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Master's Qualification Paper
ELICITING EMOTIONS AS MEANS OF MANIPULATION IN
MODERN ENGLISH FASHION DISCOURSE

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INTRODUCTION

Advertising materials that encourage people to share and make purchases can usually be described in one word – emotional. Studies show that when people have to make purchasing decisions and choose a brand, they rely more on feelings than on information. The emotional reaction, that the commercial causes, stimulates more than its content.

Human emotions are a powerful motivator, and it is a mistake not to use this tool in marketing. Successful brands have long understood this and are creating emotional advertising campaigns. These commercials allow the companies to “get” into the minds of consumers and affect their behavior.

Since emotions are the motivators of behavior, to trigger a certain behavior, it is necessary to change the emotional state of another person. The essence of linguistic manipulation in advertising is that advertising information is presented in such a way that the consumer independently draws certain conclusions on its basis. As long as the consumer comes to these conclusions himself, he automatically takes this knowledge as his own. Consequently, the reader treats information less critically and with more confidence.

Language manipulation is the selection and use of such language tools with which you can influence the addressee of speech. Language manipulation involves such an effect on the consumer of advertising, which he does not realize and perceives as part of the objective information about the product.

For advertising, it is very important to influence precisely the emotional sphere, since the general emotional reaction to advertising a product is automatically transferred to the product itself and has a significant impact on the consumer choice. Besides, emotional memory is one of the most stable types of memory, and emotions are stronger and more direct than logical reasoning; therefore, they are easier to channel.

Emotions are the cornerstone of manipulation. There are dozens of theories about how it works, but most modern researchers agree on one thing: all our

relationships with brands are based on emotions. And emotions control all decisions – both unconscious and conscious.

This paper focuses on the use and the pragmatic effect of emotions in Modern English fashion discourse. Various advertisements and articles taken from fashion magazines serve the material of the study in order to outline the pragmatic effect of emotive language.

Emotions as an integral part of human life have attracted the attention of prominent scientists from ancient times. Many fundamental works of famous psychologists (Russell, 2003; Barrett, 2006, 2013; Clore and Ortony, 2008, 2013), sociologists (Lyon 1996) and linguists (Wierzbicka 1999; Bolotov 1986; Kunin 1986; Romanova 2001; Teliya 1981; Shakhovskiy 1987; Burke 2002; Gibbs 2000; Jacobsen 1979; Kövecses 2000) are devoted to the study of emotions.

The object of the paper is the emotive language in Modern English Fashion discourse.

The subject is the emotive language techniques used to originate certain audience's emotional response in Modern English Fashion discourse.

The topicality of the research lies in the interest of modern researchers in the ability of emotional language to convey emotional messages and evoke relevant emotions through language, thus influencing people's decisions.

Methods of research used in the paper include: a contextual analysis, a pragmatic analysis, which is used to elicit the information from the commercials, a discourse analysis, which is used to understand how language functions and how meaning is created and an intent analysis is used to research web links.

The novelty of the paper consists in the distinction of manipulative effect achieved through the use of relevant emotive language.

The aim of the work is to reveal the main methods and techniques of emotional language used for the sake of manipulation in Modern English Fashion discourse.

To achieve the aim of the research it is necessary to solve the following **objectives**:

- to describe emotive language as an object of modern linguistics;
- to define language means of expressing emotions;
- to characterize the significant features of manipulation;
- to determine the mechanisms and techniques of speech manipulation
- to analyze the pragmatic effect of eliciting emotions by fashion brands.

Structurally, the master thesis consists of Introduction, three Chapters with six Subsections, General Conclusions, Resume and List of References.

The Introduction of the paper presents the object and the subject of the investigation, underlines the novelty of the received results, sets the main aim and the tasks by which it is achieved, provides the methods of research used in the paper, and discusses the content of each chapter separately.

Chapter One – “Emotive language as an object of modern linguistics” – deals with the investigations into the concept of emotive language from the standpoint of linguistics.

The second Chapter “Emotiveness as a means of speech manipulation” distinguishes and outlines emotivity among the mechanisms of speech manipulation.

The last Chapter, “Emotion eliciting in modern fashion discourse”, aims at analyzing the ways the emotive language is manifested in fashion discourse and the pragmatic effect it produces on the consumer.

General Conclusions summarize the results of the study and estimate their validity and significance in the pragmatic analysis of emotional manipulation.

CHAPTER ONE. EMOTIVE LANGUAGE AS AN OBJECT OF MODERN LINGUISTICS

1.1 The study of emotions in modern linguistics

Human behaviour is based on emotions; they stimulate and organise person's perception, thoughts, and desires. Emotions are a powerful tool that helps to unveil the incomprehensible, broaden the outlook, and acquire new skills, abilities, and knowledge. Emotions form the core of a person's motivational structure. They influence thoughts and actions in everyday life. Words are in constant connection with intellectual and emotional sides. The logical meaning of each word is enclosed in a special expressive ambience that fluctuates according to the context.

“Language as a special kind of instinct is closely linked to human emotions, which are also biological instincts” (Arnold 2004: 13). Emotions are a specific form of reflection and cognition of reality, since the human being, when expressing emotions, is both an object and a subject of cognition. In this way, emotions fulfil certain motivations of a person, have an impact on the addressee and, on the other hand, are interpreted by the addressee.

At the linguistic level, emotions are expressed linguistically and are realised through emotional vocabulary. Vinogradov noted that “...the history of expressive forms of speech and expressive elements of language in linguistics is little studied” (Vinogradov 1977: 70). The works of the 60s and 70s invariably stress the insufficiency of language learning in general and the expression of emotions in particular. The active development of such branches of linguistics as communicative linguistics, gender linguistics, discourse analysis and the need for ideas about the emotional characteristics of language units have increased interest in studying emotions as a form of reflection of reality. Therefore, in the 1980s, consistent creation of a new theory of the emotion of language units started to develop within the framework of various linguistic directions (Kostomarov 2014).

The role of emotions in human interpersonal communication is great. The emotional side of human life is inherently linked to activity in all its forms and

manifestations. In emotions, a person's attitude towards the phenomena of the surrounding reality finds its expression.

Linguists and philologists study a wide range of emotions and feelings from a language perspective, which are used to directly express feelings, emotions, and emotional assessment, as well as to influence the emotional state of the listener or reader. Therefore, at the junction of psychology and traditional linguistics, emotion linguistics (emotiology) has emerged as a scientific discipline. Emotional linguistics investigates the connection between emotions and language. It has been a sphere of scientific interest for many linguists, such as Arnold 2004, Bolotov 1986, Shakhovskiy 1987, Burke 2002, Gibbs 2000, Kövecses 2000, etc.

In order to study the category of emotivity in language, it is important to determine the place of the emotive function of the language among other functions. "The functions of a language are a manifestation of its essence, its purpose and action in society, its nature, that is, they are its characteristics, without which the language cannot be itself" (Slyusareva 1990: 206).

One of the basic functions of language is "the emotional function – to be one of the means of expressing feelings and emotions" (Slyusareva 1990: 206). R. Jakobson called this function emotive, he associated it with the desire "to give the impression of the presence of certain emotions, genuine or fictitious" (Jakobson 1975: 464).

R. Jakobson, noted that the expressive, or emotive function aims to directly express the speaker's attitude to the statement (Jakobson 1975: 464). Foolen develops the same idea, believing that the expressive function deals with emotions. "The emotional feeling of the speaker is expressed and transmitted by the expressive function" (Filimonova 2007: 447). D. Crystal gives an example of the use of language in an emotive, or expressive, function, describing a situation in which a person curses his cane, which he puts several times against the wall, and it constantly falls. There is no "exchange of ideas" here because there is no one in the room. It is one of the most typical cases of using language as a means of relieving nervous tension in a state of stress. This is the clearest case of what is often called the

emotive, or expressive, function of language. Emotive language can be used whether the person is alone or not (Crystal 1987: 488).

It is worth noting that emotivity is currently poorly studied. An insufficient number of fundamental works on this issue leads to a variety of emotive terminology, as well as to a significant discrepancy in the interpretation of the basic concepts of linguistics of emotions and the term “emotivity” itself. Thus Kunin believes that emotivity is an emotionality in a linguistic aspect, i.e. the emotional evaluation of an object, the expression of feelings, moods, and experiences of a person by linguistic or speech means (Kunin 1986).

In V.I. Shakhovsky’s opinion, emotivity is a language category that represents the inherent semantic property of language to express, by the system of its means, emotionality as a fact of psyche, social and individual emotions reflected in the semantics of language units (Shakhovsky 1987).

Piotrovskaya holds a slightly different position and believes that emotivity is a kind of function of language units to express the speaker’s emotional attitude to objective reality (Piotrovskaya 1994).

There are also differences among scientists regarding the breadth of the definition of emotion. Researchers such as L.H. Babenko, E.M. Galkina-Fedoruk, interpret both the category of emotion and the emotional vocabulary broadly. They believe that the emotive category includes both names of emotions and pure emotions. Other researchers such as M. Wolf, I. Arnold, N. Lukyanova, and V. Shakhovsky prefer a narrow interpretation. Proponents of a narrow interpretation do not include words that refer to feelings and emotions in the composition of emotions, as in their opinion, this group of words only carries the thought of the experience, but does not express it directly.

V.I. Shakhovsky classifies emotivity into functional and semantic categories. Proving this view, the author notes that emotivity is a functional-semantic category because it possesses all its characteristics, such as the similarity of a semantic function – the expression of emotions, the interaction of lexical and grammatical elements (Shakhovsky 1988).

As a functional-semantic category, the category of emotion serves for external translation by speakers (language personalities) of their emotional state and attitude to the world and also possesses paradigmatic value at the lexico-semantic level (Shahovsky 1987).

The methodological aspect of the category of emotivity is that it can serve as a key to analysing the inner form of a word (language), and through it as a key to analysing a person. Linguistics of emotions proceeds from the position that a person is an active reflecting subject, his or her language is a means of reflection, and emotions are a form of reflection of an evaluative attitude to the world, i.e. a form of its semantic interpretation. From this point of view, human emotions are the leading component of the so-called human factor in the language (Shahovsky 1988).

V.I. Shakhovsky presented the theory of emotion; its main principles are (Shakhovsky 1987):

- a) emotivity always reflects the subjective attitude of speakers, but it is based on conceptual features of the denomination that act as an impulse for the speaker's emotionality;
- b) emotional attitude is always closely linked to assessment, the nature of understanding of reality and is an important component of the language modality;
- c) a person cannot have emotions unrelated to thinking and is characterized by emotional thinking.

In his works, V.I. Shakhovsky provides the most common point of view on the distinction between such notions as "emotionality" and "emotivity". In his opinion, emotionality is related to a person's psychological characteristic, to the state of his or her emotional sphere, while emotivity is a property of the linguistic means used to express emotions in a speech act and also capable of producing an emotional effect on the listener or reader. Accordingly, emotionality is a category of psychology that translates into emotivity at the language level.

Also, according to V.I. Shakhovsky, the emotive meaning of a word is not a reflection of the emotions of the speaker only. It is not an individual word, but a

generalized reflection of social emotion. And in this respect, it has the same social character and correlates with the relevant emotions of any speaker.

V.I. Shakhovsky argues that emotions, being one of the most important aspects of a person's nature and activity, arouse interest in how they are represented in the language. The scientist also draws attention to the fact that the problem of emotion is topical due to the problems of language, culture, and emotional thinking. The author adds that since emotive speech expresses the mental state of the speaker, which determines his emotional attitude towards the subject and the situation of communication, emotionality also has a psycholinguistic aspect (Shakhovsky 1998).

In Shakhovsky's opinion, linguistic means of expression of the category of emotion represent a certain system, a field in the centre of which there are elements of various levels, in the semantics of which the emotional-evaluation component prevails. On the periphery, there may be units with potential emotivity as well as those emotives whose connotation components can be neutralised in context.

Word is a means of cognition of the outworld and a means of communication. It should be noted that language is a means of expressing a person's personal, subjective attitude towards the subject of a statement and a situation, as well as his feelings and emotions. Language is a means of emotional impact on the listener. The term emotional vocabulary is understood by various authors ambiguously. Many do not make a clear distinction between meaning that is put into the terms "emotional" and "expressive". Very often these two concepts are used as synonyms.

In her work "Lexicology of Modern English", I.V. Arnold excludes words that call emotions and feelings from the emotional vocabulary. I.V. Arnold believes that "from the perspective of expressiveness, an emotionally neutral vocabulary should be distinguished" (Arnold 1959: 92), i.e. a vocabulary that expresses only a concept and does not indicate the attitude of a speaker to that concept. In addition to emotional-neutral vocabulary, she also emphasises "emotionally coloured vocabulary that expresses feelings, moods and speaker's attitude towards the statement" (Arnold 1959: 92). According to I.V. Arnold, words that denote emotions, feelings, and moods only express emotions conceptually. They name emotion without

experiencing it. Among the words that express feelings and contain positive and negative assessments, I.V. Arnold singles out “hypocorisms, swear words, interjections, because only they convey approval and disapproval, recognition or admiration, mockery, irony” (Arnold 1959: 94-95). She believes that the transmission of emotional colour can be achieved through special suffixes, thanks to hyperbole. But it should be noted that I.V. Arnold does not distinguish between expressiveness and emotionality. Analysing her work, it can be said that she closely links emotionality with evaluation.

D. Shmelev also studied expressive-evaluation vocabulary. He considered it necessary to distinguish “firstly, words that denote certain emotions and experiences; secondly, words whose emotional significance is created by means of word-formation; thirdly, words whose actual lexical meaning contains a certain evaluation of the phenomena they denote” (Shmelev 1973: 164). He believes that such a concept as “emotionally coloured vocabulary” refers only to the last two groups of words, because words that denote emotions directly reflect emotions with their meanings, and this leads Shmelev to exclude words that denote emotions from the circle of emotional vocabulary.

There are two approaches to describing emotions in linguistics, which can be conventionally called semantic and metaphorical. The semantic approach was proposed in the first works of A. Wierzbicka, where emotions were described through prototypical situations in which they arise. The metaphorical approach was developed in detail by M. Johnson and J. Lakoff (Lakoff, Johnson 1990: 387), and the same approach is implemented by N.D. Arutyunova (Arutyunova 1990: 5). It is assumed that emotional concepts defined by situations typical of known experiences can be described through mental scenarios: “I felt the same way as when...”, “I felt the same way as someone would if...” (Wierzbicka 1996: 337). According to supporters of the semantic approach, without interpretations of this kind, it would be impossible to explain the relationship between such concepts as “envy, jealousy, hatred, contempt, pity, admiration, etc., it would be impossible to compare (and interpret) the concepts of emotions in different languages” (Wierzbicka 1996: 216).

A. Wierzbicka's classification of basic emotions is based on some semantic categories.

- a) The first group of emotional concepts in this classification is united by the general idea of what happens to people, bad or good, emotions, and states.
- b) The second group reports what people do, again, good or bad.
- c) The third group has an idea of what the person thinks about himself and what other people think about him.
- d) The fourth group denotes an emotional attitude towards other people (love, hatred, respect, envy). Thus, "the most obvious parameters that make up the thoughts of a person in his or her emotional experience and that underlie the explanatory classification of emotional concepts in language and culture are bad, good, to happen, to do, to want, not to want, me and someone or all" (Wierzbicka 1996: 339).

The metaphorical way in which emotions are presented is the most common in contemporary linguistic works. J. Lakoff and M. Johnson note that linguistic means of expressing emotions are extremely metaphorical. Emotion is almost never expressed directly but always resembles something. The authors, therefore, consider description through metaphors to be the most adequate linguistic description of emotions (Lakoff, Johnson 1990: 388). The metaphorical way to describe emotions is that a person's inner world is modeled in the image of the outer, material world. The main source of psychological vocabulary is "physical vocabulary used metaphorically" (Arutyunova 1988: 387). In doing so, emotions are understood as objects, things, and reference points.

Apresyan, among the advantages of such an approach, defines the fact that it makes it possible to reflect the internal semantic comparability of words that denote emotions and to introduce large groups of related metaphorical expressions into their descriptions. The disadvantage of this approach is that "a metaphor is taken to be the final product of linguistic analysis, and there is no semantic motivation as to why a metaphor is associated with a certain emotion" (Apresyan 1995: 456).

1.2 Language means of expressing emotions

Person is at the center of any humanitarian knowledge. Communication is one of the central components of human activity. Even M. M. Bakhtin defined the essence of a person through dialogue, understood as a qualitative interaction of individuals, based on understanding and reduced to “personal responsibility” and “participation”. According to the scientist, the essence of a person is revealed precisely in internal and external communication.

There are at least two types of communication: verbal and non-verbal.

Communication carried out with the help of words is called verbal (from Lat. *verbalis* – verbal). The main means here is language – a system of signs, which serves as a means of human communication, mental activity, a way of expressing the self-consciousness of a person.

Verbal communication is a part of human communication. It is formed by speech acts as a part of the process of transmitting information and exchanging activities.

In non-verbal communication, the means of transmitting information are the following signs: postures, gestures, facial expressions, intonation. In this case, a sign is any material object (object, phenomenon, event) that acts as an indication and designation and is used to acquire, store, process and transmit information. Non-verbal means of communication are most often used to establish emotional contact with the interlocutor, more important, it is maintaining emotional contact during the conversation.

Expressive ways of nomination provide a rich material for the study of the mechanisms of functioning of a linguistic personality. Emotional speech acts can be viewed as a kind of repository for the functioning, representation and fixation of the relations of communicants to each other and to the world. Linguistic units with specific semantics and structure are often used in communicative situations characterized by a high degree of emotionality.

In the process of communication, various ways of verbalizing emotions can be distinguished. Emotion verbalization techniques include:

- a) direct verbalization of the communicant's own emotional states;
- b) indirect (mediated) verbalization of emotions;
- c) metaphorical verbalization of the communicant's emotional states.

Linguistic means of all language levels are involved in the verbal representation of the category of emotivity. According to V.I. Shakhovsky, the category of emotiveness is presented in all languages at all levels of its system and appears in phonetic, lexical, phraseological, derivational, morphological, syntactic, stylistic, superphrasal, textual, hyper-, mega-, intertextual levels.

Speaking about phonetic means of expressing emotions, many researchers, for example, A.A. Reformatsky in his work "Introduction to Linguistics" (Reformatsky 1955: 239), D.N. Shmelev "Problems of the semantic analysis of vocabulary" (Shmelev 1973: 245), they name primarily intonation, stress and tone. They combine these phonetic characteristics with the concept of prosody. It should be noted that these characteristics can only be detected in speech. In any language, they form a system of means, which is peculiar only to this language and through which emotions can be expressed and understood.

An example of the use of phonetic means of language to express emotions and their impact on the emotional sphere of the listener has a huge arsenal of techniques that are based on a special image of the selected sound and rhythmic organization of the statement. These include alliteration, rhyme, onomatopoeia, and rhythm. These means are used mainly in poetry, but rhyme is also found in ordinary non-poetic speech and is widely used in vernacular and jargon as emotional and evaluative means. It should be noted that, having great possibilities for expressing emotions, all types of phonetic means can realize this possibility only by superimposing on units of language levels.

The morphological level has a certain potential for expressing emotions. Linguists consider affixation to be the most common way of expressing emotivity at the morphological level. Among the affixes that can express an emotive assessment, the following can be distinguished:

- a) suffixes *-ie*, *-y*, giving the word a diminutive connotation;

- b) prefixes *super-*, *hyper-*, *over-*, contributing to the manifestation of strengthening of emotional expression;
- c) suffixes *-ard/-art*, *-aster*, *-ster*, *-eer*, *-ling*, carrying a negative assessment;
- d) suffixes *-kin*, *-let*, which are diminutive and carry a positive-evaluative component of meanings;
- e) the suffix *-ish*, which carries the meaning of a diminutive, dismissive attitude, as well as weakening the expressed quality. Adding the suffix *-ish* to noun stems forms adjectives with a negative evaluation.
- f) suffixes *-ful* and *-ous*, which have an intensifying component of the meaning.

At the morphological level, the category of emotiveness can be expressed using the comparative degree of the adjective. The affixes and the comparative degree of the adjective introduce into the semantics of words various shades of evaluativeness, emotionality, intensity, functional and stylistic coloration and imagery. These shades, in turn, enhance the perception of words and affect the emotional state of a person.

Grammatical means, as well as means of a morphological level, have an emotive potential and can convey various emotions of the speaker, as well as influence the emotional state of the interlocutor in a certain way. The grammatical means of expressing the category of emotivity include modal verbs, inversion, imperative, and also the emphatic use of the verb 'do'.

One of the means of grammatical level is the usage of modal verbs. Modality expresses various types of attitude of the utterance to reality, as well as different types of subjective assessment of the reported. Modality is directly related to the emotional element of communication, since it reflects the speaker's emotional attitude to reality, and also expresses various types of subjective assessment.

Another means of grammatical level is inversion. The English language differs in the direct word order, but in some cases this order may be violated. In most cases, this violation is allowed to express various assessments, attitudes and states, as well as to emphasize the emotional state of the subject.

Most often, inversion word order refers to an adverb of a mode of action, which, as a rule, should come after an object or a verb. However, to emphasize the

emotional state of the subject, the adverb of the mode of action can change its position in the phrase or sentence, violating the traditional rules of word order. In this case, adverbs are placed between the subject and the verb predicate, as well as at the beginning of sentences or phrases.

In order to express emotions, the position of the adverbs '*still*' and '*already*' can be changed. So, according to the rules of English grammar, the adverb '*still*' is placed after the verb '*to be*', but when it is used before this verb, the information conveyed by the phrase or sentence gets an additional emotional connotation.

A similar example of the transfer of emotions can be adverbs that express the frequency of action, such adverbs as '*always*', '*never*', '*often*', '*seldom*'. If they are used not after auxiliary verbs, as required by the rules of grammar, but before them, the meaning of the verb is strengthened.

The category of emotiveness can be expressed using imperative constructions. Such structures themselves are highly emotional, as they have a strong impact on the addressee. Moreover, the emotions conveyed by the imperative are more evident compared to the affirmative sentence.

The emphatic use of the verb '*do*' is a grammatical means of realizing the category of emotivity. The emphatic use of the verb '*do*' refers to the excessive use of this auxiliary verb in imperative and affirmative sentences, as well as in phrases. The verb '*do*' plays the role of a grammatical intensifier, it enhances the action expressed by the main verb. The use of this auxiliary verb has a strong emotional potential, and also emphasizes the action. The reinforcing '*do*' entails focusing attention on a specific part of a phrase or sentence, and also introduces an element of reinforcement (emphasis). Phrases and sentences with emphatic '*do*' are linked with various emotions of the speaker, such as discontent, anger, fatigue, and others.

Lexical means are one of the main ways of expressing the category of emotivity. According to a number of studies by linguists, the lexical composition of the language includes two types of words that, to one degree or another, convey human emotions and emotional manifestations. V.G. Gak (1997) views these two kinds of words as words that express emotions and words that communicate them.

Shakhovsky, in turn, defines these types of words as emotive vocabulary and vocabulary of emotions. As a rule, these categories differ depending on the content of the emotive element in the semantic meaning of words.

As already mentioned, the opinions of scholars about the breadth of the interpretation of emotive vocabulary differ. Some scholars attribute both pure emotives and the names of emotions to emotive vocabulary, while other scholars exclude from the emotive vocabulary words that call feelings and emotions.

Emotive vocabulary is divided into affective words and connotative words. Affective words directly express the emotional state of the speaker. By definition V.I. Shakhovsky, an affective is an emotive, the meaning of which for a given word is the only way to designate the reflected emotion, without naming it. The main difference between affective vocabulary is that, unlike other emotive words, it does not describe emotions, but directly indicates the emotional state of the subject. An affective is a lexical unit that is always emotive in connection with the location of its emotive component in the very core of the semantics of a linguistic unit, and not in its peripheral zone. As a rule, affectives include interjections, abusive language and swearings. These lexemes are used to directly convey emotions (Shakhovsky 1987).

The main place in the group of affective words is occupied by interjections. Interjections are the only part of speech, the main function of which is the undivided expression of emotional and emotional-volitional reactions to the surrounding reality. The most characteristic position of interjections in speech is the beginning of sentences, thus it can be assumed that interjections, being an involuntary reaction of the speaker, play the role of a kind of instrument of emotional speech. In English, such interjections as *'ah'*, *'alas'*, *'eh'*, *'hmm'*, *'oh'*, *'uh'*, *'um'* and others can be found. The semantic emptiness of interjections (they do not name feelings and emotions, but directly express them) allows to consider this class of words as one of the objective signs of a subject's emotional arousal.

Another subgroup of emotive vocabulary includes connotative words. The emotive element of the meaning of connotatives accompanies the main logical-objective meaning. This group of words expresses an emotional attitude towards the

subject of the nomination as a whole or its features. Compared to affectives, connotatives are characterized by a greater awareness of the expressed emotions. Connotatives, as a rule, include colloquial vocabulary, archaisms, emotional-evaluative adjectives, lexical intensifiers (Shakhovsky 1987).

Archaisms are understood as words that have fallen out of active use, but have survived in a passive vocabulary and are mostly understood by native speakers. The use of archaisms in speech is associated with the psychological and emotional side of a person's personality, thanks to archaisms, a certain number of memories, associations and emotions arise in the human mind.

One of the main functions of colloquial vocabulary is the emotive function. I.V. Arnold divides colloquial vocabulary into familiar colloquial, literary colloquial, and professional. According to the classification of I.V. Arnold, colloquial vocabulary includes: phrasal verbs, affectionate words, vulgarisms, abbreviations, as well as professional jargon (that is, certain concepts, phenomena and processes that are associated with a particular professional activity). The spoken layer of vocabulary is characterized by a certain emotional coloring, sometimes extremely significant (Arnold 2002).

In a language, intensifiers are understood as a group of adverbs, the main function of which is to enhance the semantics of language units with which they are syntactically associated. This group of adverbs shows that the quality or characteristic expressed by the unit of the language has a lesser or greater degree of expression relative to the expected standard. Examples of intensifiers include adverbs such as *'terribly'*, *'awesomely'*, *'pretty'*, *'so'*, *'such'* and others. Intensifiers increase the level of emotionality of the statement. On the one hand, they allow the speaker to adequately express the thought about his emotional state; on the other hand, they make it possible to show an emotional attitude to the message.

Emotional evaluative adjectives have an independent emotional meaning and express the emotionality and subjectivity of the speaker's assessment. This group of adjectives includes such adjectives as *'wonderful'*, *'admirable'*, *'splendid'*, *'awful'*, *'terrible'* and others. The assessment expressed by such adjectives is mainly

subjective, since such an assessment is based on the individual perception of the quality of an object or phenomenon. The author's emotional characteristic is inherent in this group of adjectives. Moreover, the subjective assessment, expressed by emotional-evaluative adjectives, is characterized by certain strength of emotional impact. Such adjectives express a subjective enhancement of quality.

Stylistic means are one of the richest and most expressive methods of speech. The means of this level serve to convey words and expressions in a figurative sense, give imagery, expressiveness and emotional coloring to words and expressions. Moreover, stylistic means can convey the mood of the speaker, and can also enhance the emotional effect of the utterance. The means of the stylistic level include metaphor, comparison, hyperbole, antithesis, personification, rhetorical question, rhetorical exclamation, repetition.

It is worth noting the special importance of metaphors and comparisons, verbalized in the text in the role of connotatives. Their function is to emphasize or reinforce a feature. It is generally accepted that, in comparison with metaphor, comparison is more explicit and easier to recognize in the text, thanks to such markers as *'as'*, *'like'*. Comparisons can be used both to create new associative images and connections, and to strengthen existing ones. The units of comparison are mental concepts and images that combine a full set of characteristics and attributes.

The metaphor, in turn, represents a convoluted, implicit comparison. Arutyunova notes that "a metaphor not only forms the idea of an object, it also predetermines the way and style of thinking" and "is consistent with the expressive-emotional function of practical speech." The metaphor evokes emotions through an appeal to associations and figurative thinking (Arutyunova 1990: 6).

Hyperbole is understood as a method of intentional, figurative, unreal exaggeration of any feature, object, phenomenon or action, which simultaneously serves both to enhance the measure of a feature and to convey the individual emotional and aesthetic perception of this feature. Phraseological units built on hyperbole are phraseological units, the prototypes of which are a deliberate distortion of reality. Within the framework of the implementation of the mechanism of

hyperbole, two measures of an attribute that are far from each other are opposed – real and exaggerated.

The technique of personification consists in endowing plants and animals, as well as inanimate objects and phenomena, with human properties.

Such a stylistic figure as an antithesis is based on the semantic opposition of the compared concepts. The antithesis enables the author to emphasize the incompatibility of phenomena, qualities, signs. The linguistic units, which form the basis of the antithesis, most accurately and fully realize their expressive capabilities, they help the speaker to express his emotions, and also attract the attention of the addressee.

The role of using repetitions as a means of expressing emotions is quite important, and this figure of speech is characteristic of the emotional impact of speech. Repetitions allow the speaker to highlight information emphatically. The use of repetitions is an inherent feature of emotional speech.

All types of repetitions perform an emotive-expressive function, which consists in the redundancy of repetition in the nominative sense, while adding nothing to the subject-logical information. With the help of repetitions, various emotions can be conveyed, such as annoyance, anger, surprise, irritation, anxiety, doubt, regret, and others.

Rhetorical questions and exclamations are used to enhance expressiveness, emotionality, and also to draw attention to a particular phenomenon or object. A rhetorical question is a figure of speech that contains a statement in the form of a question. It does not require an answer, but is used to enhance emotionality and attract attention. In a rhetorical question, one can observe a contradiction between the form, that is, the interrogative structure, and the content, the meaning of the message. The use of a rhetorical question in most cases is associated with the expression of various emotional and expressive meanings. A rhetorical exclamation is a figure of speech that contains a statement in the form of an exclamation. Such exclamations enhance the expression of certain feelings.

The emotional state of the speaking person leaves a certain imprint on the syntactic design of speech. All cases of expression of emotions of the syntactic organization of the statement can be reduced to:

- a) changing the word order accepted in the language;
- b) an increase in the number of cases of grammatical incompleteness;
- c) interrupting the chain of text unfolding;
- d) violation of grammatical agreement, up to complete grammatical disorganization of speech.

Interesting data on the specifics of the grammatical forms of the utterance are contained in the monograph by E.L. Nosenko "Features of speech in emotional tension." The author identifies the following syntactic features of speech, characteristic of the state of emotional tension:

- a) reducing the syntactic complexity of sentences;
- b) increasing grammatical incomplete sentences;
- c) an increase in grammatical errors that are not corrected by the speaker" (Nosenko 1975: 67).

Levkovskaya in her work "The theory of the word, the principles of its construction and aspects of the study of lexical material" writes "... emotional coloring is presented as if in the form of an unclear haze surrounding a fairly clear conceptual content of the word. It (emotional coloring) appears as a halo of characteristic attitudes around the clearly defined conceptual content of the word" (Levkovskaya 1962: 162).

The power of the word to express emotion is undeniable. Words are in continuous connection with our entire intellectual and emotional life, the subject-logical meaning of each word is surrounded by a special expressive atmosphere that fluctuates depending on the context.

Conclusions to Chapter One

Human behaviour is based on emotions; they stimulate and organise person's perception, thoughts, and desires. Emotions are a powerful tool that helps to unveil the incomprehensible, broaden the outlook, and acquire new skills, abilities, and knowledge. Emotions form the core of a person's motivational structure. They influence thoughts and actions in everyday life. Words are in constant connection with intellectual and emotional sides. The logical meaning of each word is enclosed in a special expressive ambience that fluctuates according to the context.

In language emotions are expressed verbally and are represented in the emotional vocabulary.

The role of emotions in human interpersonal communication is great. The emotional side of human life is inherently linked to activity in all its forms and manifestations. In emotions, a person's attitude towards the phenomena of the surrounding reality finds its expression.

Linguists and philologists study a wide range of emotions and feelings from a language perspective, verbal representation of emotional experiences is used to directly express feelings, emotions, and emotional-appraisals, as well as to influence the emotional state of the listener or reader. Linguistics of emotions (emotiology) as a scientific discipline. has been a sphere of scientific interest for many linguists, such as Arnold, Bolotov, Shakhovskiy, Burke, Gibbs, Jacobsen, Kövecses.

By the present day, emotiology has become one of the leading areas of traditional linguistics. Its primary task is to study the subjective components of the meaning of language units, and to formulate and structure knowledge about the emotional code of language.

Summing up the above, we conclude that, firstly, emotional vocabulary consists of words that have emotional colouring expressed by specific language means: swear words, interjections, and words that serve as indicators of feelings, moods, experiences or a means of expressing emotional attitude.

Emotions are implemented at all levels of the language system – from phonetic to syntactic – and cannot be limited to the lexical level only.

The representation of emotional phenomena in a language is one of the most difficult problems of modern linguistics. Emotions themselves, as a phenomenon in the human psyche, are extremely complex, and therefore their linguistic representations are complex. Any emotional means of language leads a person into a complex world of feelings and experiences that they cannot always clearly differentiate at the level of consciousness. Secondly, the study of emotionality in a language itself is carried out in various ways and by different branches of linguistics, thus being a borderline object.

Thus, it is safe to say that the problem of “emotion in language” is at the forefront of modern linguistics. Given the fact that emotions generally have universal means of expression, the form of expression and lexicalisation can vary greatly depending on the linguistic code.

CHAPTER TWO. EMOTIVENESS AS A MEANS OF SPEECH MANIPULATION

2.1 Contemporary research on manipulation

In the process of communication, language is used not only to convey information but also to influence the addressee. Academician V. V. Vinogradov identifies three functions of language: the function of communication, message and impact (Vinogradov 1977). Language regulates interpersonal and social relationships, emotions, and human behavior. This “regulation of the activity of one person by another with the help of speech” (Tarasov 1990: 3) is called speech influence. The influencing power of language and speech is the subject of study of modern linguistics and its varieties: pragmalinguistics, psycholinguistics, sociolinguistics, media linguistics (Leontiev 1997; Tarasov 1990; Arutyunova 1999; Issers 2008; Solganik 2008; Dobrosklonskaya 2005; Petrova, Ratsiburskaya 2011).

Speech influence is a complex psycholinguistic process, an interdisciplinary issue. Despite the accumulated theoretical and practical data, this phenomenon has not yet been fully studied. In Russian linguistics, speech impact is considered as one of the aspects of speech communication. According to researchers, new integral science is being formed in the modern scientific space and this new science can be called the theory of speech influence (Sternin 2001, Issers 2008, Kiseleva 1978, Fedorova 1991).

Speech influence is also considered within the framework of the theory of discourse, the theory of political and mass communication, rhetoric, as well as neurolinguistic programming (Bolinger 1980; Van Dyck 2013; Blacar 1987; Lakoff 1990; Dubois 1986; Bandler, Grinder 1995; Dilts 1999). The American scientist Dale Carnegie made an important contribution to the development of the science of speech influence. His work is a practical guide to communication. Various cases from the lives of different people, historical examples, and business relationships between partners, managers, and subordinates were considered by him from the point of tolerance and interest in the interlocutor as a guarantee of successful communication. At the same time, D. Carnegie described some of the rules and techniques of speech

influence and developed the concept of conflict-free communication, which makes it possible to increase the efficiency of business and everyday communication (Carnegie 1936).

The formation of the science of speech influence is a vivid sign of the modern development of humanitarian scientific knowledge, focused on the practical needs of society. This science is about the choice of a suitable, adequate way of speech impact on a person in a specific communicative situation, about the ability to combine correctly various ways of speech impact, depending on the interlocutor and the communicative situation in order to achieve the greatest effect.

It is important to understand what place manipulation occupies in the theory of speech influence. The term “manipulation” itself comes from the Latin word *manipulus*, meaning “handful”, “bundle”, which in turn goes back to the words *manus* – “hand”, *pleo* – “to fill”.

Initially, manipulation was the skill of using the hands during the demonstration of magic tricks and card games. Over time, this skill has become a way of influencing the human psyche.

The concept of manipulation is being developed by many foreign and domestic researchers. Manipulation is understood as:

- a) hidden control of a person against his will, which brings one-sided advantages to the initiator” (Sheinov 2008: 3);
- b) exploiting, control and use of other persons as objects, things (Shostrom 2008);
- c) a mean of social control and management (Schiller 1980);
- d) a game based on the peculiarities of human nature and human weaknesses, which provide the ‘communicative blindness’ of the recipient, make him passively obedient in recognizing the correctness of the communicator (Bityanova 2001: 125).

It is easy to see that some formulations emphasize the latent nonviolent nature of the impact, others – the superiority of the manipulator, and still others – the discrepancy between the original and suggested desires and intentions. This diversity exists due to insufficient knowledge of the concept of manipulation. In this regard,

researchers (linguists, psychologists, etc.) are still faced with the task of selecting the necessary, sufficient criteria for determining manipulation.

The key elements of the manipulation process are two parties involved in the manipulation: the side conducting the manipulation and the side to which it is directed. On this basis, the object or addressee of the manipulation (since for the manipulator, the person is the means to achieve the goal) is the consciousness of the person or group of people (victims) who are being manipulated. In a number of studies, the concepts of ‘object’ and ‘addressee’ of manipulation are accepted as identical, but this is not quite correct, because the object of manipulation is the addressee who has not noticed the fact of manipulation. Accordingly, the subject of manipulation or simply the manipulator is called the person (or group of persons) who

Manipulation is a psycholinguistic process. Therefore, its study requires the integration of the results of psychological and linguistic research. In Russian psychology, manipulation is understood as “a type of psychological influence, the skillful execution of which leads to the latent stimulation of another person’s intentions that do not coincide with his actual existing desires” (Dotsenko 1997: 59). In his work “Psychology of manipulation” (1997) E. L. Dotsenko identified the following main criteria of manipulative impact:

- a) A generic sign of manipulation is the psychological impact.

As an explanation of the concept of psychological impact (influence), the next definition can be taken into account: The impact of object B on object A is an event consisting in the fact, that object B (possibly together with objects C, D, etc.) causes or prevents some change in the object A. Psychological is an impact of an individual or group subject B, which causes or prevents a change in the psychological characteristics and manifestations of the individual recipient A, including those related to his activities (and behavior in general), to his consciousness (and the unconscious sphere of the psyche), to his personality.

- b) Latent (unconscious by the object) nature of the impact.

A psychological impact can be called manipulation only if its object is not aware of either the fact of the impact or its direction and believes that he has come to a certain conclusion as a result of his reasoning. The illusion of voluntariness, free and independent adoption of a decision beneficial to the manipulator is a necessary condition for the effectiveness of manipulation. Therefore, an important task of the manipulator is to mask the influence, that is, to hide the implicit affecting elements behind the ‘distracting’ content of the message, which is presented to the object as the only one.

- c) Attitude to the addressee as to a special kind of means, the use of which allows the manipulator to realize his interests and achieve his goals.

For the manipulator the person being manipulated does not have intrinsic value but appears as an object, a thing with certain functionality. Thus, manipulation runs counter to the ‘golden rule of morality’ (“Treat people the way you want to be treated”) and violates the categorical imperative of I. Kant: “Act in such a way that you treat humanity, whether in your own person or in the person of any other, never merely as a means to an end, but always at the same time as an end”.

- d) Focus on getting a one-sided win.

As a result of manipulation, intentions are realized and the needs of the manipulator are satisfied, while the will, desires, and interests of the manipulated do not play a role for the manipulator if they cannot be used to extract benefits from the manipulator.

- e) The use of the psychological strength by the subject and psychological vulnerabilities of the object.

Manipulation is realized by influencing not only the conscious sphere but also the less protected sphere of the unconscious (emotions, desires, instincts, needs), while the knowledge of the manipulated person’s weaknesses and their advantages (status, role, positional, etc.) are used by the manipulator.

- f) Motivational influence, motivation as a principle of manipulation.

The manipulator secretly, with the help of various combinations, introduces into the psyche of the object a project of activity (or inactivity) that is beneficial for

him by artificially forming or correcting the elements of the psyche that determine the behavior of the individual, thereby transforming his initial intentions. Manipulation is characterized by an orientation towards the introduction of stimuli and regulators of activity into the consciousness of an object in such a way that he perceives them as his own and, in accordance with them, acts in the manner necessary for the manipulator.

g) Mastery and skill of carrying out manipulative actions.

For the effective implementation of manipulation, it is necessary to act in secrecy, have a subtle psychological insight to identify the psychological vulnerabilities of the recipient, skillfully select the most effective methods of influence and successfully apply them, and correctly predict the result. This criterion of manipulation does not seem to be as significant as the others, as it characterises the complexity of the process rather than its essential features. (Dotsenko 1997: 58).

In the manipulation process, the motivational influence also plays an important role. Therefore, attention should be paid to such a significant feature highlighted by J. Rudinov as an impulse. In his opinion, manipulation is “an inducement to behave by deception or by playing on the perceived weaknesses of another” (Dotsenko 1997: 51). The manipulator instead of the addressee decides what and how best to do, so through motivation and inducement he has to change the desires, intentions and perceptions of the addressee. “The intention is created by the manipulator, and then with the help of various tricks the plan is passed on to the addressee in such a way that he accepts it as his own” (Dotsenko 1997: 59).

In linguistics, manipulation is regarded as a type of speech impact (I.A. Sternin, A.A. Danilova, G.A. Kopnina, K.F. Sedov, etc.). In I.A. Sternin’s opinion, the main criterion differentiating these concepts is consciousness or unconsciousness of the addressee’s actions: “Speech impact is an impact on a person by means of speech in order to convince him/her to consciously accept our point of view, to consciously make a decision about any action, transfer of information, etc. And manipulation is the impact on a person in order to induce them to communicate

information, do an act, change their behaviour, etc., unconsciously or contrary to their own opinion, intention” (Sternin 2001: 67).

In the communication process, manipulation is carried out using language and speech techniques. This process is therefore called ‘speech (language) manipulation’ in linguistics. Despite the existence of the language-to-speech dichotomy (Sossiur 1999), researchers do not differentiate between these definitions: “Speech (language) manipulation is a type of manipulative influence carried out through the skillful use of certain language resources in order to have a hidden effect on the cognitive and behavioural activities of the recipient” (Kopnina 2012: 24).

The point of view of K. F. Sedov is of a particular interest. He refers to speech manipulation as a subject of suggestive psychology and understands it as “the impact on a person, the management of his feelings, thoughts and actions, which is carried out against his will, but also in his favor”. (Sedov 2016: 101) In the process of impact, the language component closely interacts with the psychological components: “Speech manipulation is based on psychological and psycholinguistic mechanisms that force the addressee to uncritically perceive a speech message, contribute to certain illusions and delusions in his or her consciousness, and provoke him or her to perform actions beneficial to the manipulator” (Zavyalova 2007: 566).

Thus, manipulation, being a type of speech influence, has the following main features:

- a) the hidden nature of the impact, the addressee’s unconsciousness of what is happening;
- b) the desire to subordinate the addressee to his will, most often not taking into account his interests;
- c) the manipulator has certain knowledge, skill, as well as skillful command of words and psychological skills;
- d) a special speech organization of the text, contributing to the emergence of delusions in the mind of the interlocutor;
- e) creating the illusion of the addressee’s decision-making independence;
- f) lack of a protective reaction of the addressee.

The concealed nature of the impact is a fundamental sign of manipulation. This is the complexity of the phenomenon: the manipulator does not act explicitly, but in a hidden way, and as a result, the addressee is often unable to recognise his or her true intentions and protect himself or herself from such actions. Obviously, this criterion is a decisive factor in successful manipulation: the addressee must not guess at the intention of the speaker. “The specificity of manipulation is that this method of influence refers to means of fundamentally indirect communication: if the speaker says that his or her message has a manipulative purpose, there will be ‘illocution suicide’, the communication will not be serious” (Karasik 2002: 95). The manipulator hides his or her true intentions, uses distractions to convey the necessary information to the addressee, and the manipulated object has the illusion of independent decision-making.

This important feature is also pointed out by G. A. Kopnina: “The essence of manipulation is to transfer responsibility for the actions performed to the addressee, and so that the latter has the illusion of freedom in decision-making” (Kopnina 2012: 21).

It must also be remembered that the goals, desires or intentions of the manipulator do not coincide with those of the addressee at the moment, which is actually the reason for turning to manipulation. If the person recognises the intention of the author of the message, he can prevent the manipulation process. The benefit here must be seen in the broadest sense, because the purpose can be noble and, vice versa, selfish. K.F. Sedov stated that the art of manipulation is “a double-edged weapon: in the hands of an experienced, moral person (e.g. a teacher, psychotherapist) it can bring many benefits; however, it can become a tool for achieving selfish goals, a lever for self-affirmation, humiliation and a source of evil” (Sedov 2011: 212).

From the above definitions, we can conclude that speech manipulation involves latent impact on the participants in communication, through special speech manipulation, i.e. selection and language means, by which hidden, unconscious impact is achieved by the recipient.

When talking about the study of the phenomenon of language manipulation in modern linguistics, we should mention two scientific terms: persuasiveness and suggestiveness which designate special trends in the study and scientific description of the nature of linguistic impact.

Persuasiveness (persuasion) (from Lat. *persuadere*) refers to the impact of the author of an oral or written communication by means of language on the consciousness of the addressee with the aim of convincing him or her of something, calling for certain actions to be done or not to be done. The communication process, called the persuasive process, is represented by situations in which people intentionally produce messages aimed at causing a certain behaviour of the recipient (a group of recipients) or at influencing the recipient's point of view.

Suggestiveness (from Lat. *suggerere* – inspire) – incorporating inspiration into the reported information in a hidden, disguised way. Suggestiveness is also characterised by unconsciousness, invisibility and involuntary absorption of the suggestion. Weak control (lack of control) by the consciousness when receiving information is a distinctive feature of suggestiveness from persuasiveness.

These terms are relatively new in domestic research, but the phenomenon itself, which is described in terms of 'persuasiveness' and more broadly, 'persuasive communication', has long been studied. In domestic science, the problem of effective, relevant, influential, persuasive speech is investigated within the framework of text style.

V.E. Cherniaevskaya (Cherniaevskaya 2002) concludes that persuasive communication is a special type of mental-speech influence of communicators, in which the addressee implements an attempt to influence the consciousness of the addressee by means of communicative strategies of seduction and persuasion to encourage him to perform certain actions. However, V.E. Cherniaevskaya in her book "Discourse of Power and Discourse Power: Problems of Speech Impact" suggests that speech manipulation is a special type of persuasive speech impact. The purpose of speech manipulation is to induce a particular attitude/action of the recipient in the interests of the sender of the message, which do not necessarily coincide with the

recipient's interests. However, the addressee often does not recognise this communication attitude to control his or her behaviour or opinion. (Cherniaevskaya 2006)

2.2 Discursive mechanisms of speech manipulation

Having described the phenomenon of language manipulation at the level of definition and identification of essential features, it is necessary to form a concept of manipulation techniques, which would allow to analyze specific examples of language manipulation.

The method (or technique) of manipulation can be defined as a component of a manipulation tactic responsible for its implementation, whose function is to produce a certain manipulative effect on the recipient. Consequently, the perception of language manipulation is a language structure, the purpose of which is to produce a certain perlocutionary effect.

When talking about methods of speech manipulation, it should be emphasized that different researchers distinguish different sets of these components. There are a number of linguistic phenomena at different levels of language that have a strong impact potential. All rhetorical figures, tropes, expressive means and stylistic devices have a potential manipulative force. This is why they are a common means of manipulation.

In his works on speech effects, P.B. Parshin (2000) says that speakers can use any phenomenon of the language structure to achieve their goal. He notes that almost any part of the language structure can be used for producing particular speech effects. In his opinion, manipulation is the impact on the audience through a variety of speech means, in other words, through messages in language. However, it should be noted that in some cases, the transmission of information by non-verbal means (gestures, facial expressions, postures, graphic design of the text, etc.) is also considered to be a speech manipulation because it carries a meaning and complements speech. The key point is the desire to achieve certain non-verbal goals that affect the recipient's activities. Thus, in a broad sense, speech manipulation is any speech act in which a

message is transmitted by verbal (less often non-verbal) means and has an impact on the addressee.

The term speech manipulation is used in a narrow sense as usage of the specific features of the structure and functioning of the sign systems and, above all, of language in order to build messages with an increased ability to influence the consciousness and behaviour of the addressee or recipients of the message (Parshin 2000).

Another authoritative scientist, R.M. Blakar (Blakar 1979), has a different viewpoint. He divides the “instruments of power” into six groups:

1. choice of words and expressions;
2. creation of (new) words and expressions;
3. choice of grammatical form;
4. choice of sequence;
5. use of super-segmented features;
6. choice of hidden or implied prerequisites.

We will try to classify the methods of speech manipulation into different levels of language.

1. Lexical level.

Here, P.B. Parshin (Parshin 2000) speaks primarily about the emotional component of the word. The use of euphemisms – “words that represent reality in a more favorable light than it could be presented” – is a widespread method of influence. Euphemisms have a positive emotional colouring, thus also having an emotional impact (war – ‘anti-terrorist operation’ or ‘constitutional order’). Dysfemisms are also used as a method of speech manipulation. They are substitution of a disagreeable, offensive, or disparaging expression for an agreeable or inoffensive one, e.g. ‘pass away’, ‘go off’ instead of ‘die’, ‘shout’ instead of ‘talk’.

Another technique of speech impact through lexical choice is the creation (sometimes borrowing) of new words. According to R.M. Blakar (Blakar 1979), the choice of a word or phrase (expression) is a factor in manipulation because the same phenomenon can be expressed synonymously (police – cops). R.M. Blakar stresses

that creating words with a positive colour is particularly characteristic of the field of advertising and ideology. According to Blakar, creating new words is also linked to the misuse of words and “empty words” (Blakar 1979). These phenomena are characteristic of advertising and politics: “*X is the only soap that will give you protection against bacteria*”.

One of the most striking means of speech exposure is metaphor. Its use is one of the most favourite techniques of journalists and advertisers. Bright, figurative expressions become the subject of citations, they are much better remembered and have a stronger effect on the recipient’s mind. For example: “*Nokia. Connecting People*”. Nokia used this metaphor to convey the image of connecting people with their mobile phones instead of simply as a means of having a conversation. The message is that not only can a person talk to someone who may be hundreds of miles away, he can also make an emotional connection with the person, who enhances the phone’s value.

Metonymy (metonymic transference) is also a strong means of influence. For example, advertising for cosmetic products often uses the type “plants – extracts from these plants: *Shampoo with pineapple extract, roller deodorant with aloe*”.

A pun is also a powerful vehicle in manipulation. Consider the ad of Finish Detergent: “*Brilliant cleaning starts with Finish*”.

2. Grammatical level

At the syntactic level, the well-known and described method of speech exposure is the use of the passive voice over the active and so-called nominalisation, i.e. the use of a word which is not a noun as a noun, or as the head of a noun phrase.

Using the passive voice, information about the real originator of the action may not be mentioned without the feeling of incompleteness; the event itself comes to the fore and nobody seems to be responsible for it.

The nominalisation function is similar to that of the passive voice. V.E. Cherniaevskaya also believes that the inexpressiveness of the subject in the sentence is a strong grammatical and syntactic means of influence (Cherniaevskaya 2006). Such an effect is achieved by using passive structures with verbs *to appear, to*

believe, to consider. These constructions are adjoined by constructions with a quasi-explicit subject of the type *they say, sources say*. The impossibility to identify the sender with a specific person responsible for information, makes the statement equal to a non-subject one, even in spite of the formal grammatical presence of the subject. At the same time, the manipulative force of such constructions is less than that of really impersonal ones.

Also the influence is achieved by means of dialogisation and intimisation of the statement, which help to establish contact with the addressee and reduce the distance between the sender and the recipient of the message. These can be forms of addressing using personal pronouns, the direct name of the potential addressee or question-and-answer messages, imperatives such as “*Plunge into the world of shopping, travelling and entertainment. With our bank’s credit card, it is now easier and more convenient to do so*” (Platinum Select World Elite by Mastercard), as well as rhetorical questions. Rhetorical questions entail an unambiguous positive or negative answer, as the question itself suggests. They serve as an expressive means of activating the addressee, highlighting the most significant semantic components of the text. In terms of language, stylistic figures of antithesis and contrast are used quite frequently and are the most characteristic of political discourse.

3. Phonetic level.

P.B. Parshin considers the phonosemantic and alliteration means of language to be of phonetic level (Parshin 2000). He also notes that the mechanism of influence of rhythmic and rhyme texts is similar to alliteration, but is perceived much more consciously. He emphasises that there are phonetic influence factors that are restricted to oral speech only. These are the prosodic means of intonation: pitch, timbre, as well as tempo, rhythm and pauses. R.M. Blakar notes that supersegmental characteristics can have a significant impact on the recipient (Blakar 1979). V.E. Cherniaevskaya also stresses that rhyme is a powerful tool of influence (Cherniaevskaya 2002).

4. Graphic level.

V.P. Parshin refers to meta-graphraphics, in particular supra-graphics (choice of a typeface) as a graphic means of influence (Parshin 2000). For example, a number of typefaces have distinct historical associations. The so-called *slab serif* (also called mechanistic, square serif, antique or Egyptian) which were popular at the beginning of the 20th century and were used in posters of the time, are strongly associated with soviet propaganda as they were the logos of leading Soviet newspapers.

V.E. Cherniaevskaya also notes that a special role in the realization of persuasiveness is played by means of graphic separation – font types, collages, and a special kind of location on the page. Consider: *Moschino Fa\$ion i\$ a que\$tion of \$en\$itivity*. (Cherniaevskaya 2002) The special graphic designation of the letters emphasizes price and simultaneously appeals to prestige.

Each language level has its own means of influence. The lexical and grammatical levels are of particular interest as they include vivid and meaningful means of speech manipulation.

We would also like to point out a number of important manipulative techniques in the reader's mind, one of which is the "plus or minus" method of presenting material when 'one's' is opposed to 'another's'. This division into 'one's own' and 'another's' has the following functions: to present complex phenomena as simple, to replace complex arguments with unambiguous ones. This separation also gives the opportunity to set the circle of his or her own. His own is described by units with positive ratings, while others are surrounded by negative ratings. This technique is thus characterised by a clear contrast between what is good and what is bad without intermediate options. His or her own is described by units with a positive rating, while others are surrounded by negative rating units. This technique is thus characterised by a clear contrast between what is good and what is bad without intermediate options.

Another effective method of manipulation is reliance on stereotypes, social norms and authority. A stereotype is a simplified concept accepted in society, not based on a person's personal experience. Stereotypes reinforce the feeling of belonging to a particular social group that shares that experience or assessment. Key

words play an important role in creating speech stereotypes – the words that are most common in discussions during a given historical period. The introduction of keywords, even in semantically empty phrases, gives these phrases a certain power of influence and evaluation.

The imposition of presuppositions is another effective way of manipulating the reader's mind. Presupposition is an assumption made by the author, a hidden premise. A supposition is hidden in the structure of a sentence, presented as initial information and acted as a topic in the sentence. It is used when the addressee wants to impose something that he or she might not want to accept as clear information in a hidden form.

The reliance on quantitative data, pseudo-statistics is a typical method of manipulating consciousness, a typical means of influencing the addressee in political communication. This technique is used as one of the means to create a positive image of 'one's'. In conclusion, the success or effectiveness of a persuasive speech intervention will depend to a large extent on how accurately the choice of language means is made, from their great variety, to implement the intended impact.

Relying on social norms, stereotypes and authority is also used to manipulate recipients' minds. A stereotype is a simplified public judgment of something that is not based on a person's experience. With the help of stereotypes, a person gets a sense of belonging to a certain social group, which shares this experience or assessment. Key words play an important role in creating speech stereotypes – words that are most common in discussions, in the relevant social circles at a given historical period. If these keywords are included even in semantically empty phrases, these phrases acquire some influential force.

In conclusion, it is worth emphasizing that the effectiveness of speech manipulation will depend to a large extent on the skill with which the language means are chosen to achieve the intended impact. Language manipulation is the most popular and productive way to have a hidden impact on society, yet it is dynamic, and therefore requires constant, multifaceted research.

Conclusions to Chapter Two

Manipulation is a type of speech impact.

The main signs of manipulation are the latent nature of the influence, the desire to subordinate the addressee to author's will; writer's knowledge of word and psychological skills; special speech organisation of the text, which contributes to confusion in the consciousness of the interlocutor; creation of illusion of independent decision-making and absence of protective reaction in the addressee. Taken together, all of these attributes distinguish manipulation from the way it affects speech (persuasion, motivation) and related phenomena (rhetorically organised speech, language demagogy, propaganda).

Difficulties in the study are explained by the lack of terminological accuracy in linguistics, the absence of a generally accepted classification of means and techniques, the interdisciplinary nature of the subject of study and the mixing of different methods of influence in speech practices.

Each language level has its own means of influence and manipulation. The lexical and grammatical levels are of particular interest as they include vivid and meaningful means of speech manipulation.

Manipulation is used in politics, advertising, PR, pedagogy, court practice, psychotherapy, literature, informal communication, etc.

The most important tool to influence the audience is the mass media. Mass media texts are thematically structured, but at the same time they have functional and stylistic diversity. The information conveyed in media texts must be topical, objective and reliable. However, these principles are not always respected. Journalists do not simply inform readers about what has happened, but manipulate the information (distort it, keep it silent, select the material). In this way they create the necessary image of reality, form value orientations in the consciousness of the addressee, impose opinion, behaviour and outlook.

CHAPTER THREE. EMOTION ELICITING IN MODERN ENGLISH FASHION DISCOURSE

3. 1 Main features of fashion discourse

The scientific interest in fashion is interdisciplinary and is realized within various fields of knowledge – history, philosophy, sociology, psychology, cultural studies, economics and others, each of which explores fashion from a special scientific perspective. For example, philosophy considers fashion in the fields of ethics, social philosophy and art philosophy, various psychological interpretations emphasise the role of fashion in satisfying a person's mental needs, culturologists understand fashion as a periodic change of cultural samples.

Nevertheless, fashion is still a relatively new topic for linguistics. For the first time in a foreign tradition, scientific interest focuses on fashion in terms of its verbalisation, or text-creating potentials, as part of French structuralism in the second half of the 20th century. R. Barthes's work "The Fashion System" is regarded to be a classic work in this area of research. The work focuses on the semiological analysis of fashion, i.e. fashion as a sign system (Barthes 2003). The author highlights the opposition of the three types of message, the 'three clothes' presented on the pages of a fashion magazine:

1. clothes-image (photo or drawing),
2. clothes-descriptions (text that comments on and explicates the image)
3. real clothes (more precisely, patterns for sewing them)

Barthes focuses on the second system, i.e. 'fashion descriptions': "Let's say there is a photo of the dress on the right, and on the left it turns into a "leather belt above the waist, decorated with a rose, on top of a soft shetland dress" – this is the clothing description. In general, both descriptions refer to the same reality ..., but they have a different structure ...: for one the most important are forms, lines, surfaces, paints, and relations are of a spatial nature, for the other they are words and relations if not logical, then at least syntactic" (Barthes 2003: 36). The author notes that text is an integral element of fashion. (Barthes 2003: 33). He states that "as integrity, as the essence, fashion does not exist outside the word".

Foreign linguists are actively developing R. Bart's ideas by analysing the world of female periodicals. As an example, the works of historians of the American press J. Wood (Wood 1971), F. Mott (Mott 1957-1968), and T. Peterson (Peterson 1956) can be cited. In addition, a range of issues related to the origin, development, advertising and literary aspects of women's magazines, as well as changes in the structure of this branch of periodicals, are studied.

Key concepts on the relationship between language and culture of W. Humboldt (Humboldt 1984), E. Sapir (Sapir 1921), B.L. Whorf (Whorf 1960), Wierzbicka (Wierzbicka 1996), E.M. Vereshchagin and V.G. Kostomarov (Vereshchagin, Kostomarov 1983), D.S. Likhachev (Likhachev 1989), V.N. Telia (Telia 1996), S.G. Ter-Minasova (Ter-Minasova 2008) allow us to arrive at a conclusion that each of the existing natural (national) languages has its own fashion language, which is formed under the influence of culture-specific factors. In other words, "each culture creates its own clothes language" (Nikitina 2007: 231).

At the current stage of its development, fashion is a global international industry, which since the beginning of the 2000s has been ranked 5th among the most capital-intensive sectors of the modern world economy. This makes it possible to clarify the meaning of the modern discourse of fashion – it is a discourse of fashion as an industry, or a discourse of the fashion industry.

According to the definition formulated in the research of A.V. Lebsak-Kleimans, PhD in sociology, director of the consulting company "Fashion Consulting Group", which is engaged in specialized educational and training programmes for specialists in this field, the fashion industry is "a sector of services engaged in the formation of the image of fashionable products from buyers, its production and sales" (Lebsak-Kleimans 2013: 21).

The author of this definition distinguishes four levels in the fashion industry system:

1. production of raw materials (textiles, leather, fur, etc.) for creating fashionable products,

2. production of directly fashionable products, the process of which implies correlation between the work of designers, constructors, technologists, etc.,
3. the system of selling fashionable products through wholesale and retail sales,
4. various forms of their promotion.

Each of these levels of the fashion industry, or apparel industry, consists of a multitude of separate but interdependent industries whose activities are subordinate to a single goal of satisfying consumer demand for fashion products under conditions that allow industry participants to work at a profit.

As for the linguistic side of this activity, according to I.V. Popova's fair comment, "since at different stages of the fashion industry's operation communicators have different goals, the use of language and its possibilities also differ" (Popova 2007: 134). Indeed, based on the description of the structure of A.V. Lebsak-Kleimans's fashion industry system, it is possible to differentiate the use of language at different levels. Thus, at the first three of these levels, the language serves to organise the process of creating a product. In other words, regarding the first three levels of the fashion industry system, it is fair to talk about the formation of production and management discourses based on the respective languages for special purposes – the language of production and the language of management or control, respectively.

In turn, the fourth stage of the fashion industry system, as defined, accumulates various forms of promoting fashion products. Their combination can be presented as a network of channels linking manufacturers of these products to the broad masses of their end consumers. This is not, however, a literal link that is provided within the framework of the sales system through wholesale and retail sales at the third level of the fashion industry's functioning system, but a link through the formation of an image of fashion products among potential customers, one way of which, along with visual impact, is to verbalise fashion meanings, i.e. endow them with the form of a written text, or, in R. Barth's terminology, 'naming them'. Thus, on the fourth level the language serves the process of giving a product value in terms of fashion, or fashion value, fashion meaning, fashion sense, without which the product will have

only utilitarian value for the potential consumer. Fashion value, on the other hand, is attributed “not by the masses but by the ‘exclusive power’ or ‘fashion group’ – the editors of fashion magazines who have the power to impose their opinion on other groups” (Bart 2003: 249-250).

The same role is given to the text about fashion in its modern way of understanding as a social institution. “Fashion as a social institution is a status-role structure formed by organisations, groups, individuals, events and practices whose aim is to create an imaginative symbolic social order in society, to organise the consumption process, primarily as a marker of social differentiation”. (Mikhaleva 2012: 14). At the same time, fashion as an institution has a number of universal functions inherent in it as in any social institution (a function of social regulation, integration, communication, socialisation), as well as specific additional functions.

At the same time Mikhaleva emphasises that “there is no fashion either as an idea or as practical consumption without channels for its distribution and change. This is the case today for the fashion press, which functions as a fixation of the institutionally organised obsolescence of current fashion and the proclamation of new fashion” (Mikhaleva 2012: 29).

Indeed, the fashion press is an integral part of influencing the general public, educating them about fashion and shaping their opinions. The majority of the audience is exposed to the latest information thanks to the media, which acts as a kind of a filter on the way to it. In this connection, British anthropologist B. Moeran metaphorically calls fashion magazines ‘apostles’ of fashion, who carry the ‘fashion word’ to the masses (Moeran 2006: 738): through verbalization, they interpret, explain, decode, that is, directly create its meanings (Bart 2003: 33). Thus, as F. Godart concludes, the role of the media in the fashion system is of a two-fold nature: firstly, to convey information about a new product and, secondly, to give it the meaning of fashion, i.e., to give it value in the fashion system – a value that may not exist from a utilitarian, philistine point of view (Godart 2012: 123).

The first thing that follows from what has been said is that the signs produced in this system are mostly unstable, arbitrary and often not the result of evolution or

collective creativity, but are born suddenly and coherently, every season, by somebody: the fashion sign itself is indifferent to things, and every thing is thus potentially fashionable (Bart 2003: 250). Secondly, the discourse of fashion is formed, among other things, by the use of the other three levels of discourse units, which means that the very concept of fashion terminology is extremely broad and very conventional, as it may include terminology from all levels of the fashion industry's functioning system.

Thus, on the fourth level of the fashion industry's operation the specialists generate texts that verbalise and thus directly create fashion meanings for the mass audience of non-specialists – potential consumers of fashion products – and whose totality can be generalised using the concept of fashion discourse. Corresponding to this key attribute – the creation by a specialist in the fashion industry and targeting a wide audience of non-specialists, i.e. the mass audience – makes it possible to integrate the texts studied into a single empirical base, excluding texts of fashion research, training manuals and the so-called B2B journalism (business to business), which are aimed not at the end consumer of fashion products, but at specialists in other branches of the same industry and produced at other levels of the fashion industry.

Press releases and advertising texts that are directly related to the promotion of fashion products can also be included in the modern mass written discourse of fashion.

Most of the media are open to new ideas and interesting novelties, as this is the key to growth and sales of print-runs, so in order to attract the attention of the press, which in turn attracts the attention of potential customers to the brand's products, the PR service organise presentations, shows of the brand's new collections and other events, as well as create so called press files, which are sent out to the media, and necessarily include fresh press releases describing the new products promoted. Thus, press releases function at the level of fashion promotion but these are texts addressed to specialists in the fashion industry and not to the end consumer of fashionable

products, although the information they provide can be used in an editorial magazine article.

As for advertising, it complements PR, but unlike the latter, it is a means of transmitting a controlled message. The brand invests in a media space that can be incredibly expensive, depending on the type of media and the location of the advertisement. An entire advertising campaign is being developed that conveys an individual message and is mostly product specific. However, fashion advertising is mainly visual rather than written – up to the absence of an advertising slogan. When a new product appears on the market, which in our case is a new collection of clothes, shoes, accessories, etc., the advertising is mainly printed and internet press, less often it is billboards with photos of a model posing in clothes from the new collection of the advertised brand, and the brand's logo. The effect of such advertising is similar to the effect of a catchy advertising slogan, showing not only the product itself, but also how it should be used, i.e. worn, for which fashion does not need text instructions. We can conclude that the fashion industry does not need an advertising text in the traditional sense – its advertising is predominantly visual.

Thus, when outlining the range of relevant materials for linguistic analysis in this research paper, it should be emphasised that it is mainly written texts and the editorial content of the glossy press, including those presented in the internet format. It is supplemented by popular scientific, journalistic and artistic publications created by specialists in the fashion industry (fashion commentators, designers, stylists, etc.).

Many of the modern publications on the history and theory of fashion are published as part of the marketing programme of a fashion brand, shoes and accessories or a fashion magazine. An example of this is the book by J. J. Jones, which has been published as part of the marketing programme of a fashion brand: “Harper's Bazaar Great Style: Best ways to update your look”, as well as “Louis Vuitton/ Marc Jacobs: In Association with the Musee des Arts Decoratifs” in two volumes, the first of which is dedicated to the history of Louis Vuitton and the second to the contemporary interpretation of its heritage in the work of designer Mark Jacobs, who was the creative director of the brand at the time the book was published.

The phenomenon of the same order includes the project of Vogue magazine, which has produced a series of editions illustrated with photographs from the archives – “Vogue: Legends of Fashion”, dedicated to the creative path of famous designers – Christian Dior, Elsa Schiaparelli, Hubert de Givenchy and others.

3.2. Pragmatic effects of eliciting emotions in modern English fashion discourse

Each text has its own specific audience. That’s why a journalist, no matter what genre and direction he writes his material in, will always find a way to make it public. This leads to the conclusion that a professional journalist creates a product based on consumer interest and the interest of the publisher, because boring texts and texts are not in demand. For example, if a reader discovers information about politics in a fashion publication, he will pass by because he is not interested in the topic, or else he would turn to another publication specialising in the political field.

When talking about texts related to the fashion industry, it must be understood that they are directed and created by modern society and the journalist tries to use as many words of a conversational style as possible.

This is based on the desire to create a feeling of easy and friendly communication with the audience.

In fashion, as in any other field, there exists a language that is understood only by its representatives and followers of this lifestyle. This is exactly what arouses interest in terms of studying features at all levels of the language. The techniques of each of these levels are aimed at achieving specific objectives that only they can achieve, and together they aim to achieve a common goal – the consumer’s acceptance of the necessary point of view.

Although illustrations and photographs predominate over text in fashion publications, the verbal component is not secondary. At the phonetic level, repetitions of sounds are most often used – alliteration, assonance, rhyme, reverse rhyme and a combination of these techniques. These techniques increase the expressiveness of speech, emotional and aesthetic impact. In addition, when a journalist uses a phonetic

technique on a particular section of speech, it allows paying special attention to the text, highlight the information that he wants to convey so that the reader will remember it. The phonetic design of the text serves to express the semantic and stylistic characteristics. In turn, the sound of a phrase or text as a whole serves the functioning of the language in society.

At the lexical level, fashion texts are characterised by a combination of neutral words and emotionally coloured words. The use of these techniques, which are characteristic of colloquial style, also creates informal communication with the audience, and the reader accepts information more calmly and absorbs it better. The author also uses various stylistic devices such as hyperbole, metaphor, epithet, metonymy, personification and periphrasis to achieve the most striking image. The syntactic level is characterised by the use of techniques such as inversion, parenthesis, rhetorical questioning. Rhetorical questions are used to attract attention, enhance the impression, raise the emotional tone, and create an elevation.

Graphics also plays an important role in fashion texts. This includes punctuation, the highlighting of necessary characteristics graphically, the use of signs from other areas of human activity, such as mathematical characters, and a widespread use of fonts.

The use of graphics helps the author to express his opinion and convey the emotion he experiences, when he delivers information to an audience. It also helps to establish contact with the reader visually, thus not only making it interested, but also encouraging remembering this text. Modern fashion publications include more and more texts whose texture is made up of two heterogeneous parts: the verbal part (text) and the non-verbal part, where the non-verbal component still dominates the verbal part.

As a result of the development of new technologies, more and more space is taken up by illustration, and texts are disappearing. Hence there is the need for creative texts. The media often use various psychological techniques to reach their readers. For example, authors of fashion texts try to combine the idea of the subject

being described with our deepest and most basic needs. These messages affect our emotional perception.

They use fashion texts and people's desire to emphasise their own uniqueness and raise their status in the eyes of others. Another way is to design the text as a recommendation, but not to make it burdensome, but on the contrary to have an entertainment function.

Applying all these features helps to make a fashion text bright and memorable. In addition, they help the reader to take a more favourable view of information and trends, thus managing consumer wishes. The combination of knowledge of human psychology, consumer psychology, fashion theory and the use of linguistic and visual communication research data makes it possible to convey fashion messages in the right way.

Based on all theoretical knowledge, two fashion editions have been considered in practice: *Vogue* and *Bazaar*. The first is the most popular and in demand in many countries. *Vogue* prioritises modernity in the presentation of information, which primarily concerns the creation and content of texts. *Bazaar* is considered the world's first women's fashion magazine. It would be more correct to say that this magazine targets fashion professionals through its rich terminology.

Often the authors of fashion magazines place all their emphasis on the headlines of texts in order to attract the audience's attention. It is therefore more appropriate to start with the headlines and analyse which lexical techniques are most often used by authors. This will make it possible to understand what journalists are focusing on in texts about fashion. As the analysis of the magazines we have studied has shown, the following lexical techniques are used in fashion texts:

- phraseologisms: "*Lock, Stock and Two Smoking Barrels*" (*Vogue*, December, 2017), "*Show your teeth*" (*Bazaar*, February, 2017), ;
- metaphors: "*Second Skin*" (*Bazaar*, February, 2017);
- appeals: "*Follow me, reader!*" (*Bazaar*, October, 2017), "*Try to tame up*" (*Vogue*, August, 2017);

- evaluation vocabulary: “*Beautiful Life*” (Vogue, November, 2017), “*Hot Nature*” (Bazaar, November, 2017), “*Both are good*” (Bazaar, January, 2017), “*What a wonderful caviar!*” (Vogue, October, 2017);
- hyperbole: “*New, needed, best*” (Bazaar, April, 2017), “*Embrace the Immensity*” (Vogue, August, 2017);
- similes: “*It will be like a beacon*” (Vogue, October, 2017);
- personification: “*Revolt of Colour*” (Vogue, August, 2017);

Based on the headline examples given, it can be concluded that authors, wishing to interest the audience in their material, most often use different lexical means. This is primarily due to the fact that the heading itself must be bright and have an emotional colouring. And the fact that magazines belong to the fashion industry allows journalists not to limit themselves in their ability to use various techniques. The more interesting the title, the more likely it is that the article will be read.

Fashion publications often use phraseology and quotations in the headlines because the associative series has a strong impact on the psychological component of the audience. Phraseological expressions are formed by a combination of words that have become stable and denote something that is united in meaning. Their use avoids dryness of expression and creates a lively transmission of thought. They also help to understand the main idea that the author seeks to convey. This role can be played by fixed expressions as well as transformed phrases, i.e. those created by the author himself.

The presence of hyperboles gives the image grandeur. They are more common in conversation, but hyperbole is not often used in the press, often in professional use, which is emphasised in fashion publications.

In the next stage, we will look at the texts themselves in fashion publications. Fragments from Vogue and Bazaar magazines are taken as an example. They contain information related exclusively to the fashion industry, which makes it possible to analyse not only how the text is written, but also its content.

“Two hundred people work in the artist’s workshop in Tokyo, shifts two, weekends no, and a three day’s holiday in the year. Murakami lives there, in a cardboard box with a reading lamp”. (Vogue, October, 2017).

We used this fragment for our analysis as it was written to enhance the significance effect of the event and process described. The first thing that strikes the eye is the inversion: “shifts two, weekends no”, the sequence of which is expressed in gradation, in order to amplify the effect. This rearrangement of words makes the reader think and appreciate the scale of the work being done. Here, the author uses the word combination “cardboard box”. This metaphor gives a clearer idea of the scale of the room in which the artist works and lives. In this way, the author allows the reader to build an associative series and present a picture of what is happening to the fullest extent.

The following fragment of the discourse of fashion contains an explicit recommendation, grammatically expressed in the form of an imperative:

“The Look:

This trend is really easy to understand – it’s all about luxe, lavishly embroidered fabrics and outfits compiled with a sense of aristocratic propriety. If in doubt, go forth with extra bling, higher heels and a metallic brocade mini (Vogue, January, 2013).”

In addition to describing a trend that is at the peak of popularity, the author gives a recommendation to the reader, expressing a kind of concern for him, and preventing possible difficulties that the addressee may encounter if he wishes to follow the described trend.

The most striking case of the manipulation is the form of active inducement, which implies the active use of stylistic techniques, emotive vocabulary, imperatives and exclamation sentences. Consider the following example:

Go gorgeously retro in summer’s fun, 60’s-inspired looks. Think nipped-in waists, voluminous skirts and lady-like heels. Add a cute Teddy-Boy (or two) and you’re ready to roll! (Vogue, January, 2016).

In the above article, the addresser uses the so-called encouraging appeal to the reader – an insistent recommendation lexically manifested in the form of imperative constructions. Calls for choosing in favor of certain models of clothing, shoes, and

even accompanying the reader are due to a clearly defined reason why the addressee should follow the advice given in the article.

The verb roll in this context has a positive connotation, and contains a set of actions that the reader should perceive and appreciate as worthwhile incarnations in life. The use of exclamation leads to additional expressiveness, the expression of advice and motivation at the same time.

Thus, by presenting information in the form of an instruction manual, the addressers of the English-language fashion discourse recommend and encourage readers to purchase certain brands, give advice on how to combine wardrobe items, how to dress in this or that situation, which of the celebrities is worth of attention, etc., thus, turning the text they created into a kind of desktop book for fashionists. In cases the reader likes the message, a special bond is created between the addresser and the addressee, which not only helps to attract reader's attention, but also promises to introduce him to the world of fashion and share the core values of this community.

One more strategy of manipulation in the English-language discourse of fashion is idealization. This strategy consists in the fact that the addresser, using various linguistic means and concepts, creates a text in which one or another fashion aspect, person, brand, etc. deliberately exalted to absolute, ideal proportions.

The method of idealization, in turn, effectively realizes the desire of the addresser of the discourse to influence the choice of fashion consumers and their perception of the phenomena of the surrounding world; to popularize consumerism and consumer attitudes of fashion as an integral and important side of the addressee's life. When implementing the strategy of idealization, as the analysis has shown, approval can refer to items of clothing (their characteristics, the effect they can produce), people or a certain lifestyle.

The linguistic content of texts containing this method varies from lexemes that actualize concepts that embody the archetypes and values of the fashion institute, to grammatical and morphological means that convey the absolute form of the embodiment of something, for example, comparative and superlative adjectives, lexemes such as perfect, ideal, superb. Since any type of communication is directly

related to emotions, the emotiveness of speech in the discourse of fashion is an important way to implement the technique of idealization.

Emotions reflect not only the objective qualities of the objects of the world, but their meanings for the reader and his activity. Written discourse of fashion is characterized by emotive communication – a planned, deliberate demonstration of emotions, which is used to influence the addressee.

The journalists of the English-language discourse of fashion give the greatest preference to evaluative-emotive vocabulary belonging to the category of adjectives: *playful, eye-catching, adventurous, chic, sophisticated, pretty, charming, joyful, amazing, gorgeous*. As well, they use various adverbs: *gorgeously, perfectly, bizarrely, flawlessly*.

To strengthen the effect of expressiveness the author resorts to combination of adverbs and adjectives: *insanely amazing, pleasantly surprising, extremely sophisticated, exclusively cool, etc.*

The addresser uses emotionally coloured verbs: *to rock, to wow, to adore, to love, to be obsessed, etc.* to describe actions that are approved by him.

Finally, expressive evaluation vocabulary is represented by nouns: *a must-have, a wow, a dream-come-true*. When considering emotional vocabulary, we also noticed a tendency to popularise fashion phenomena by using words such as *super-, ultra-, uber-* as prefixes: *supercool; ultra-fashionable*.

The addresser expresses a personal attitude and exaggerated positive evaluation of the look, along with the brand, personality, etc., also by using informal vocabulary – *awesome, cheeky, cool, outdoorsy, over the top, for crying out loud*.

Consider an example of actualizing the idealization method in the following fragment:

Retro has never looked so good. Flower power takes a decidedly more mature turn in the form of appliqué and Broderie Anglaise. As for the shift dress, the hem is higher and the print zanier than ever before (Vogue, January, 2013).

The use of idealization in the extract under analysis has a greater potential for promoting the commercial implementation of the described clothing, and is explicitly

presented in the form of phrases *has never looked so good, he hem is higher, the print zanier than ever before*. From the listed excerpts it can be seen that the addresser expresses his approval of the collection and a separate outfit by means of absolutizing the described objects, namely, he uses Present Perfect with the pronoun never, which allows to emphasize the success of this collection, creating the impression that nothing could have been recreated before, the retro style is better and also uses comparative and superlative adjectives combined with *than, ever, before* to emphasize the uniqueness of the product and its characteristics.

Let us also consider one more case of efficient transmission of positive estimated values and achieving the greatest perlocutionary effect on the example of the following fragment, containing such a stylistic tool as a grafon. Deliberate deviation from the graphic standard or the norm of spelling contributes to the achievement of the emotionally expressive effect planned by the writer:

SHORTS! DURING WINTER IN NEW YORK! That demanded Caps Lock (Vogue, September, 2016).

In this example, the author uses uppercase letters instead of lowercase letters, which serves as an expression of modality and emotiveness. Parceling serves the same purpose – dividing a related sentence into 2 groups, as well as using exclamation sentences. Moreover, the addresser not only uses these techniques, but also explains their absolute necessity: *That demanded Caps Lock*. All this is intended to the highest degree to express the approval of the representative of the institute of fashion and to convince the recipient of the extraordinary nature of the described phenomenon. Thus, idealization carries in itself the pragmatics of manipulation, involves various cognitive structures of the individual and is verbalized through a wide repertoire of various language means.

One more technique that journalists use in the discourse of fashion is the transformation. The attractiveness of fashion artifacts, which the addressers who implement this strategy intend to convey to the addressee, is associated with the possibility and promise of certain changes in the life of the consumer. So, the transformation that can await the owner of clothing of a particular brand, design,

colour, etc., is associated with the three most frequently encountered spheres of human life, namely, it is subject for transformation:

- the appearance of the addressee, his acquisition of qualities that are elevated to the category of values within the professional community – beautiful, attractive, fabulous;
- the internal state of the addressee, his emotions, feelings, sensations – sexy, unique, confident;
- a lifestyle that includes the change or acquisition of a certain social status, the adoption of relevant social roles, such as the role of a graduate of an elite higher educational institution, the role of a femme fatale, the role of a business woman, popular girl, following fashion or it-girl, and so on.

Let's take a closer look at the implementation of this technique using the following example:

American Voyage

The Spring 2013 women's collection is inspired by the spirit of a nautical journey. From sea and sand to deck and harbor, the sailing life informs the easy, fluid attitude present throughout the collection. These effortless, "off-duty" styles call to mind Jackie O and Bianca Jagger entering ports of call in exotic locales; the looks are quintessentially American, but at home anywhere in the world (Vogue, September, 2016).

The external transformation that a woman awaits when purchasing products from the described collection is associated with the physical lightness, freshness of the nautical theme, which served as an inspiration for the collection, as well as with the formation of a relaxed but elegant style that was inherent in such famous personalities, social rights advocates like Jacqueline Kennedy and Bianca Jagger. Any consumer of matching wardrobe items will be reincarnated into an image that embodies the quintessentially American lifestyle.

To implement the transformation method journalists widely use various stylistic linguistic means and techniques. In particular, such stylistic devices and means as comparisons, metaphors, rhetorical question, inversion. Let's consider some examples:

London can keep its Liberty prints, we've got J. Crew bringing the floral goodness season after season. The longer length of this jacket is also a secret slimming weapon (Vogue, September, 2016).

The pragmatic task of the addresser is to advertise clothes of a certain brand and strive to interest a potential buyer in purchasing it. In addition to describing the external content of the collection, the writer of the text evaluates the practical benefits of the object: thanks to the length of the jacket, its owner will be able to look slimmer, thus actualizing the image of a slender woman or girl. At the same time, the author of the text equates this clothing attribute with a secret weapon – there is a metaphorical transfer of clothing for convenience to the category of clothing for war or battle, even though, the phrase slimming weapon definitely has a positive connotation.

A separate place among the most frequently used stylistic devices is occupied by a rhetorical question. Representatives of the fashion industry resort to this language technique to enhance the expressiveness of a statement and to highlight the effect that fashion artifacts can produce:

Vertical, horizontal or diagonal, there's no way to avoid stripes for spring. Feeling adventurous? Break away from black and white and try cherry, navy and grass-green lines this season (Vogue, September, 2016).

The author of the above example aims, through advice, to realize the image of a woman experiencing exciting feelings, living an exciting life: *Feeling adventurous?* This question, as it were, hints that even if the addressee did not feel a thirst for adventure, then perhaps he should, because all the conditions have been created for this.

The use of lexical techniques in texts is vividly expressed by its variety. Practically no text or headline can do without enhancing the pragmatic effect of text – tropes. Their use consists of the author's desire to amplify the expressiveness of speech, to make it richer and brighter, thus attracting an audience.

The numerous use of words, coloured expressively and emotionally, is inherent in fashion journalism texts. The skillful selection of words that are perceived as

positive and perceived as negative, as well as the right combination of words in the text, make speech exciting, uplifting.

Syntactic means are an integral part of text expressiveness. The most important of them are the syntactic structure of a sentence and punctuation marks, special tools – stylistic means and special techniques for compositional text design. In a journalistic text, it is the figures of speech that should be emphasized. These are stylistic techniques based on special combinations of words that go beyond the usual use in order to enhance the expressiveness of the text. The main ones are rhetorical questions, exclamations, repetitions, inversion, ellipsis, antithesis and the usage homogenous members of the sentence.

Let us take a look at texts from *Vogue* and *Bazaar* and identify which syntactic figures and features are used more often by the authors of these magazines and for what purpose.

The first syntactic tool to be considered in the *Vogue* and *Bazaar* journals is a rhetorical question. It is a question that does not require an answer or is inappropriate because it will be obvious. The use of a rhetorical question is very common in journalistic texts because it means addressing an audience in order to create communication between the author and the reader.

- “*Dress or tuxedo? Both in the same outfit*” (*Vogue*, December, 2018);
- “*How would he describe himself?*” (*Vogue*, February, 2016);
- “*What is wrong with everyone?*” (*Vogue*, September, 2015);

When reading fashion magazines, it is impossible not to notice that their main task is to get the reader interested in the material. In this case, it is common to use a rhetorical question. On the one hand, it pushes the audience into obvious truth; on the other hand, it makes them think, involving their imagination and fantasy, which is important for a reader who is interested in the fashion industry.

A rhetorical question can actively influence the psychological side of a person. When a rhetorical question is encountered on the pages of fashion publications, it creates an effect of presence, and for a fashion industry professional or simply an ordinary person who is interested in fashion it is one of the important aspects. The

fact is that it is difficult to follow fashion, but people aspire to it, and when they receive such questions on the pages of magazines, they have the feeling that they are succeeding in it, because they can easily answer them, thus giving the persone the sense of self-satisfaction.

The author of a text can use not only a rhetorical question to make contact with the audience, but also a rhetorical exclamation. It is an ostentatious expression of emotion, which is always accompanied by an exclamation mark.

- *“What a feast without feathers, because they sway so beautifully in the dance, enveloping the body with a light moving cloud!”* (Vogue, January, 2017);
- *“An ancient and fascinating myth stands behind every brand!”* (Bazaar, April, 2015);
- *“And we still have Cleopatra and her love of exotic pets to thank for this. And Caroline Gaspar, the founder of the brand, of course!”* (Bazaar, April, 2017);
- *“Oh, sport!”* (Vogue, December, 2014).

In magazines about fashion, as in virtually any journalistic text, a rhetorical exclamation is another essential way to attract attention. It encourages readers to share their resentment, amazement or admiration with the author. In the pages of Vogue and Bazaar magazines this syntactic figure is not so common. It is more likely that this is due to the fact that authors are more reflective in their contributions than they claim to be, and in expressions of surprise or admiration they prefer rhetorical questions.

The next and most favourite figure of speech used by journalists, especially in the headlines of fashion publications, is the oxymoron. It is a combination of two words that have absolutely opposite in meaning. The love of the oxymoron is quite understandable; it is original and unexpected, disrupting all the usual understandings and combinations of words. It is noteworthy that in most journalistic texts the oxymoron is intended to cause laughter and irony. But in fashion journalism, this stylistic tool is used without any chuckle, it serves as a decoration and emotional filling of the definition. They are also intended to stun and make the audience's fantasy run wild.

- “*Subdued Neon*” (Bazaar, March 2017);
- “*Tender Beast*” (Vogue, December, 2018);
- “*Wavy Vector*” (Bazaar, July, 2016);
- “*Pink Muscat*” (Vogue, January, 2017).

The author uses various syntactic stylistic techniques to draw attention to his material. It is impossible to imagine such a young direction in journalism as fashion without the richness of the text, its brightness and unusual approach to writing material.

Conclusions to Chapter Three

Life in modern society is hard to imagine without fashion. Fashion is the attitude that exists at a certain time and is generally accepted and is oriented to external forms of culture: lifestyle, customs, behaviour and clothing.

Using the word “fashion” we usually refer to clothes. It is clothes, in contrast to others cultural objects and forms, is versatile in use and easy to change. Clothing is the object in which people directly express their creative world view. The ideology of consumerism promotes its prestige in society, as clothing best meets the requirements of sign functions in the social system. Fashion regulates relations between people who have different positions in the social hierarchy, which is why it is one of the most significant social phenomena.

Fashion is one of the most ambiguous and multifaceted phenomena of modern life; accordingly, the discourse of fashion is of a complex nature. It stems from the intersection with advertising, pedagogical, scientific, educational, art, historical, media and other discourses. Because of its diversity, versatility and variability, fashion is an object of interdisciplinary study. In the humanities and in various aspects of fashion research, linguistics is primarily concerned with the communicative and semiotic aspects of fashion. At the same time, the research focus is on the verbal aspect of the fashion discourse.

In connection with the wide representation of fashion in the language, we believe that this phenomenon is a discourse-forming factor underlying the process and result of thematically, institutionally, pragmatically and ideologically conditioned communication. The linguistic aspect of the implementation of the discourse of fashion considers the linguistic and extra-linguistic means that fashion uses to achieve its communicative goals. Today, discursive studies of the language of fashion are of increasing interest in modern linguistics, which gives rise to the multidimensionality of theories and interpretations of this discourse.

In our opinion, the discourse of fashion can be characterized as the verbal-thinking activity of people involved in communication about fashion, the representation of which is carried out in the form of a system of special texts in close

connection with extra-linguistic reality. Like any discourse, fashion discourse has certain constitutive features, and is also characterized by universal and specific features.

The constitutive elements of the discourse of fashion, of course, include communication participants, represented as members of a community that has a professional relationship to creating a fashion product – designers, stylists, photographers, makeup artists, journalists, editors of fashion magazines, etc., and non-professionals – readers of periodicals about fashion, followers of fashion, popularizing its ideals; those who discuss this phenomenon at the everyday level, as well as communicants who adhere to the position of anti-fashion.

We analysed journalists' texts about fashion using the example of the fashion editions of *Vogue* and *Bazaar*. We studied the general style features of fashion texts and also identified the lexico-phraseological and syntactic features of fashion journalists' texts, which help the author to influence the opinion and decisions of consumers.

The research showed that various stylistic techniques of emotional manipulation are used in fashion texts at all levels of the language – phonetic, lexical, morphological, syntactic and graphical, each of which is aimed at achieving specific objectives. For example, at the phonetic level, techniques such as repetition, alliteration, assonance, rhyme and a combination of these are used. Lexical level is characterized by the use of colloquial words and emotional vocabulary. Their implementation is explained by the author's desire to create a friendly tone of narration and to encourage the reader to accept information. At the syntactic level, techniques such as rhetorical question, rhetorical exclamation, inversion, parallelism, homogeneous sentence members, oxymoron and an anaphora are used.

GENERAL CONCLUSIONS

In connection with the wide representation of fashion in the language, we believe that this phenomenon is a discourse-forming factor underlying the process and result of thematically, institutionally, pragmatically and ideologically conditioned communication. The linguistic aspect of the implementation of the discourse of fashion considers the linguistic and extra-linguistic means that fashion uses to achieve its communicative goals. Today, discursive studies of the language of fashion are of increasing interest in modern linguistics, which gives rise to the multidimensionality of theories and interpretations of this discourse.

The main reasons why the discourse of fashion is interesting to study from the point of view of discourse analysis, lie in the anthropological, sociological and historical heritage of the phenomenon of “fashion”. In other words, by studying fashion as a communicative event, it seems possible for researchers to study this phenomenon from a new angle: to look at the essence of fashion, manifested in its integration into many spheres of society’s life, from the point of view of the language of fashion – its evolution, correlation with constantly changing reality, with positions of the influence of communication about fashion on the formation of concepts of fashionable life, behavior and way of thinking. Fashion reflects a certain social consensus, in the achievement of which communication, which has a discursive nature, plays one of the most important roles.

Linguistic research into the fashion discourse makes it possible to identify the specific features of the language of the fashion industry, and to establish the role of certain linguistic means in the formation of texts on fashion. The relevance of work is explained by the study of ways fashion texts influence the audience. This interest is due to the active development of the fashion industry and the desire of readers to turn to magazines in search of fashion trends. In the course of this study, we have reviewed journalistic texts about fashion, defined the specifics of fashion journalism and studied ways of manipulating the consumer within the framework of a fashion discourse. We also analysed the magazines *Vogue* and *Bazaar* and found out what the

most typical stylistic techniques of the lexico-fraseological and syntactic levels of language are used in fashion publications with the sake of manipulation.

In the first chapter, we looked at the concept of emotion and the linguistic aspect of studying it. We studied how emotions are expressed linguistically and are implemented through emotional vocabulary.

We defined that the role of emotions in interpersonal communication is great. The emotional aspect of human life is inextricably linked to activity in all its forms and manifestations. In emotions, a person's attitude towards the phenomena surrounding reality finds expression.

We have looked at a wide range of emotions and feelings from the language point of view, which are used to directly express feelings, emotions and emotional appreciation, and to influence the listener's or reader's emotional state.

In chapter two, we explored the concept of manipulation. It was defined that manipulation is a type of speech impact. At each language level, there are different means of influencing and manipulating. The lexical and grammatical levels are of particular interest because they include bright and meaningful means of speech manipulation.

Manipulation is actively used in various spheres of life, but the most important tool for influencing the mass audience is the media. Journalists do not simply inform us about what has happened, but manipulate information. In this way they create the necessary image of reality, form value orientations in the consciousness of the addressee, impose an opinion on people and manipulate them.

In the practical chapter, we have looked at the specifics of the fashion discourse. We analysed journalists' texts about fashion using the example of the fashion editions of *Vogue* and *Bazaar*. We studied the general style features of fashion texts and also identified the lexico-phraseological and syntactic features of fashion journalists' texts, which help the author to influence the opinion and decisions of consumers.

The following conclusions were drawn from the survey:

1. Various stylistic techniques of emotional manipulation are used in fashion texts at all levels of the language – phonetic, lexical, morphological, syntactic and graphical, each of which is aimed at achieving specific objectives.
2. At the phonetic level, techniques such as repetition, alliteration, assonance, rhyme and a combination of these are used.
3. Lexical level is characterized by the interaction of words with colloquial words and emotional vocabulary. Their use is explained by the author's desire to create a friendly tone of narration and to encourage the reader to accept information.
4. At the syntactic level, techniques such as rhetorical question, rhetorical exclamation, inversion, parallelism, homogeneous sentence members, oxymoron and an anaphora are used.
5. Graphics in fashion texts is important because it is used by editors to highlight the main aspects of a text and attract attention.

This research can be continued, as the subject is topical and interesting for scientists, but not yet sufficiently disclosed.

РЕЗЮМЕ

Статті та рекламні матеріали, що спонукають людей ділитися та робити покупки, зазвичай можна описати одним словом – емоційні. Дослідження показують, що коли людям доводиться приймати рішення про покупку та вибирати бренд, вони більше покладаються на почуття, ніж на інформацію. Емоційна реакція, яку викликає комерційний ролик чи стаття, стимулює більше, ніж його зміст.

Людські емоції є потужним мотиватором, і буде помилкою не використовувати це в маркетингу. Успішні бренди це давно зрозуміли і створюють емоційні рекламні кампанії. Ці рекламні ролики дозволяють компаніям потрапляти у свідомість споживачів та впливати на їх поведінку.

Оскільки емоції є мотиваторами поведінки, щоб викликати певну поведінку, необхідно змінити емоційний стан іншої людини. Суть мовних маніпуляцій полягає в тому, що інформація подається таким чином, що споживач самостійно робить на її основі певні висновки. Поки споживач сам приходить до цих висновків, він автоматично сприймає ці знання як свої. Отже, покупець ставиться до інформації менш критично та з більшою впевненістю.

Мова дозволяє нам створювати маніпулятивні картини дійсності, які, з одного боку, орієнтовані на підсвідомий психологічний вплив на споживача, а з іншого боку, створюють образ такої реальності, який цілком підпорядковується авторській позиції та моделює авторську точку зору на рекламований об'єкт. Отже, зіткнувшись з мовними маніпуляціями, справа полягає не в об'єктивному описі реальності, а в варіантах її суб'єктивного тлумачення.

У нашому дослідженні ми вивчаємо сучасний англійський дискурс моди і звертаємо увагу на емотивний компонент, які впливають на сприйняття текстів в рамках дискурсу.

Магістерська робота складається з вступу, трьох розділів та висновків.

Обсяг роботи 74 сторінок. Список використаних джерел – 121.

У першому розділі роботи визначено роль мови у вираженні емоцій та досліджено основні засоби вербалізації емоцій.

У другому розділі визначено та охарактеризовано основні особливості поняття маніпуляції та виокремлено основні механізми мовної маніпуляції.

У третьому розділі охарактеризовано риси дискурсу моди, визначено особливості та основні прийоми емоційного апелювання в статтях журналів про моду, проаналізовано прагматичний вплив емоційного та емотивного культивування бренду на цільову аудиторію.

Ключові слова: емоції, емотивність, дискурс моди, стаття, прагматичний ефект.

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