. If an affect is available to one person, it is also available to another.

The mind is able to help clarify the whole chain of reasons that caused a certain affect in certain circumstances. This, from the point of view of Hume, makes us experience similar affects to others, on the basis of which sympathies and antipathies are formed (ibid.).

It is called emotional resonance and it is the ability of the individual to respond to different emotional states of interlocutors. Emotional resonance between people leads to the addition of their energies, embedded in emotions, and stimulates an additional psychological effect of interaction – synergism (Vorobjova, 2006).

According to Anu Koivunen (2003), the concept of affect provides an opportunity to move on the other side of an individual and personal, critical shift from language, discourse and representation to reality. The concept of affect corresponds and comes from this movement from the body to matter, from culture to nature, from identity to difference, from the psychic to the social.

According to Brian Masumi (20002), affect as the basis of meaning is connected with the social, exists in a reflexive relation with it. Without a body there can be no sign. And, moreover, human affects and mechanisms of perception are universal.

For example, according to the theory of embodied simulation (Gallese, 2003) people, like other primates, possess the so-called mirror neurons that allow us not only to feel and express emotions ourselves, but also to recognize, understand and evaluate empathically similar emotions of other people when we become witnesses to how they experience them. Nevertheless, the expression of these affects and modes of perception is always locally, historically and culturally specific.

In the theory of affects, which arose as a musical aesthetic concept, it was revealed that the created artistic reality has a dual affective nature: it depicts affect (sadness, joy, suffering, etc.) and causes various affects among the recipients. The space of emotions involves a strong and short-term emotional experience, which can be accompanied by both external and internal behavioral reactions, which, being fixed at an unconscious level, can form an affective memory and cause a short-term strong emotional reaction in any situation.

Conclusions to Chapter One

Emotivity in communication is a conscious, planned expression of emotion that has a rational beginning. The subject-object orientation of the emotive utterance provides for the purposeful expression of emotion towards the interlocutor.

A characteristic feature of statements with an emotive component is their positive impact on the listener, a demonstration of loyalty, benevolence, sympathy.

It is important to differentiate between emotionality and emotivity: emotionality is associated with the initial remark and expresses the sender's emotions, while emotivity usually refers to the recipient of information and is aimed at achieving the desired impact on the addressee.

Emotions in language can be expressed by a variety of linguistic means: interjections, phraseological syntactic constructions, word order, etc. Phonological means, such as intonation also have huge power in expressing emotions. Any empathetic statement in the sphere of compassion under the influence of intonation can acquire an increased or decreased emotional background.

An obvious specificity of emotive discourse is that it has the ability to be generated in any social context, in any typical or atypical situation of social interaction.

Emotive discourse is initially and deeply reflective, since, firstly, it reflects the emotional attitude of the author and the addressee to a specific social situation, and secondly, it reflects the emotive pragmatics of an event and a situation.

Formally and pragmatically, emotive discourse is an actual and effective way of socio-cultural, political, economic manipulation of collective and individual consciousness. Big manipulative potential of emotive discourse is based on the nature of emotions, their suggestive power, the effect of being viral and other socio-psychological phenomena.

CHAPTER 2. ADVERTISING DISCOURSE: LANGUAGE AND ARCHITECTURE

2.1. The concept of advertising discourse its functions and characteristics

By the end of the twentieth century advertising, with the help of mass media, has become a single global industry, employing thousands of people. The influence of advertising on the lifestyle and culture is not disputed today by anyone: advertising reflects the modern life and at the same time shapes it.

The need of society to comprehend advertising is manifested in a variety of discourses within which the appeal to this phenomenon is carried out. What is more, advertising becomes the subject of many discussions among scientists, legislators, politicians, culture, PR specialists and linguists (Tyurina, 2009).

Advertising as a social phenomenon performs, in addition to purely economic, several more functions. The most important of them is socialization, that is, the creation of ideas about the norms, stereotypes, values, and behavioral patterns existing both in society as a whole and in individual communities (Garan, 2009).

The main purpose of advertising is to build a pleasant visual image of a product, service or brand that has a huge consumer potential.

The widespread distribution of advertising in society is associated with the development of mass media since advertising realizes its pragmatic goals functioning in the flow of mass information according to its laws: it provides information about the outside world, retransmits the values shared in society, sets the guidelines for sociopolitical action, in the forms and examples of the cultural-symbolic paradigm which is familiar to a given society (Fedotova, 2002). Thus, advertising becomes an ideological tool for the reproduction of social means of individualization, consumer norms and habits.

Advertising is an extremely multifaceted phenomenon and therefore it occupies a borderline position between various professional spheres and attracts the attention of representatives of various professions, therefore there are different interpretations of this concept. F. Kotler understands advertising as a non-personal form of communication, carried out through paid media, with a clearly identified source of funding (Kotler, 2002).

K.L. Bove and U.F. Arens define advertising as a non-personalized transfer of information, usually paid for and usually in the nature of a conviction about products, services or ideas (Bove, Ahrens, 2010).

It should also be noted that advertising is a unique sociocultural phenomenon: its formation is conditioned by social, psychological, linguistic factors, the peculiarities of the "aesthetic consciousness" of society and its cultural traditions. Therefore, the processes taking place in the political, economic and social life of different countries naturally affect the development of language and communication methods, and the advertising text, as the most actively developing language of communication, accumulates all the changes that take place at various lingual levels.

From the standpoint of linguistics, advertising is interpreted as one of the spheres where language primarily serves as a tool of persuasive communication (Kylikova, 2008), the main purpose of which is by all means to influence pragmatically and induce the listener to modify his own behavior.

Generally, the concept of advertising combines the process of its creation, the ways of retransmission and the final product. Taking into consideration that the analysis of advertising is impossible without taking into account such extralingual factors as market research and the situation in it, identification of target audience, choice of distribution channel, selection of unique trade offers, it is necessary to study it from the standpoint of discourse and qualify through the prism of discourse. After all, discourse is a complex communicative phenomenon, which, in addition to the textual plane, also has a context (van Dijk, 1988).

G. Cook (2001) notes: "Although discourse analysis focuses on language, it is not just about language. It also studies non-verbal factors of communication: who informs whom and why; in what society and in what situation, by what means, how different types of communicative acts arise and how they are interconnected" (p. 1-2). And it is the discourse that creates an opportunity to combine the "communicative situation that includes the consciousness of communicators and the text that is created in the process of communication" (ibid).

The interpretation of discourse is ambiguous and varies in different linguistic schools. As noted by T. van Dijk (1997), the concept of discourse is as general and, consequently,

vague as the concept of "language", "communication", "interaction", "society" and "culture" (p. 1-34). However, summarizing various approaches to the interpretation of the term "discourse", the following differential features can be distinguished:

- anthropocentrism;
- dynamism;
- notation in the form of verbalized text;
- complex of process and result;
- the indispensability of the context;
- product of social (communicative) human activity;

Advertising discourse also has these properties. The product of advertising is modeled into a verbally fixed text as a result of a process that is linked with public life and reacts quickly to the most delicate transformations in it and thus reflects the picture of the world and a society (Gurevytch, 2005).

As the main functions of advertising discourse A.V. Olyanych (2011) highlights the following:

1) social (designed to promote communication in society, form public consciousness, help improve the quality of life);

2) informational (aimed at massive disseminating information about a product or service, their nature and place of sale and highlighting the product of a particular company);

3) economic (consists in stimulating the distribution of goods and services);

4) influencing (aimed at creating behavior, restructuring or consolidating value orientations in the consciousness of the individual) (p. 10-37).

For a broader description of the concept of advertising discourse, it is necessary to study its specific characteristics. Firstly, one of the main features of advertising discourse is the completeness of the message, which has a strictly oriented pragmatic attitude (drawing attention to the subject of advertising). It is the pragmatic orientation of advertising discourse that dictates the choice of grammatical and lexical units, stylistic techniques, special syntax, as well as the specifics of using the organization of printed material and elements of various sign systems. The main trends in writing modern

advertising texts include, on the one hand, expressiveness, and on the other hand, conciseness and information capacity.

Secondly, a message belonging to the genre of advertising discourse combines the distinctive features of a written text and oral speech with a complex of para and extralinguistic means (Bove, 2010). The extralinguistic features of advertising discourse include cultural and historical influence on the process of text creation and non-verbal design (font, color, size, shape, the presence of illustrations; facial expressions and gestures of the characters in the advertising message; audio accompaniment). Together with the graphic component in printed or audiovisual form, the advertising text is a motivated holistic, content-semantic, hierarchically organized sign formation.

Thirdly, anthropocentrism is considered as another characteristic of advertising discourse, since it is advertising texts that serve the needs of a person and society and are characterized by pragmatic acuity.

Fourthly, as an important component of advertising discourse, one can also highlight the fact that it is a means of social regulation and influence on various social groups, and it offers the way of thinking and lifestyle that are currently valued and are a reflection of the development of culture.

Another important characteristic of advertising discourse is the use of advertising strategies: rational (the argumentation of an advertising message is based on logical conclusions) and emotional (an advertising message creates a certain image for the consumer that appeals to his feelings) (Kulikova, 2008). Products and services are not just offered from TV screens, but are placed in a specific social context, which allows advertising to be used for social purposes.

What is more, for the language of advertising, it is important to distinguish between oral and written discourses, the construction of which has its own differences.

Oral discourse allows for great lexical and grammatical variability and prosody plays a significant role in such type of discourse. Many phenomena that were considered to be part of the oral discourse in some time subsequently entered the language system and were recorded by dictionaries and became part of the written discourse. These include one-word sentences, the use of elliptical structures, various word order violations, which is especially significant for a language such as English, where there is a fixed word order.

These phenomena can be understood only on the basis of the context, both linguistic and extralinguistic.

Written discourse in the media has its own characteristics of construction. Punctuation plays an important role in this process. Punctuation differs from language to language. For example: German advertising discourse is strictly regulated by grammatical rules; French is more fluent; Russian punctuation, rather, can be attributed to the "German" model (the arrangement of punctuation marks is strictly defined by grammatical rules); punctuation of the English language belongs to the "French" type (it has, rather, a semantic and stylistic character and depends largely on the taste and desire of the author). The use of punctuation in written speech, as well as prosody in oral speech, largely determines the rhythm of speech, its perception by reading and listening.

2.2. The structure of advertising text

The creation of an advertising text is impossible without an appropriate syntactic organization. Without a close syntactic connection, the actualization of advertising information is impossible, and, therefore, it is impossible to successfully promote an advertising idea.

Advertising text, as a part of advertising discourse, has its own characteristics. In addition to verbal elements, most advertising texts include audiovisual ones. Perceived by us as a whole with written or oral statements, these elements may relate to different topics and not have a clear structure. Texts in the structuring of which, in addition to verbal means, are used iconic items (drawings, photographs), as well as means of other semiotic codes (such as color, font), are called creolized. Their texture consists of two inhomogeneous parts: verbal (linguistic) and non-verbal (belonging to other sign systems than natural language). As a rule, the presence of a non-verbal component is perceived as an indispensable attribute of a full-fledged advertising text.

The text is seen as a reflection of reality, which, in turn, becomes a fragment of this reality. An advertising text is a set of audiovisual means in an arbitrary combination (with the permissible absence of any element) aimed at the recipient in order to provide the planned impact, directly or indirectly related to the object of advertising. A mandatory minimum element of the advertising text is a word / number / abbreviation or symbol,

which, when decoded, displays the object of influence on the addressee (Kulikova, 2015: 61).

One of the important characteristics of advertising texts is the structure of the message, which is determined by the main purpose of the advertising – to draw the addressee's attention to various types of goods. The main structural elements of advertising texts are the headline, body or main text and slogan; subtitles, illustrations and echo-phrases are also used.

The heading draws attention to the text, interests the buyer. Therefore, it must be effective and clear in meaning. Headlined are divided into several types: headlines that inform about useful properties; provoking; informative; interrogative and containing the command.

A subheading or subtitle is a kind of bridge between the title and the main text.

Main text fulfills the promises of the title. The body text of the advertising message can be narrative, pictorial, original and it can be written in the form of a monologue or dialogue.

According to its structure, the text is divided into three parts: the introduction, the main part and the conclusion. In the introduction, the advertiser introduces the consumer to the topic. This is appropriate if the consumer is unfamiliar with the problem, or may not be aware of it as such.

For example, in advertising for medicines, water treatment systems, and financial consulting services, such introduction will be necessary. If we are talking about advertising a company, then advertiser should not start from afar, but specifically indicate the place which the company occupies in the market, how long it has been working and what successes it has achieved.

The main part contains the essence of the commercial proposal. It lists the main benefits of a product or service. It is known that the reader of the advertising text is interested not so much in the goods as in the benefits that he can derive from them. Therefore, the main thing in this section is to prove to the consumer logically, using examples, that the advertised product is what they really need.

The conclusion summarizes what has been proposed.

The final phrase – the slogan should induce the buyer to take action ("buy today", "call right now", etc.). This is the most potent form of trade proposition. When coming up with a slogan, it is needed to strive to ensure that it corresponds to the general advertising theme, is short, formulated using original puns and contains, if possible, the name of the company.

There are several approaches to studying the structure of an advertising text. The first approach is presented by the researcher I.A. Imshenetskaya (2005), who distinguishes three components in the structure of the advertising text, namely the beginning (a small advertising phrase that begins the advertising text), the main advertising text (detailed, concretized main advertising meaning) and an echo phrase (a short advertising phrase that ends the text) (p. 11).

For example, an advertisement of hand sanitizers (Pic. 1).

V. A. Kameneva and O. N. Gorbacheva (2011), as a result of the study of advertising texts, proposed the following classification of the structure of this type of text (p. 69-72).

The first group with two elements: "title + illustration". An example is Coca-cola advertising (Pic 2).

The second group includes three required elements: "heading + illustration + additional block"; "title + illustration + slogan"; "heading + illustration + body text"; "heading + subtitle + illustration". An example is "heading + subtitle + illustration" type. (Pic.3)

The third group includes five mandatory elements: "heading + subheading + illustration + body text + additional block"; "Heading + subtitle + illustration + additional block + logo"; "Title + illustration + main text + slogan + additional block"; "Heading + illustration + main text + additional block + logo" (Pic. 4).

The fifth group consists of seven elements: "heading + subtitle + illustration + body text + slogan + additional information + logo"(Kameneva, 2011) (Pic. 5).

Thus, effective advertising communication has a three-component structure:

- 1) cognitive component (understanding, knowledge);
- 2) emotional component (attitude);
- 3) conative component (behavior).

Consequently, an effective advertising text should attract the attention of the consumer, be remembered by him, evoke or help form a certain emotional attitude to the information contained in the text and, ideally, induce a certain action. However, all this is possible only if the illocutionary force of the advertising message is decoded the way the author of the text wanted it.

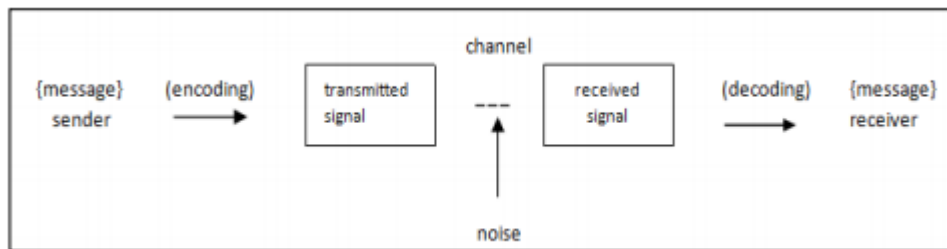
The dominant factors affecting the index of the communicative effectiveness of advertising texts of a verbal-visual type are: the way of presenting information of a polycode nature, the factor of the addressee of the advertising message, argumentation, linguistic design of advertising texts (the use of a language game, tropes and rhetorical figures), gender marking of advertising texts, stereotype and creativity of advertising texts. In advertising texts, both commercial and social advertising, advertising images based on a stereotype should be used, since it is perceived by the mass addressee as familiar, which means that it inspires confidence and contributes to building the necessary associative chains.

The algorithm for evaluating the effectiveness of an advertising text of a verbal-visual type, which will allow identifying an index of its effectiveness, should have a multi-stage structure that allows experts and consumers to consistently assess the qualitative parameters of the text (advertising message, advertising appeal, advertising message, composition, overall impression, memorability) and assigning a coefficient of significance. The arithmetic mean of the sum of the coefficients of the expert and consumer assessment of the advertising text can be considered an index of the effectiveness of the advertising text.

2.3. Linguistic features of advertising text

There are two main functions of the language: the first is connected with cognitive processes such as thinking or imagining, and second is a communication instrument. The second function is primary to advertising as it aims at conveying a particular message to the audience.

According to the model of communication (Cruse 2004),



there is a sender who wants to convey a message. However, this message cannot be transmitted in its original form, so it must be converted into the transmittable form; the signal serves this function. The communication involves linguistic encoding, which is the process of transforming a mental idea into a linguistic form that is later decoded by the receiver. Every mode of communication must have a channel: in speech it is auditory, and in writing it is visual.

In the case of advertising, the message sender is a copywriter; the customer performs the role of the receiver. A. Goddard (1998) suggests different terms for referring to an advertiser and a consumer she uses the terms that are relevant for this thesis: addresser and addressee. These imply from the linguistic point of view, the advertising text is seen as if it was a “spoken interaction in a face-to-face personal communication” (Goddard 1998: 28).

Leech (1996) denotes the language of advertising as loaded language, implying its intention to skew the audience’s perception of the message. The audience, when reacting to advertising, is consequently acting in a desired and expected way. These characteristics correspond with the main goal of advertising, which is described by McQuarrie (2008): “communication of meaning is secondary, audience response is primary”.

To achieve the desired audience response, the language of advertising should comply with the criteria of an effective act of verbal communication. Roman Jakobson determined six language roles, according to which an effective act of communication can be described:

- The Referential Function describes a situation, an object, or a mental state and is oriented toward the context.
- The Emotive Function does not change the denotation of the utterance, but adds the information about the internal state of the speaker and orientates toward the addresser.
- The Conative Function engages the addressee directly and is represented in imperatives and vocatives.
- The Phatic Function serves to establish, discontinue, or prolong the communication.

- The Metalingual Function is used to describe and discuss the language itself.
- The Poetic Function focuses on the message for its own sake.

Particularly for advertising, the conative and referential functions are crucial, as they are intended to get people to act in a way the advertiser desires. The slogan must accomplish the following subordinate stages before this is possible:

Attract attention – The phatic function serves for these purposes.

Convince – By appealing to reason with the help of the referential function or emotion by using the emotive function.

In order to fulfill its functions, an advertisement must also meet the criteria of a successful persuasive text. According to Leech, they are:

- Attention value – it must be in the limelight, and it relies on the unconventional usage of language.
- Listenability/readability – it must be pleasurable and easy to read in order to maintain the interest it has evoked.
- Memorability – the text must be recognizable.
- Selling power – it also must facilitate the customers to buy and promote the advertised item or idea

Figurative means play an important role in creating advertising text. They create an advertising image of the product. The writer of the advertising text should choose the words so that they correctly affect the consumer's imagination, revealing to him some new aspects of the advertised object.

When writing advertising text, authors use various language means. These include lexical, grammatical, and phonetic.

The lexical design of the advertising text is characterized by variety of forms and features. But among them the most used lexical means that have an effective impact on the buyer, helping to create such an expressive image of the advertised product can be singled out (Zalevskaya, 2015). The most common lexical means of expression in advertising texts are metaphor, hyperbole, lexical repetition, antithesis, anaphora, irony.

Metaphor is a hidden comparison of two objects or concepts based on a certain similarity between them – real or fictional. For example, the following slogan compares the advertised drink to gems: *Bombay sapphire pour something priceless* (Pic.6).

Hyperbole is an artistic method of exaggeration, and such an exaggeration, which, from the point of view of the real possibilities for the realization of thought, seems doubtful or simply incredible. For example: *Absolutely, absolutely pure - royal banking soda.*

Antithesis is used in order to create a contrast characteristic of the described phenomenon. In this case, one phenomenon is compared to another, logically opposite to it. Such a comparison reveals not the common features of objects and phenomena, but the opposite features. For example: *Youth cannot be bought. But the sounds of youth can* (Sonymusic).

Anaphora is a stylistic device that consists in repeating words, phrases and whole sentences, which are located at the beginning of speech segments. For example: *My card. My life* (American express).

Irony is a trope consisting in the use of a word or expression in the opposite sense to the literal one, for the purpose of mocking.

Of course, lexical means are the main ones, however, in addition to them, there are also grammatical means in advertising texts, namely syntactic and morphological means, which play an important role in the process of attracting attention, since the expressive design of the statement allows you to increase the effect of influence from the vocabulary contained in it.

The most frequently used syntactic means in advertising are the following syntactic constructions: apocopa, compounding, merge, ellipsis, imperative, exclamations, parallel constructions, inversion, interrogative sentences.

Apocopa is a contraction of a word resulting from the loss of one or more sounds at the end of a word. For example: ad – advertisement, lab – laboratory.

Composition – the formation of new words by combining two or more bases into one whole. Merging – combining parts of words (not morphemes) into one word.

Ellipsis is a gap in speech or text of an implied linguistic unit, a structural "incompleteness" of a syntactic construction. For example, *Available in over a dozen great tasting flavors!*

Imperatives – a verb in the imperative mood. It can express both an order and advice or a request. As far as consumers don't like being forced and ordered to use a particular

product, copywriters use imperative verbs when they want to make a polite request or advice. For example, *If you have diabetes, please learn these scientific terms.*

The exclamations are extremely expressive. As a rule, exclamations serve to convey the emotions of the author. Exclamations in advertising texts serve solely to convey positive emotions and admiration, as in the following example: *M'm! M'm! Good!*

Parallelisms or parallel constructions are a composition of an utterance in which individual parts are constructed in the same type. In advertising texts, a certain stylistic effect is caused by some (partial or complete) assimilation of one sentence to another, which is called parallelism. The purpose of using parallelism is to give a message a certain rhythm. For example: *So soft. So warm. So light; Drink responsibly, drive responsibly, live responsibly* (Miller beer).

Inversion is a change in the normal order of words or phrases as a stylistic device in speech or fiction. A permutation that violates the usual word order entails either a change in the logical content of the sentence, or gives an additional emotional coloring to the entire utterance. For example: *Impossible is nothing* (Pic.7).

Along with lexical and syntactic means, prosodic means have a lot of expressive material – a set of melodic, dynamic and temporal characteristics of speech. Each of the means of prosodic speech design has certain properties and performs specific functions in the advertising text. The most used in advertising texts are alliteration, consonance, onomatopoeia, rhyme and rhythm.

Alliteration is a special stylistic device, the purpose of which is to create an additional melodic effect in statements. The essence of this technique is the repetition of the same sounds or combinations of sounds at a relatively close distance from each other. For example: *Top People Take The Times.*

Consonance – repetition of final consonants. For example: *Experience the captivating color, glamor, excitement* (Sigarettes).

The essence of onomatopoeia is as follows: sounds are selected in such a way that their combination reproduces any sound that we associate with the source of this sound: *Plop, Plop, Fizz, Fizz, oh what relief it is!* (Alka-Seltzer).

Rhyme – more or less complete coincidence of acoustic impressions evoked in the listener by two stressed syllables, as a rule, not adjacent, but separated by a group of other

syllables. The ease of perception of uncomplicated "poetic" texts speeds up the process of memorizing the slogan, and this is the first step to making a purchase. For example: *Mismatched? May be. Stained? Nope. Style is an option. Clean is not.* (Tide cleaning powder).

Rhythm is any uniform alternation (tension and relaxation, acceleration and deceleration). Rhythmically alternating units can be sounds, combinations of sounds, movements. Many advertising slogans contain a certain rhythm. Rhythm is an important characteristic of verse and consists in the even alternation of stressed and unstressed syllables.

Thus, the most popular stylistic means used by the creators of advertising texts are the following. At the lexicon level – metaphor, hyperbole, repetition, antithesis, irony, anaphora; on the grammatical level – apocope, word composition, fusion, ellipsis, imperatives, exclamations, parallelisms or parallel constructions, inversion, interrogative sentences, on the phonetic level – alliteration, consonance, onomatopoeia, rhythm, rhyme.

2.4. Communicative strategies in advertising texts

The relevance of the study of advertising text in recent decades is determined mainly by its role in the modern conditions of world society. In our time, especially in the increased opportunities for the development of globalization, advertising text is a very advanced method not only in the field of trade, politics, technology, but also education. Most likely, therefore, a deep knowledge of the characteristics of the advertising method, its organization, content and structure will allow us to study the impact on the consciousness and activities of the general population. The study of the laws of constructing an advertising text as one of the important stages of advertising activities allows you to optimize this process (Fairclough, 1998).

The purpose of the advertising text is to directly or indirectly influence the addressee and encourage him to take targeted action in relation to the subject of advertising. At the same time, the advertising text implements a complex of psychological measures of influence, carried out through written and oral signs, symbols, texts. Psychological measures include the desire to influence the emotional component of a person's attitudes, since often the best way to influence our beliefs and, ultimately, behavior is to influence

our emotions, since emotional information is better understood and remembered more fully than more neutral information.

Individual emotional experiences are a living source of the formation of national and universal human experience, the stability and recognition of emotional meanings, in turn, is ensured due to the existence of a social core of emotions - common patterns for all representatives of a given culture, stereotypes of emotional situations and reactions to them, defined as emotional competence.

The idea of the ability of emotional experience, like any human knowledge about the world, to accumulate, store, coded by means of signs, reproduce and be adequately perceived by others, revealed by the psychology of emotions, turned out to be fruitful for linguistics. The specificity of the linguistic aspect of emotionality consists in the objectification of the semantic interpretation of emotionality: in the language, the category of emotionality is transformed into the category of emotionality, which reflects the system of emotional characteristics of a linguistic personality (its emotional state and emotional attitude to the reflected world) and makes possible the existence of emotional communication.

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Traditionally, it is believed that in order to achieve a strong psychological effect of advertising on consumers, it is necessary for the advertisement to evoke positive emotions. However, there is another point of view, according to which advertising, which causes unpleasant emotions, irritation, fear and even aggression, can also be effective.

A feature of the advertising text is the inseparable unity of the informative and influencing functions, which determines the place of emotivity in the content structure of

such texts and the specifics of their emotive background, emotive tonality and emotive coloring. The emotiveness of the advertising text is formed due to the emotions of both the background and tonal levels. At the same time, the general emotive content of the texts should be considered as a result of the textual interweaving of emotions of the background and tonal levels. The superposition of these levels of emotivity determines the emergence of a new quality of emotiveness. Therefore, the emotiveness of most of the advertising texts can be attributed to the complex (background and tonal) type of emotivity (Shakhovsky, 2011).

At the background level, emotiveness in advertising texts is realized by the statuses of topics and micro-topics; it is allowed to have several emotemes of different status in one text, which can perform duplicating and compensating functions in relation to rational information. The emotive tonality of the advertising text reflects the entire complex of the author's pragmatic tasks (emotional self-expression, emotional assessment, emotional impact), which can be simultaneously present in one text.

In our opinion, a special property of an advertising text is not just the manifestation of positive or negative emotions using language means, not just the ability to evoke a positive or negative attitude in a person. A feature of the advertising text is a dynamic transition from a negative emotional attitude to a positive one.

The starting point of development is the basic initial situation, which represents the initial relationship of the addressee to the subject of advertising. As a rule, it remains neutral (Shakhovsky, 2011).

The basis for the formation of an attitude is a problematic situation, which is aimed at actualizing negative emotions of displeasure. Negative emotions are usually expressed implicitly. These emotions from the subconscious, emotional plane are recognized by the addressee and are attributed to the subject of the problem situation. Then the image of the advertising object is represented, which, on the contrary, evokes positive emotions of pleasure.

Positive emotions are usually presented explicitly. The ability to induce positive emotional experiences manifests itself in two tendencies: this is the creation of positive emotions either only by removing negative emotions, or by removing negative emotions and creating additional positive emotions.

New emotions are a stimulus for the further development of emotional experiences, causing a restructuring of the initial situation. The consequence is a new emotional attitude of the addressee to the subject of advertising - a feeling of pleasure from purchasing the subject of advertising.

The dynamics of the advertising text based on the category of emotivity occurs according to the scheme: from displeasure to pleasure, from negative emotional charge to positive. We recommend studying other advertising texts according to the proposed emotional factor scheme. The transition from implicitly expressed negative emotions to explicitly expressed positive ones indicates a tendency for latent influence. Summing up, we can talk about the dynamics of the development of advertising text based on the emotional factor (Ogilvy, 2011).

According to William Wells (1999), advertising is paid, non-personalized communication carried out by an identified sponsor and uses the media to persuade to do something or somehow overwhelm the audience" (p. 32). The communicative purpose of advertising is very specific – manipulating the opinion of the audience.

Communicative strategy is a part of communicative behavior in general, where a set of verbal and non-verbal means are used to achieve a specific communicative goals (Kashkin, 2001). This definition seems to be successful in relation to the advertising text, since it contains the basic characteristic of advertising discourse. Modern advertising text is characterized by information richness, which is created by verbal means. High market competition gives rise to the need of distinguishing a product or service from a number of the same items or similar in nature, which is the task of the manipulative component. This dictates certain requirements for the communicative strategy as a whole and leaves an imprint on the verbal or non-verbal instruments used.

The composition of the audience, interests, desires and status affect the creation of the advertising text, adjusting the information strategy of advertising and marketing of the product as a whole.

The advertising text, in accordance with the components of the communicative strategy, has two bases: informational and manipulative (persuasion and suggestion).

The text information base contains the main product information which is incorporated into the advertising content.

Correct advertising must answer the following set of questions:

- What is being advertised?
- What is it for?
- Where can you buy it?
- What is the cost of this product?

Based on this information, it becomes necessary to create conditions in which the consumer will use the services of this particular company or choose a specific product. In this situation, the manipulative component matters. It can be implemented in two ways:

1) Influence on human consciousness with the help of logical techniques focused on intellectual and cognitive sphere of the human psyche. With the help of such a structured argumentation, the internal agreement of the individual is achieved with the suggested conclusions. After that, depending on the goal, new attitudes are formed or old ones are changed.

2) Suggestion, is a psychological influence on the subconscious of the addressee of the advertising text, which provides an uncritical perception of the advertising content. Its essence lies in the impact on the sensory and emotional sphere of the individual and subsequently on his mind and will. Suggestion is difficult to comprehend and correct and it is possible in the form of heterosuggestion (suggestion from the outside) or autosuggestion (self-hypnosis).

The manipulative basis of the text influences the presentation of information, which is due to the economic nature of the advertising discourse. In this regard, its informational aspects can be intentionally underestimated when creating material in order to organize intrigue around a product or service.

All strategies of advertising discourse can be divided into positioning and optimizing (Popova, 2002).

Positioning strategies form a certain perception of the advertised object and help to distinguish the advertised object among the competitors or to link the advertised object with value concepts that are important for the target group and to strengthen the perception of the positive properties of the advertised object. These include, for example, strategies related to the presentation of the object of advertising (in particular, the message to the

addressee about the real or symbolic properties of the product, which is present in any advertising text).

Within the framework of positioning strategies, depending on the communicative tasks to be solved, the following subtypes can be distinguished: differentiation strategies, value-oriented strategies, and strategies for assigning estimated value to the advertised object. All of the above subtypes of positioning strategies are aimed at highlighting the receiver object; highlight the most striking differential features of the object; convince the receptor of the advertising text, created according to one or another positioning strategy, of the advantage of the object in question over other objects; to strengthen the perception of the positive properties of the advertised object, to link it with a value concept that is important for the target audience (Shashkov, 2015).

The tactics for implementing this strategy include the following:

- Praising the qualities of a product by emphasizing only the traits that are beneficial for this product.

Qualitative adjectives refer to features that indicate different qualities of an item: “*A hard earned thirst needs a big cold beer and the best cold beer is Vic. Victoria Bitter*” (Victoria Bitter brand, Australia); “*Think Small*” (Volkswagen Beetle); “*Erich Krause. Best and necessary*” (Erich Krause office products, Europe).

Often there are adjectives "cheap", "free", "low", indicating the cheapness of the advertised product, which undoubtedly has an impact on the recipient (Rosenthal, 1981).

- The repeated use of words characterizing the advertised product, combined with the use of evaluative words or neutral vocabulary with evaluative connotations (Popova, 2002).

THERE'S NO LAW AGAINST OUR BEING HAPPY... If you are one of those who instinctively turn to the finer things of life, you'll turn to V. R's. You'll applaud their fine flavor – their CORN TIPS that guard your lips. Try V. R's today! VIRGINIA ROUNDS CIGARETTES.

In the example above, the addressee's trust is evoked through the use of emotive-evaluative lexical units of the adjective *fine*, its highest degree of comparison *finer* and the verb *applaud*, which give a positive assessment to the advertised object. The verb *guard* in this context acquires a positive connotation, which strengthens the addressee's trust. The

adjective *happy* refers to the emotional state indicated by this word in order to associate the advertised product with it.

The emotional state of happiness prompts the addressee to accept the statement that cigarettes are exactly what he needs. A similar effect is observed when appealing to stable emotional states of love, sympathy, affection, etc.

- Involvement of witnesses.

The essence of this tactic lies in the fact that witnesses are involved in the advertising text, they express their opinion regarding the already purchased product, giving it their positive assessment. The effect of influence is intensified by the fact that most often the average citizen, an ordinary person is involved in advertising as a witness. Thanks to this, the witness becomes closer to the addressee and the degree of trust in the advertising increases. Thus, the opinion and actions of the witness in the advertising text are perceived as a model, that is, "such behavior of a person or group of persons that should be followed" (Popova, 2002).

In advertisement for "Bowflex" (sport equipment), both verbal and iconic components were used as implementation techniques. In the video there are different people exercising using Bowflex equipment and repeating the slogan "*If I can, you can*".

- Substitution of goals in the advertising text.

In advertising texts, the emphasis is shifted to the benefit of the consumer: "Save \$ 20", "*Set your own prices*". Although in reality, only the advertiser most often benefits from the sale of the advertised product. But he creates the illusion of his concern for the benefit of the consumer ("forgets" about himself, about his interests). The interests of the advertiser are masked (not indicated in plain text), and the interests of the consumer are brought to the fore.

Optimizing strategies are aimed at optimizing the impact of the advertising message, at overcoming unfavorable communication conditions and allow the addressee to quickly correlate the message with the advertised object and perceive its main topic during a cursory viewing. They are associated, first of all, with the external, formal side of the message and make it possible to increase the memorability of the message or its part. These include all sorts of tricks aimed at drawing attention to the advertising idea or increasing the suggestiveness of the text.

Within the framework of optimizing strategies, the following particular strategies can be distinguished: strategies for coordinating the language and worldview of the communicants; strategies for increasing the recognition of advertising (this subtype of the optimizing strategy allows the addressee to quickly correlate the message with the advertised object and perceive its main topic during a cursory viewing); strategies to increase the attractiveness and "readability" of the message; mnemonic strategies to increase the memorability of a message or part of it; argumentative strategies (Shashkov, 2015).

This type of strategy is implemented through the following tactics:

- Question-answer constructions

Serve the main task of the advertising message the creation of a kind of micro-dialogue between the consumer and the manufacturer, thanks to which the recipient will have the feeling that they are addressing him, that his needs are important for the manufacturer.

For example: *"Are you a movie buff? We can hook you up! "; "Got the question& Yahoo experts have the answer."* The advertiser tries to anticipate consumer questions, asks and answers these questions. This is a stimulating technique, as it arouses active, increased interest from consumers.

- Parcellation

It is a stylistic device consisting in such a dismemberment of a single syntactic structure of a sentence, in which it is embodied not in one, but in several intonational-semantic speech units, or phrases.

For example: *"It has a power to move you. Even standing still" (Toyota); "Dreaming about next vacation? Find yourself. Somewhere else "*.

It is with the help of parceling that advertising speech becomes more expressive and closer to the spoken style.

- Nominative constructions.

Most often found in small-sized advertising texts in order to save advertising space. For example: *"High productivity. Low cost "*.

- Exclamations.

Exclamation sentences are an extremely frequent construction in advertising texts: "*Book your flight with Trip and get carried away!*" (Travel agency); "*Find the right job now!*" (Site of work); "*Finally, something to smile about!*" (Dentist). The exclamation point in these examples has a direct advertising function: to attract the attention of potential buyers, to encourage the purchase of an advertised product or service.

- Pronouns.

In English-language advertising, the pronoun "you" creates the illusion of addressing individually to each reader, which contributes to the establishment of a relationship of closeness and trust between the manufacturer and potential buyers. For example: "*There is only one you... there is only one face powder for you... the one made-to-order exclusively for you by Charles of the Rits.*"

In the example above close, friendly relations between the advertiser and the buyer are established and maintained, which contributes to the creation of intimization of the communicative space. The multiple use of the pronoun *you* and the adverb *exclusively* accentuate the recipient's exclusiveness, provide him with the opportunity to feel special, to stand out from other people. Increased attention to the addressee makes him feel good, dulls his vigilance, giving the addressee the opportunity to regulate his behavior.

In English-language advertising, 3rd person pronouns often refer not to the product itself, but to a fictional or real character representing it. The fictional world of the characters intersects with the real world of the recipient. For example, Quaker Oatmeal cereals are advertised by a good-natured fat man who smiles on every package of cereal the company produces. One of the magazines Newsweek (March 26, 2007) presented an article titled "*Your cholesterol trembles just at the sight of him*", followed by a picture of the character and a description of how the use of coarse fiber porridge reduces the risk of heart disease (Kyshneryk, 2008:86).

What is more, commercial magazine advertising uses the following suggestive strategies for influencing the recipient's subconscious: induction of trance, appeal to the recipient's subconscious motives, appeal to the recipient's feelings, appeal to the addressee's imagination, no pressure on addressee.

The trance induction strategy is implemented with the aim of introducing the consumer into an appropriate mental state. The state of trance is an altered state of

consciousness, when attention is directed inward and focused on a small amount of stimuli (Ilnytska, 2006: 222). A person in a trance state has a reduced ability to critically perceive and evaluate information, which, accordingly, increases the possibility of motivating him to purchase the advertised product.

The strategy of appealing to the subconscious motives of the addressee in advertising discourse is represented by the following tactics: exploitation of sexual motives, exploitation of aggression.

Many advertisements are sexual in nature. An illustration of a nude or semi-nude person is often used, as, for example, in an advertisement for lingerie: *I dreamed I went strolling in my MAIDENFORM BRA loafing along and loving it! Why, I never dreamed before I could look so lovely! And all because of my Maidenform bra. No wonder people stare. There never was a bra that fitted quite like this... so comfortable, so sure, so completely secure. I'd never be without a Maidenform bra, not even in my wildest dreams.*

Advertising text is presented as a woman's story about her dream, in which she wandered in a bra among dressed people. The addressee makes the product attractive by identifying it with the addressee's subconscious motives: to be sexy, attractive, to please the other gender.

Aggression exploitation tactics. For example, an advertisement depicts a broken glass, shards and drops of champagne around, and the text: *No Krug no thanks.*

Strategy of appeal to the recipients feelings is represented by compliment tactics.

The Diamonds of Tiffany. As exceptional as the woman who wears them.

Using the adjective *exceptional*, the advertiser emphasizes the uniqueness and irresistibility of the advertised diamonds. At the same time, using the comparative construction diamonds as exceptional as the woman, the advertiser compares a woman with a diamond, that is, extrapolates the exceptional properties of a diamond to its owner, thereby satisfying her need for self-affirmation. Thus, a compliment helps to evoke sympathy and affection between the buyer and the advertiser.

The strategy of appealing to the addressee's imagination is represented by the tactics of using the imagery of keywords and phrases, which significantly increases the effect of suggestion.

A beautiful sunset, a smile, an embrace. Some of the best things in life are free. Some are not. But that's life. Say "Johnnie Red." You won't get it by just saying Scotch.

Here the keywords *a beautiful sunset, a smile, an embrace* activate the addressee's imagination and evoke emotional memories of the best moments of his life, associating with them the advertised product that is used in advertising without evaluative argumentation.

The tactic of alliteration is also used, that is, the alternation of certain sounds in words and phrases, which is a powerful means of creating a person's mood. Such sounds are capable not only of evoking certain emotions, but also subconsciously perceived as certain images, such as: *Mm-m-m-m! MILSHIRE The glass you raise Wins mm-m-m-ms of praise. When what's within is MILSHIRE GIN !.*

Interjection *Mm-m-m-m!* draws something "tasty" in the consumer's imagination and evokes positive emotions associated with the advertised alcoholic beverage. This impression is reinforced by the repeated repetition of the sound [m] in the following text.

The tactics of using staccato rhythm. Advertising texts can contain a number of simple sentences, first of all, nominative, as well as parceled structures, enumerations, as in the examples below: *DRUMBEAT. HEARTBEAT.PULSEBEAT. Modern Perfume for a Modern Woman ...; Companies. Customers. Systems. Networks. Now they're talking.*

In these examples, simple nominative sentences, presented as an enumeration, create and maintain the special staccato rhythm characteristic of the advertising genre. Such constructions rather activate the addressee's imagination, and the rhythm itself facilitates suggestion.

Metaphor tactics. Advertising communication is metaphorical in nature. The advertising image is built on the basis of a detailed metaphor, which affects the consciousness and subconsciousness of the recipient, sometimes linking things that are not combined at all.

Strength lives here. MERCURY.

Personification is used in this advertising text to accentuate the strength, power of the car, the ability to overcome various obstacles on its path.

Another strategy is strategy of not putting pressure on the addressee.

This strategy includes the tactics of generalization. A statement that does not require thought due to its obviousness is presented as a well-known truth. Let's look at examples: *MACKESON'S Milk Stout MAKES MELLOW MOMENTS! You'll like it ... everyone does!; Campbell's Noodle Soup is favorite everywhere - with men, women, children alike.*

In the examples above, generalization is implemented using the pronoun everyone and an adverb.

Tactics of using implicitly a directive (command hidden in the question), such as: *Isn't this Your dream of a towel?*

So, in the above text, a rhetorical question inspires the addressee with the idea that the advertised product is his dream.

Tactics for avoiding the use of superlatives. In modern advertising, the addressee avoids the use of superlatives to emphasize the quality of the advertised product in order to prevent excessive pathos. Highest level of comparison is often used to characterize a potential customer, for example: *Orlane Institut de Beauté. Another advantage shared by the world's most beautiful women.*

In the given example, the world's *most beautiful women* superlative is used, which serves as a compliment to the consumer, to win his sympathy and affection.

Conclusions to Chapter Two

Advertising as a social phenomenon performs, in addition to purely economic, several more functions. The most important of them is socialization, that is, the creation of ideas about the norms, stereotypes, values, and behavioral patterns existing both in society as a whole and in individual communities.

The main purpose of advertising is to build a pleasant visual image of a product, service or brand that has a huge consumer potential.

The widespread distribution of advertising in society is associated with the development of mass media since advertising realizes its pragmatic goals functioning in the flow of mass information according to its laws: it provides information about the outside world, retransmits the values shared in society, sets the guidelines for sociopolitical action, in the forms and examples of the cultural-symbolic paradigm which

is familiar for a given society. Thus, advertising becomes an ideological tool for the reproduction of social means of individualization, consumer norms and habits.

Advertising is an extremely multifaceted phenomenon and therefore it occupies a borderline position between various professional spheres and attracts the attention of representatives of various professions, therefore there are different interpretations of this concept.

Advertising text, as a part of advertising discourse, has its own characteristics. In addition to verbal elements, most advertising texts include audiovisual ones. Perceived by us as a whole with written or oral statements, these elements may relate to different topics and not have a clear structure. Texts in the structuring of which, in addition to verbal means, are used iconic items (drawings, photographs), as well as means of other semiotic codes (such as color, font), are called creolized. Their texture consists of two inhomogeneous parts: verbal (linguistic) and non-verbal (belonging to other sign systems than natural language). As a rule, the presence of a non-verbal component is perceived as an indispensable attribute of a full-fledged advertising text.

CHAPTER 3 EMOTION EVOKING STRATEGIES IN MODERN ADVERTISEMENTS

3.1. Eliciting negative emotions in different types of advertising

Fear is one of the most important functions of the body, developed by nature to adapt a person to dangerous or beyond understanding phenomena. Experience, self-regulation, education and comprehensive awareness help a person to overcome their fears. That is why the institutions of domestication of human fear for many years have been culture, religion, art and, of course, advertising.

Initially, it was believed that there is one center of fear in the nervous system, but L. Petrova proved in experiments on monkeys that there are two separate structures in the brain, one of which triggers the fear reaction, and the other - flight or fight. The emotion of fear is accompanied by the release of adrenaline into the bloodstream (Petrova, 2017). In this regard, the following effects are a consequence of fear:

An excessive dose of adrenaline has a paralyzing effect – inhibition of thoughts, constraint of activity, excitement and anxiety. The rate of adrenaline in the blood, on the contrary, mobilizes the vital forces of a person, enriches the brain with oxygen, and improves blood circulation (Petrova, 2017).

Fear helps you remember dangerous or unpleasant events. V.K. Vilyunas noted that fear in relation to objects that caused pain is useful in that it prompts to avoid these objects in the future (Vilyunas, 1990).

When there is not enough information to make a decision, fear dictates a strategy of behavior. According to V. I. Shakhovsky, experiencing fear, a person reacts to an extended range of signals in search of what is needed. At first glance, such a reaction is redundant and wasteful, but on the other hand, it prevents the omission of a really important signal, ignoring those which could cost one's life (Shakhovsky, 2008).

These effects determine the interest in the emotion of fear from advertising and PR. Using fear as a tool allows you to achieve the desired response to an advertisement message: focused attention (due to the activation of anxiety centers), better memorability and activation of the mechanism of "finding a solution" in a dangerous situation. Thus, an advertising message can be based on a description of a problem (dangerous) situation and

an offer of ways out of it. The only question is, what is the limit of fear that advertising can exploit? The emotion of fear can contribute to "anchoring" in the mind of the consumer as well as the complete rejection of the advertising message.

The study of the physiology and neurochemistry of fear makes it possible to assert that fear, which triggers the "fight or flight" reactions, which showed themselves well during the period of biological evolution, turns out to be completely inadequate in modern life. Therefore, the negative meaning of fear manifests itself much wider than the positive. It can keep a person in constant tension, cause self-doubt and prevent the personality from being realized in full force. A chronic state of anxiety and fear leads to various psychosomatic illnesses. In addition to vital fears, people are also annoyed by social fears. When a certain intensity is reached, such feelings can develop into severe clinical forms (Shakhovsky, 2008: 72). Currently, psychiatrists attach great importance to social phobias, which is reflected in the latest international classification of diseases, ICD-10, where social phobias are for the first time singled out in a separate group (F 40.1): the fear of being in the spotlight and getting a negative assessment - to take an exam, answer at the blackboard, speak publicly, take responsibility, etc. (Shakhovsky, 2008: 65).

To fully tap into the motivating power of fear, anxiety, and terror, only social advertising is allowed. It is the social advertisement that demonstrates the cirrhosis of the liver of alcoholics, the blackened lungs of smokers, victims of domestic conflicts and road accidents, exhausted drug addicts, crying mothers, abandoned children, surviving suicides, environmental disasters, poaching, etc. Targets of social advertising are fear for yourself and your family; aversion to the sight of blood, corpses, injuries, violence; shame and guilt for ignorance, inability, failure in anything. These are the main points of influence that allow you to elicit the desired response to the demonstrated "social ulcers".

In commercial advertising, the excruciating feelings of suffering and pain, both moral and physical, are advantageously used. So, for example, headache, heartburn, allergies, insomnia, swelling of the legs, dizziness, high blood pressure cause a person a lot of suffering and make them look for ways to get rid of them, or at least weaken them (advertising "Rennie", "Noshpa", "Pentalgin-N" , "Fastum gel", etc.). It is logical that people who experience pain and suffering acquire an associated fear. The mother is afraid

for the weakening of the child's immunity, the allergic person is afraid of contact with sources of allergy, the person with cardiovascular disease is afraid of a stroke, etc.

The emotion of fear, as already noted, has a marked resemblance to the emotion of shame. Shame is as powerful as fear in motivation. In essence, shame is a feeling of embarrassment from one's own shortcomings, misdeeds, inappropriate behavior - which, logically, can be equated with social fears (Gallese, 2003: 525).

Shame is always socially conditioned. The emotion of shame, as a rule, is exploited in advertising of means that help to get rid of imperfections of the skin and body - acne, cellulite, excess weight, profuse sweating, dandruff, menstruation, baldness, bags under the eyes, etc.; in advertising educational and training goods and services - teaching public speaking, communication, time management, foreign languages and much more. Direct indication of lack of any skills or physical disabilities is unpleasant in itself. In this sense, the advertisement should kind of say, "We understand your problem and are trying to help you deal with it." It is not recommended in advertising to flaunt a person's physical disabilities. This can only be justified if the result of combating these shortcomings looks more significant and convincing. In other words, positive emotions should prevail.

European advertisers in this case use allegorical methods, for example, fictional advertising characters (Gallese, 2003: 526). So sputum, microbes and bacteria, foot fungus, vitamins, immunity, etc. become living characters of advertising. Consumers see this in advertisements for Actimel (immunity) dairy products, ACC Long cough syrup (phlegm), Domestos cleaner (microbes), Orbit chewing gum (food leftovers), Danissimo yogurt (light hunger), etc. This technique is very effective, since it makes the problem detached from the suffering person.

You can also use the technique of verbal packaging (Gallese, 2003: 525). The essence of the technique is to use more forgiving words and expressions to name unpleasant things. It is better to replace expressions such as "skin with acne and acne" with more neutral and gentle ones - "problem or aging skin". Instead of saying "wrinkled face", it is better to say "mature skin"; instead of "thin hair" - "thin or bulky."

In some cases, the advertising message is based on mitigating or suppressing the feeling of guilt experienced by consumers when buying certain goods, for example, cigarettes, alcoholic beverages, confectionery, feelings of guilt for harming their health,

violation of hygiene rules, etc. For example, it was established that the so-called "chocolate addicts" (unlike ordinary sweets) have an increased sense of guilt, dissatisfaction with their figure - against this background they are prone to nervous disorders. Advertisers were challenged to design advertisements that would reduce guilt over consuming too much chocolate. It was decided to produce small tiled sweets or chocolates in the form of a bunch, which can be eaten in small pieces, and it will not be visible how much has already been eaten.

In advertising for CARB CUTTER tablets (which prevent the conversion of carbohydrates into fats), the wine of consumers of sweets and sweets was softened by describing the typical situation in which a sweet tooth finds themselves (Gallese, 2003: 527). The advertisement had the following message: "Not every woman can resist her favorite cake or other delicious sweetness. When this happens, you should not at all be upset about the extra grams of weight. One has only to take the 'CARB CUTTER' tablets and the problem will be solved by itself. Currently, under the influence of the public, advertising of tobacco and alcoholic products is most strictly regulated by the advertising laws of many countries.

The attack is also on advertising high-calorie foods, the consumption of which leads to obesity. Many companies that manufacture such products voluntarily impose restrictions on advertising. For example, Mars has imposed a restriction on advertising for its chocolate bars, according to which advertising should not be directed to children under 12 years of age (Vilyunas, 1990).

With regard to highly regulated product categories, image advertising is the only way out of this situation. Advertising should not openly call for their use, but do it in a veiled way, linking the act of consumption with such consumer motives as prestige, fashion, aesthetic pleasure, adventure, assimilation to a certain social group, etc. For example, advertising for Tuborg beer is oriented towards active youth, beer "Carling" - for established, successful people, beer "Warsteiner" - for men with a patriarchal outlook on life, work and leisure.

Thus, there are several important recommendations regarding the use of fear and other negative emotions in advertising:

When determining the appropriateness of using negative emotions in advertising, you should separate the process of remembering information from the process of making a purchase decision. Good memorability does not guarantee an increase in sales.

It is better not to use advertising from the "opposite". As a last resort, the threat must be followed by a life-saving solution.

A negative emotion should not have a message in the future tense, but be used in the present or past tense. "Does your stomach hurt (present)? Drink the medicine (desired future)!"

Advertising should go from negative ambiguity - to targeted message - "Many people suffer from vitamin deficiency. The Alphabet will help you."

Discussion of topics unpleasant for the buyer should be done delicately and with understanding. Discussing and flaunting a problem frankly can scare the consumer away. The law will work: seeking the pleasant, avoiding the unpleasant.

One can use fictional advertising characters to show in advertising the internal processes of the body, the mechanisms of work of medicines or cosmetics, the course of the disease, etc.

The advertiser can use the technique of "verbal packaging" - gentle expressions to indicate physical disabilities.

In print advertising, where the visuals are static, it is quite difficult to achieve the effect of replacing and displacing negative emotions. But there are also several principles for developing such advertising:

The solution to the problem should be portrayed as more meaningful and expressive than the stated problem.

The solution must be visually closer to the viewer, and the problem must be visually removed.

The problem and the solution can be visually identical (for example, in the process of using the "Before and After" technique), but the advertising argument must be very strong.

3.2. Eliciting positive emotions in different types of advertising

Purchase decisions are often irrational: they are instinctive, intuitive, and spontaneous. All of these reactions are always driven by emotions.

Traditional marketing methods are unable to adequately assess emotions, because they rely on surveys, and surveys have a serious flaw: they require the respondent to explain not always directly perceived feelings, and there are dozens of other factors which influence the final answer.

To assess emotional response, neuroscience tools are needed that measure biological and psychophysiological responses.

There is no point in surveys – they are not accurate enough because respondents try to rationally explain and comprehend what they feel. Emotions are instinctive reactions to external stimuli, while feelings (in this context) are the interpretation of these emotions by the mind, where personal stereotypes, past experiences, ingrained beliefs, cultural and social characteristics are mixed. And most of the emotions cannot be understood and adequately interpreted.

Modern researchers believe that the best way to assess emotions is to directly measure biological and psychophysiological responses: heart rate, sweating, facial expressions, body position, impulses in different parts of the brain. These neuroscience techniques are helping to find new ways to understand consumer behavior and set new standards for analyzing advertising effectiveness.

According to the theory of linguopragmatics, an advertising text is defined as a speech utterance that contributes to the implementation of a mechanism of direct influence on the target audience within the advertising communication, which includes a system of extralinguistic factors that facilitate obtaining the expected outcome or, conversely, complicate the impact. The linguistic pragmatic approach involves the study of two sides of communication: “sender – addressee”. When creating an advertising wording, a copywriter must take into account the addressee's factor (a separate situation if the addressee is massive), and it is also desirable to anticipate a response to this message.

An important factor contributing to the implementation of the influencing function in the advertising text is emotionally expressive vocabulary and evaluative vocabulary with a positive connotation. According to the linguist T.V. Matveyeva, emotional (emotive) vocabulary is manifested in words, the entire lexical meaning of which is contained in the speaker's emotions and feelings. Emotionality in the text of advertising is often combined with evaluativeness. Evaluative vocabulary expresses the speaker's attitude, his

encouragement or disapproval regarding the meaning inherent in the meaning of a word or text as a whole. Evaluation is one of the most important concepts of connotation (Matveyeva, 2010: 288).

So, in the texts of women's advertising, the emphasis is often placed on the emotional components of the product, and not on their technical characteristics. An example is the following advertising text for women's cosmetics.

Maybelline. New color sensational. Fall in love with color all over again.

Crisper, richer color from pure pigments, creamier feel from nourishing honey nectar.

Lipcolor so luscious, so stunning ... it's sensational. In 60 captivating shades.

This text is an example of vivid emotionality and evaluativeness. Using in the context of adjectives in the comparative degree *crisper*, *richer*, *creamier* allows the advertiser to influence the evaluative perception of the buyer. These adjectives indicate the superior product quality, which is even better compared to previous versions and existing samples of similar products on the market. The consumer is influenced primarily by the phrase *fall in love with color all over again*, as well as the adjectives *luscious*, *stunning*, the emotional connotation of which is enhanced by the addition of the particle *so*. The perlocutionary effect is observed in the comparison of the lipstick with honey nectar: *a creamier feel from nourishing honey nectar*. Manipulation in this case is aimed at the sensual side of female nature: the ability to see and feel the external manifestation of the product, which makes it possible to make words expressing tactile, visual or taste sensations that are used by the authors of advertising texts.

It is obvious that manipulation in advertising occurs without the addressee realizing the effect on him. The presence of emotionally evaluative vocabulary determines the unconscious influence of the advertising message. However, only an ad that has been correctly decoded by the addressee can be considered successful. The perception and correct understanding of the text by the buyer is a guarantee that the impact will be successful.

The focus on the female half of humanity gives the advertising texts a pronounced imagery, since the main characteristics of the addressee of such a text will be emotionality, suggestibility, sensitivity, and a tendency to violent emotions. To achieve the result, it is

necessary to identify these evaluative and emotive vocabulary units and analyze their role in the implementation of the influencing function of advertising on the buyer's choice.

The way in which the assessment is expressed in the text is different, depending on the style and content of the original context. Often the assessment in the text is manifested in a combination. So, in an advertising text, emotional assessment is one of the main components, as it helps to attract the attention of buyers, to form a positive perception of the product in them. According to D.E. Rozental: “the emotional coloring of information, the correct alternation of standard and expressive elements in the text contributes to a more lively and deeper perception of advertising ...” (Rozental, 1981: 43). Choosing such a vocabulary to create advertising, the author thereby focuses on the quality of the product, saying, that it is not just good, but special, exceptional among the available range.

Consider a number of examples from advertisements for products for women in which emotionally evaluative components are encountered.

As an example, an advertisement for the soap "Dove" is given:

Darling, I'm having the most extraordinary experience ...

Dove creams your skin while you bathe.

This advertising slogan is a clear example of the use of emotional vocabulary. The emotional components of the text are the words extraordinary and darling. The famous author of this ad, David Ogilvy, said: «People reacted most emotionally to the word 'dear'. This is why I used this word in the Dove soap ad» (Ogilvy, 2011).

As it can be seen, for many, the word darling has an emotional connotation, as it is associated with a loved one. The adjective extraordinary in this context is used as "special", "amazing". The advertiser purposefully uses highly expressive vocabulary to further emphasize that the customer is bound to be delighted with the new soap when they buy and try it!

As an example, consider an advertisement for a new fragrance for Avon eau de toilette:

A glamorous new fragrance that lets you shine like a star. Avon femme.

We make it glamorous / You make it sparkle.

This example, in addition to such key means of expressing emotionality as: glamorous and sparkle, contains the comparative construction shine like a star, which

suggests both emotionality due to the verb shine and appraisal, since there is a comparison with a "star". The adjective enchanting is derived from the verb to enchant - "to seduce, to captivate, to make an irresistible impression with one's beauty, youth", the meaning of which emphasizes the idea of beauty and admiration. The meaning of the noun fragrance is fragrance, i.e. "Fragrant, pleasant smell" in this text acquires additional connotation due to the strengthening of its evaluative meaning with the help of the adjectives glamorous, new. And the phrase You make it sparkle is identified with the formula "You are beautiful!" This is an additional psychological factor of influence on the consumer, increases his interest in the advertising message and the product.

An ad for Nivea's anti-aging cream provides an interesting example to analyze:

Nivea. Sometimes I laugh until I cry but I have
No wrinkles to prove it / Simply beautiful skin.

The means of expressing emotionality in this example are the verbs laugh and cry, as well as the adjective beautiful. The verbs to laugh and cry have opposite emotional meanings, directly expressing an emotional state. So, the word laugh is formed from the noun laughter - "a vowel manifestation in a person of a feeling of gaiety, fun, an explosion of cheerful disposition" (Petrova, 2017: 74), it expresses an emotional state and has a positive connotation of "gaiety" and "unforgettable joy". In its turn, the verb cry is endowed with a negative connotation of "feeling", "beauty".

The verb *to prove* is used to express the assessment. This lexical unit carries a general connotation of "authenticity", which has a positive assessment, creates an image of a quality product. And the final phrase, *Simply beautiful skin*, describes the result after applying this product. The adjective beautiful, in addition to emotional coloring, is also endowed with an evaluative component, since it is a compliment to the client's appearance, thereby increasing his loyalty to the product.

Quite often, the main purpose of an advertisement is to create a product image for sale, and for this the author resorts to all kinds of linguistic means and idiomatic expressions. The task of emotive and evaluative vocabulary in the advertising text is to awaken impressions, bright colors, emotions, associations. Thanks to visualization, advertising creators manage to form the desired image of the reader, to bring the advertised product to the fore. As soon as the reader lays his gaze on the advertisement a

little longer than usual, it can be considered that the advertisement has captured their attention (Kulikova, 2015: 44). Further, the addressee is interested in the text. What kind of verbal constructions and techniques the author will use depends on what positive associations and emotions this text will evoke in the addressee, i.e. how the act of perception and comprehension will be realized. Nevertheless, it is possible to achieve maximum effectiveness of an advertisement only if the advertisement text is perceived by the reader in the form in which the author created it. Then the concept inherent in the message will be decoded in full, and the end result of the advertising message will be the impact of perlocutionary force on the addressee.

Thus, the language of advertising has a huge range of all kinds of means and methods for expressing the idea required in advertising. A feature of advertising for goods for women is the presence in the text of a variety of lexical and syntactic means, which, if they are correctly designed, determine the brevity, expressiveness and richness of the advertising message. A correctly constructed advertising text should first attract the attention of the reader, evoke the images and associations embedded in it by the author, contribute to the formation of the desired emotional attitude to the advertised product and, as a result, induce retaliatory actions.

Conclusions to Chapter Three

According to the theory of linguopragmatics, an advertising text is defined as a speech utterance that contributes to the implementation of a mechanism of direct influence on the target audience within the advertising communication, which includes a system of extralinguistic factors that facilitate obtaining the expected outcome or, conversely, complicate the impact. The linguistic pragmatic approach involves the study of two sides of communication: “sender – addressee”. When creating an advertising wording, a copywriter must take into account the addressee's factor (a separate situation if the addressee is massive), and it is also desirable to anticipate a response to this message.

An important factor contributing to the implementation of the influencing function in the advertising text is emotionally expressive vocabulary and evaluative vocabulary with a positive connotation. Emotional (emotive) vocabulary is manifested in words, the entire lexical meaning of which is contained in the speaker's emotions and feelings. Emotionality

in the text of advertising is often combined with evaluativeness. Evaluative vocabulary expresses the speaker's attitude, his encouragement or disapproval regarding the meaning inherent in the meaning of a word or text as a whole. Evaluation is one of the most important concepts of connotation.

Purchase decisions are often irrational: they are instinctive, intuitive, and spontaneous. All of these reactions are always driven by emotions.

Traditional marketing methods are unable to adequately assess emotions, because they rely on surveys, and surveys have a serious flaw: they require the respondent to explain not always perceived feelings, and dozens of factors influence the final answer.

To assess emotional response, neuroscience tools are needed that measure biological and psychophysiological responses.

There is no point in surveys – they are not accurate enough because respondents try to rationally explain and comprehend what they feel. Emotions are instinctive reactions to external stimuli, while feelings (in this context) are the interpretation of these emotions by the mind, where personal stereotypes, past experiences, ingrained beliefs, cultural and social characteristics are mixed. And most of the emotions cannot be understood and adequately interpreted.

Modern researchers believe that the best way to assess emotions is to directly measure biological and psychophysiological responses: heart rate, sweating, facial expressions, body position, impulses in different parts of the brain. These neuroscience techniques are helping to find new ways to understand consumer behavior and set new standards for analyzing advertising effectiveness.

GENERAL CONCLUSIONS

Emotivity in communication is a conscious, planned expression of emotion that has a rational beginning. The subject-object orientation of the emotive utterance provides for the purposeful expression of emotion towards the interlocutor.

A characteristic feature of statements with an emotive component is their positive impact on the listener, a demonstration of loyalty, benevolence, sympathy.

It is important to differentiate emotionality and emotivity: emotionality is associated with the initial remark and expresses the sender's emotions, while emotivity usually refers to the recipient of information and is aimed at achieving the desired impact on the addressee.

Emotions in language can be expressed by the variety of linguistic means: interjection, phraseological syntactic constructions, word order, etc. Phonological means, such as intonation also have huge power in expressing emotions. Any empathic statement in the sphere of compassion under the influence of intonation can acquire an increased or decreased emotional background.

An obvious specificity of emotive discourse is that it has the ability to be generated in any social context, in any typical or atypical situation of social interaction.

Emotive discourse is initially and deeply reflective, since, firstly, it reflects the emotional attitude of the author and the addressee to a specific social situation, and secondly, it reflects the emotive pragmatics of an event and a situation.

Formally and pragmatically, emotive discourse is an actual and effective way of socio-cultural, political, economic manipulation of collective and individual consciousness. Big manipulative potential of emotive discourse is based on the nature of emotions, their suggestive power, the effect of infection and other socio-psychological phenomena.

Advertising as a social phenomenon performs, in addition to purely economic, several more functions. The most important of them is socialization, that is, the creation of ideas about the norms, stereotypes, values, and behavioral patterns existing both in society as a whole and in individual communities.

The main purpose of advertising is to build a pleasant visual image of a product, service or brand that has a huge consumer potential.

The widespread distribution of advertising in society is associated with the development of mass media since advertising realizes its pragmatic goals functioning in the flow of mass information according to its laws: it provides information about the outside world, retransmits the values shared in society, sets the guidelines for sociopolitical action, in the forms and examples of the cultural-symbolic paradigm which is familiar for a given society. Thus, advertising becomes an ideological tool for the reproduction of social means of individualization, consumer norms and habits.

Advertising is an extremely multifaceted phenomenon and therefore it occupies a borderline position between various professional spheres and attracts the attention of representatives of various professions, therefore there are different interpretations of this concept.

Advertising text, as a part of advertising discourse, has its own characteristics. In addition to verbal elements, most advertising texts include audiovisual ones. Perceived by us as a whole with written or oral statements, these elements may relate to different topics and not have a clear structure. Texts in the structuring of which, in addition to verbal means, are used iconic items (drawings, photographs), as well as means of other semiotic codes (such as color, font), are called creolized. Their texture consists of two inhomogeneous parts: verbal (linguistic) and non-verbal (belonging to other sign systems than natural language). As a rule, the presence of a non-verbal component is perceived as an indispensable attribute of a full-fledged advertising text.

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РЕЗЮМЕ

Дослідження присвячене актуальним проблемам використання емоційного компоненту в структурі сучасних англомовних рекламних текстів.

Наукова новизна дослідження полягає в тому, що: створена типологія засобів вираження категорії емоційності, що функціонують у рекламних текстах; визначено типи взаємодії емотивних засобів у рекламних текстах між собою та навколишнім середовищем; виявлено природну залежність функціонування емоційності від умов рекламної комунікативної ситуації та способу реалізації моделі емоційної ситуації; охарактеризовано функціональне завантаження текстової категорії емотивності в рекламному тексті, що полягає у поєднанні емотивної функції з текстовою функцією та з функціями впливу та регулювання поведінки адресата; встановлено залежність формування емоційного плану рекламного тексту від способу подання емоційної ситуації в ньому.

Мета дослідження: аналіз закономірностей реалізації емоційних функцій у сучасній англомовній рекламі. Об'єкт дослідження: тексти сучасної англомовної реклами. Предмет дослідження: закономірності реалізації емоційної функції в сучасній англомовній рекламі.

Матеріалом дослідження були сучасні англомовні рекламні тексти, які апелюють до емоційної складової реципієнта.

Рекламний текст, як частина рекламного дискурсу, має свої особливості. Окрім словесних елементів, більшість рекламних текстів включають аудіовізуальні. Ці елементи, сприйняті нами в цілому за допомогою письмових чи усних заяв, можуть стосуватися різних тем і не мати чіткої структури. Тексти, в структуруванні яких, крім словесних засобів, використовуються знакові предмети (малюнки, фотографії), а також засоби інших семіотичних кодів (наприклад, колір, шрифт), називаються креолізованими. Їх фактура складається з двох неоднорідних частин: вербальної (лінгвістичної) та невербальної (що належать до інших знакових систем, крім природної мови). Як правило, наявність невербальної складової сприймається як неодмінний атрибут повноцінного рекламного тексту.

Згідно з теорією лінгвопрагматики, рекламний текст визначається як мовне висловлювання, що сприяє реалізації механізму безпосереднього впливу на цільову

аудиторію в межах рекламного спілкування, що включає систему екстралінгвістичних факторів, що полегшують отримання очікуваного результату або, навпаки, ускладнюють вплив. Лінгвістично-прагматичний підхід передбачає вивчення двох сторін спілкування: “відправник - адресат”. Створюючи рекламне формулювання, копірайтер повинен враховувати фактор адресата (окрема ситуація, якщо адресат масивний), а також бажано передбачити відповідь на це повідомлення.

Важливим фактором, що сприяє реалізації функції впливу в рекламному тексті, є емоційно-експресивна лексика та оцінна лексика з позитивним відтінком. Емоційна (емоційна) лексика виявляється в словах, все лексичне значення яких міститься в емоціях і почуттях мовця. Емоційність у тексті реклами часто поєднується з оцінкою. Оціночна лексика виражає ставлення мовця, його заохочення чи несхвалення щодо значення, властивого значенню слова чи тексту в цілому. Оцінка - одне з найважливіших понять конотації.

Ключові слова: реклама, емоції, текст, вплив, лінгвопрагматика

ANNEXES

Cleanse Up
SANTIZANTE

LET'S STOP
COVID 19
TOGETHER

**CONTAINS 80%
ETHYL ALCOHOL**

KILLS **99.99% GERMS**
WITHOUT WATER

EFFECTIVE AGAINST
Bacteria | Fungi | Viruses

24HRS Healthcare Services
Beginign

CleanseUp
Hand Sanitizer

Main-text

Formulation:
(W.H.O. recommended)

Ethyl Alcohol I.P.	80%(v/v)
Glycerol I.P.	1.45%(w/v)
Hydrogen Peroxide	0.325%(v/v)
Purified Water	Q.S.

Available Pack Sizes:
5L, 10L and 20L

To Place Your Order
Call or Whatsapp on
+91 9100100179

Echo - phrase

**CLEAN HANDS
SAFE HANDS**

Pic. 1


Coca-Cola

open happiness

Pic. 2

**JEWELLERY
CRAFTED**
for
YOU

A TALE CAST IN GOLD UNFOLDS WITH EMINENT DESIGNS

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Pic. 3

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Pic. 4

no digital distortion

Dove
NUTRITIVE SOLUTIONS

Trisha, Student

NEW

All new Dove, for an all new you. With unbeatable damage repair.*

Sometimes, hair damage can hold you back. New Dove Intense Repair, with ¼ Moisturizing Milk and the power of Keratin Actives, nourishes hair from within and gives unbeatable damage repair. Now carry on being you without the worry of damage.

OR&M 4437

*Damage refers to signs of surface damage. Based on lab test on hair breakage and smoothness evaluation with Dove system vs majority of shampoo and conditioner brands. *New refers to new pack and formulation.

Pic. 5

BOMBAY SAPPHIRE. POUR SOMETHING PRICELESS.

@ Village Paris Ads

BOMBAY
SAPPHIRE
Distilled
LONDON
DRY GIN
Distilled from 100%
Grown, Harvested, Pressed
from a 1907 recipe
1 Litre 94° Proof
BOMBAY

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Pic. 6



Pic. 7

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