

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

Кваліфікаційна робота магістра з лінгвістики

на тему: «Викликання емоцій як засіб маніпуляції у сучасному англомовному рекламному дискурсі (на матеріалі реклами косметичних та медичних препаратів)»

Допущено до захисту
« ___ » _____ року

студентки групи МЛа 51-20
факультету германської філології
освітньо-професійної програми Сучасні
філологічні студії (англійська мова і
друга іноземна мова): лінгвістика та
перекладознавство

(назва)

за спеціальністю 035 Філологія

(код, назва)

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Національна шкала _____

Кількість балів _____

Оцінка ЄКТС _____

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

**ELICITING EMOTIONS AS A MEANS OF MANIPULATION IN
MODERN ENGLISH ADVERTISING DISCOURSE (A STUDY OF
COSMECEUTICALS AND OTC DRUGS ADVERTISEMENTS)**

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Kyiv – 2021

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INTRODUCTION

The paper is devoted to the study of speech manipulation techniques in modern English advertising discourse.

Recently, a large number of works has been devoted to various aspects of discourse in various fields of linguistics. Discourse is not only a unit of analysis, but also an approach, and a distinct perspective of linguistic phenomena. Discursive practices allow to render speaker's thoughts, to convey ideas to the interlocutor and, thereby, to generate a new reality, and influence on the consciousness and attitudes of people at large. One of the varieties of discourse, actively affecting human consciousness, emotional background and even their physical state is an advertising discourse.

The material of the current study in advertising discourse involves television and printed advertising texts from various manufacturers of OTC drugs and cosmeceuticals such as: Bayer AG, Estée Lauder Companies Inc., La Prairie Switzerland, Clinique Laboratories, LLC, Elemis Ltd, etc. Today the relevance of advertising is beyond doubt as it plays a key role in the development of a market economy making an important element of it. Using the possibilities of targeted influence on the consumer, advertising contributes not only to the formation of demand, but also to its management. Therefore, modern advertising uses a number of different methods and techniques, affecting various mental, sensory, biological human structure, and, moreover, manipulating emotions both at conscious and unconscious levels. Manipulative influence on the audience in most cases is based on the use of language means and is one of the most effective methods of influencing public consciousness and perception. Most of existing manipulative techniques are associated with the use of language means and their skillful operation to achieve specific goals. In this regard, the linguistic features of verbal emotion manipulation are analyzed in this work.

The **object** of the paper is emotional manipulation in Modern English OTC drugs and cosmeceuticals advertising discourse.

The **subject** of the paper is the perlocutionary effect of communicative techniques employed for emotional manipulation in Modern English OTC drugs and cosmeceuticals advertising discourse.

The **topicality** of the study lies in the ever-evolving manipulative influence of advertising in the modern world and the insufficient study of many of its aspects. Most works devoted to technologies, strategies and tactics of collective consciousness mainly refer to different ways of psychological hedging whereas the role of language means, which are basic for implementation of manipulation in the field of mass communication are opted out. An important factor that determines the relevance of the research problem is the paucity of works devoted to the study of manipulative language means in cosmeceuticals and OTC drugs advertising discourse, despite a fairly wide range of such linguistic tools with a significant manipulative potential.

Methods of research used in the paper include: a semantic analysis is used to interpret the text and its message by analyzing the grammatical structure and identifying the relationships between words in the context, a pragmatic analysis is used to extract the information from the advertising to find out the meaning of the utterance, a discourse analysis is used to identify how meaning is created in different contexts, a qualitative emotion analysis is used to identify situations and aspects in the advertising context of cosmeceuticals, which elicit positive and negative emotional reactions in recipient.

The **novelty** of the research is the study of verbal means for the projected pragmatic effect of emotional manipulation in advertising of cosmeceuticals and OTC drugs (advertising addressing women as a special type of advertising that has its own characteristics due to the age and psychological characteristics of the target group, and advertising addressed to people with health problems to convince them to buy the product).

The **aim** of the work is to provide a linguistic description of manipulative tactics and techniques in advertising of OTC drugs and cosmeceuticals.

Achieving this goal involves meeting the following **objectives**:

- to provide a brief overview of the scientific literature on the study of speech manipulation in advertising;
- to identify and describe the tactics of speech manipulation in advertising of cosmeceuticals and OTC drugs;
- to identify and analyze the specifics of the linguistic design of emotional manipulation in advertising of cosmeceuticals and OTC drugs.

CHAPTER ONE. THEORETICAL ISSUES OF STUDYING MANIPULATION IN MODERN ENGLISH ADVERTISING DISCOURSE.

1.1 Advertising discourse and its characteristics.

Advertising is an integral part of modern society and culture. The world-famous phrase: "The advertisement is one of the most interesting and difficult of modern literary forms", coined by an English writer and philosopher Aldous Huxley, and Huxley's statement makes a far greater claim, that what appears so obviously to be banal commercial trick, neither interesting, nor difficult is in fact a complex and legitimate form of manipulation. (Twitchell, 1996: 14). Many linguists are attracted by the language component of the advertising message. The study of this issue was carried out by such domestic and foreign linguists as: H.H. Pocheptsov (2001), van Dijk T.A. (2006, 1997), N. N. Kokhtev (2004) and others.

Discourse theory is the fastest growing interdisciplinary direction of research since the second half of the last century and continues to develop in the modern scientific world. The concept of discourse was introduced in 1952 and found wide use in the 1960s – 1970s. The need to introduce a new concept was due to the fact that none of the existing disciplines or sciences could fully embrace all processes of human communication. Initially discourse was a complex and versatile object of study, and today this term has no unambiguous definition. In Ukrainian there is no direct equivalent of such a term, but from French "discours" translated as "speech, performance, words, discourse, treatise, reasoning".

According to Ferdinand de Saussure, who is rightfully considered the founder of modern linguistics, "language in all its essence has two components: parole – speech, communication events, how they happen in time, and langue is an abstract language system used by communicators at any moment of speech". In his works, F. de Saussure tried not to use the term "discourse", since he considered language "the only subject of linguistics, contrasting it with speech, understood as practical implementation of the language" (De Beaugrande 1991: 10-23).

Traditionally, discourse theory distinguishes broad and narrow approaches to the understanding of this term. For example, T.A. van Dijk, currently a professor of

Pompeu Fabra University in Spain, the author of books, monographs and about 200 articles on issues of discourse and discourse analysis, gives the following definitions of this concept: in a broad sense: “discourse is a communicative event, that happens between the speaker and the listener (observer, etc.) (Teun A. van Dijk`s Curriculum Vitae and Publication List, 2017) in the process of communicative action in a certain time, space and other context. This communicative action can be verbal, written, and can have verbal and non-verbal components. There are typical examples – an everyday conversation with a friend, a dialogue between a doctor and a patient, or even reading the newspaper.

In a narrow sense, scholars allocate only the verbal component of communicative action and refer it further as “text” or “conversation”. In this sense, the term discourse means completed or ongoing "product" of a communicative action, its written or spoken result that is interpreted by the recipients, that is, discourse in the most general sense is written or speech verbal product of communicative action (Buhler, 1993; Sternyn, 2001).

The term "advertising" from Latin "reclamare", Ukrainian "кричати, вигукувати" appeared in the second half of the eighteenth century and defined a specific type of activity. However, advertising is not an invention of our contemporary time. Already in the states of the ancient world peddlers loudly touted their goods, creating the prototype of oral advertising. Advertising practice is already discussed in the first documents of written history. During excavations in Mediterranean countries archaeologists have found various signage which reported events and offers. In ancient Rome, they built special walls for advertising, which were whitewashed with lime and divided into identical rectangles. They wrote on them advertisements with charcoal or purple paint. These are all predecessors of modern outdoor advertising (Karlsson, 2015).

The invention of typography determined the development of advertising. Another important event was the invention and subsequent spread around the world of the art of photography by the middle of the 19th century. The photo was an indisputable proof of the merits of the advertised product. Thus, advertising has

gradually evolved into a means of marketing communication, effectively acting as a language communication between the producer and the consumer (Karlsson, 2015).

In modern linguistics, there is a huge variety of interpretations of advertising concepts. V. M. Avrasin (1996) interprets advertising as “one of the models of social and dynamic communication processes”. Dotsenko (2003) defines advertising discourse as "a complete message that has a strictly oriented pragmatic attitude (drawing attention to the subject of advertising), combining the distinctive features of oral speech and written text with a complex of semiotic (para- and extralinguistic) means» (Dzanic, 2013).

A discursive approach to advertising analysis allows us to get away from the narrow understanding advertising as a means of informing and influencing the consumer. The study of advertising discourse and its features is the focus of sociolinguistics, pragmalinguistics, linguistics and cultural linguistics. That's why there are many approaches and points of view on the matter.

Summing up, we can say that researchers still can not give an accurate and clear definition of the concept of "discourse" due to its complexity of translation, ambiguity and wide scope of application. Since the middle of the last century, both foreign and domestic scientists have been studying it.

The most general and comprehensive definition of discourse, in our opinion, is the definition given by T. A. van Dijk: discourse is a complex communicative event that occurs between the speaker and the listener in the process of communicative action in a certain temporal, spatial and other contexts, including extralinguistic factors: knowledge about the world, opinions, attitudes, and goals of the addressee.

It is also possible to generalize the main difference between the concepts of text and discourse, considering the text as a materially fixed document that has completeness, finiteness of construction, perception, and discourse as a speech event in the temporal and spatial continuums that instantly reflects the reality.

Initially, the word advertising meant to "record" or "consider", but later this definition changed to "convince". The purpose of advertising is to build a pleasant

visual image of a product, service or brand that has a huge consumer potential. Taking into account the history of the advertising industry, household consumption increased dramatically in the 50s and 60s, which led to the creation of mass-produced advertising. Currently, advertisers are looking to find the values, images, and versions of the real world that may be able to attract their target audience. Thus, advertising becomes an ideological tool for reproducing social means of individualization, consumer norms and habits.

Advertising is an extremely multi-faceted and multidimensional phenomenon and therefore occupies a borderline position between different professional spheres and attracts the attention of representatives of different professions, so there are different interpretations of this concept. Philip Kotler (2014) understands advertising as a non-personal form of communication carried out through paid media, with a clearly specified source of funding.

Among the most complete definitions of advertising is the definition of the researchers` F. H. Pankratov and Y. K. Bazhenov (2002) – the advertising is a piece of special information distributed in any form, by any means, about an individual or legal entity, products, ideas and initiatives, which is intended for an indefinite circle of persons and is designed to form or maintain interest in these individuals, legal entities, products, ideas and initiatives and to promote the implementation of goods, ideas and initiatives.

From the point of view of linguistics, advertising is interpreted as one of the spheres of language use, where it primarily serves as an instrument of admonitory communication the main purpose of which is to influence the pragmatic sphere of advertising consumers by all means and to encourage the listener to modify their behaviour in a certain way. The study of how advertising texts are able to convince a person is carried out by many disciplines, such as anthropology, psychology, and sociology. As long as the main goal of the advertising sphere is communication, none of the existing methods will come to a full-fledged conclusion without linguistic analysis.

Today, speaking about advertising texts, the thing that is of the primary importance – is a slogan, because it influences the recipient's attention and the way they will perceive it (Biryukova, Shurupova, 2016; Kara-Murza, 2010).

There are the following definitions of the slogan that are offered by modern researches:

- A slogan is a phrase expressing the goals or nature of an advertised product (Matthews, 1997);
- A slogan is a catchy phrase or series of words that help buyers memorize the brand or the product (Newton, 2019).

The choice of linguistic means in advertising is never arbitrary. The chosen means represent an attempt to use the language in order to achieve the speaker's intentions. The words used in certain advertisements are the product of careful and informed choice. For this purpose, along with other means, a variety of stylistic and psychological techniques are used, the purpose of which is to activate the interest of the addressee and create favourable conditions for fixing the advertising discourse in the recipient's mind (Baranov, 2000). Despite the fact that advertising and its manifestations are everywhere, people often stop to reflect on the nature of advertising as a discursive form and system of language that we use every day (Seino, Agwa, 2016).

Consider the goals that are set when creating an advertising discourse. The main goal is to form a consumer preference for a product over others. This is important, because a person may feel favourably towards the product, but do not give preference to it, and then the purchase will not take place.

This main goal is clarified by the goals of transmitting cultural values, entering the world community through advertising and forming a lifestyle (Newton, 2019).

Another group of advertising goals is related to the communication needs of people. These are the goals of advertising to activate the interaction of communicants, in which there is social approval. With the help of advertising, you can meet the needs for preserving and multiplying socially significant values (health,

appearance and material well-being). Advertising forms groups of people based on the general knowledge "We all know this advertising". At the same time, the advertising message acts as a precedent text, known to everyone, familiar to everyone.

It is also possible to identify another goal of advertising discourse, which determines its communicative strategic potential. The fact is that the main focus of this mass communication medium – attracting the consumer to the product – determines its main strategy – selling the product and attracting the consumer to the product (Kotler 2014). These main strategies exist at all stages of consumer involvement in the advertising product, which can be aggressively pushed and imposed or encouraged to buy by promoting the merits of the subject of advertising. The main goal determines the use of the main communication and speech strategy of advertising discourse – the strategy of winning the consumer (Lazareva, 2003; Chomsky, 2011). This main strategy determines the construction of the advertising discourse, which is aimed at one goal in all ways. To do this, a constant persuasion is used, aimed at the addressee, creating an atmosphere of increased interest in the product. Advertising is a pragmatically directed text in which all means are used to attract the recipient to their side, to encourage them to make a purchase. The main advertising strategy of winning the consumer is implemented with the help of communication and speech tactics (Newton, 2019).

Using various tactics, the content of the advertising is perceived as “my own”, independently obtained by the recipient and therefore especially convincing. There is a "privatization of knowledge” (Issers, 2018). "Professionally compiled advertising text not only takes into account the personality of the addressee of advertising but also models it, emphasizing the quality of personality necessary for the consumer of the product".

One of the main ways to create an atmosphere of attention to the addressee's personality is to build a communicative framework of the text. The discourse models the situation "the author and the addressee are familiar people". For example, the advertisement of a facial cream with the words "After all, you deserve it", which

convey the whole range of positive emotions: respect, friendly attitude, attention to the addressee and a high assessment of the merits of the future owner of the cream (the subject of advertising) (Williams, Bendelow, 1996).

1.2 A concept of manipulation and its general features.

In the process of communication, language is used not only to convey information but also to influence the addressee. Academicians attributed influence to the three most important functions of language. Language regulates people's interpersonal and social relationships, emotions, and behaviour. This "regulation of the activity of one person by another with the help of speech" is called speech influence or manipulation. The influencing power of language and speech is the subject of study of modern linguistics and its varieties: pragmalinguistics, psycholinguistics, sociolinguistics, media linguistics (Issers 2008).

Manipulation is a complex psycholinguistic process, an interdisciplinary problem. But, despite the accumulated theoretical and practical data, this phenomenon is not yet fully understood. The formation of the theory of speech influence as a science was promoted by factors of a political, economic, psychological, and communicative nature (Matthews, 1997).

So, for example, with the development of freedom, democracy, the idea of equality of people, "it became necessary to convince a wide range of people who are unequal to each other in terms of education, culture, etc., but require equal treatment. In democratic states, it has become necessary to convince people in elections, in conditions of pluralism of opinions and in political life, under conditions of political struggle politicians learn to convince people of their rightness" (Sternin 2001).

In other words, with the development of society, there was a need to manage other people, and over time, various ways and techniques of influencing the addressee were formed, which are now actively used, and, consequently, are studied by specialists (philologists, psychologists, sociologists). The study of methods and techniques of effective speech influence and the dissemination of this knowledge is one of the important tasks of linguistic science.

Abroad, speech influence is considered in the framework of the theory of discourse, the theory of political and mass communication, rhetoric, as well as neuro-linguistic programming (Van Dijk 2013; Bolinger 1980; Dilts 1999; Lakoff 1990). An important contribution to the development of the science of speech influence was made by the American scientist Dale Carnegie. His works are a practical guide to communication. Cases from the lives of different people, historical examples, business relationships between partners, managers and subordinates were considered by him from the angle of tolerance and interest in the interlocutor as the key to successful communication. At the same time, D. Carnegie was able to describe some rules and techniques of speech influence and developed the concept of conflict-free communication, which allows to increase the efficiency of business and everyday communication (Carnegie 2009).

In linguistics, many approaches to the study of speech influence have been proposed: pragmatic, cognitive, communicative, discursive, and semiotic. The term "speech influence" is used in two meanings. In a broad sense, it is an impact on the audience, "carried out by a variety of speech means, in other words – with the help of messages in natural language"(Dzanic, 2013).

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 a speech influence, since they carry a semantic load, and complement speech. The key point is the desire to achieve certain non-verbal goals that affect the activities of the addressee. Thus, in a broad sense, speech influence is any speech act in which a message is transmitted by verbal (less often non-verbal) means and has an emotional impact on the addressee (Weinberg, Konert 1984).

It should be taken into account that in the process of communication, each participant has their own interests and goals, so the addressee is not ready to immediately follow the instructions of the speaker, and to resist the influence from the outside, this person surrounds himself with a protective barrier. Overcoming this psychological defense is a key point in the process of exposure.

As the analysis of the scientific literature shows, the following features are reflected in numerous definitions of manipulation:

1. The psychological nature of the impact aimed at changing the goals, desires, intentions or attitudes of the addressee.

The example of this is the definition of E. L. Dotsenko: "Manipulation is a type of psychological influence in which the skill of the manipulator is used to secretly introduce goals, intentions or attitudes into the addressee's psyche that do not coincide with those that the addressee has at the moment."

2. The overarching principle of changing the behavior of the addressee as the ultimate goal of manipulation.

This feature is updated in the definition of manipulation of E. L. Dotsenko: "hidden programming of the opinions and aspirations of the masses, their moods and even their mental state in order to ensure their behavior that is necessary for those who possess the means of manipulation".

3. The invisibility of manipulation for its addressee, due to the "dexterity" of the manipulator.

Considering this feature, the researcher S.G. Kara-Murza (2015) says that manipulation is "a clever hidden management to achieve power and domination with an attitude to people as objects, things". Based on this definition, we can distinguish the fourth feature of manipulation.

4. The desire to dominate, to exercise control, to dominate the manipulated.

This feature is also reflected in several definitions, for example, manipulation is "a type of interaction in which the manipulator consciously tries to exercise control over the behavior of the manipulated person, who does not consider himself an object of manipulation, encouraging him to behave in a certain way"; manipulation is "a special method of socio – psychological control" (Parshin, 2000).

5. The attitude to the addressee as to a target object.

This feature is presented above in paragraph 3 in the definition of manipulation given by S. G. Kara-Murza.

In listing the features of manipulation, researchers also pay attention to the nature of the goal and the selection of information. Thus, E. S. Popova writes that manipulation is characterized by "the achievement of the manipulator's secret, personal goals at the expense of the object of manipulation" and "deliberate distortion of the facts of the surrounding reality (disinformation, selection of information, etc.), the creation of illusions and myths, etc." (Popova, 2005)

S.G. Kara-Murza points out the role of language in the process of manipulation: "Language as a system of concepts, words (names), in which the person perceives the world and society, is the most important means of subordination. Suggestibility through the word is a deep property of the psyche that arose much earlier than the ability to analytical thinking" (Kara-Murza, 2015). Therefore, researchers talk about manipulation as one of its types.

Thus, the features that characterize manipulation are also presented in the definitions of speech manipulation, namely: hidden or implicit influence on the addressee, aimed at changing goals, desires, intentions, etc.; behavior change as the final goal. The only difference between speech manipulation and the generic concept of manipulation is the sign of influencing the addressee with the help of language means.

Now, we would like to turn to the question: What is the manipulative essence of advertising.

The most powerful resource of speech manipulation is advertising. In it, there is a deliberate "distortion of the real state of things by suppressing some facts and sticking out others, publishing false messages, awakening the right emotions in the audience with the help of visual and verbal images" (Shaynov, 2010).

Advertising has **a hidden influence on the formation of human needs**, so advertising is defined as "a form of communication that tries to translate the quality

of goods and services into the language of the needs of customers" (Olyanich, 2011). The main and obvious pragmatic purpose of manipulation in advertising, according to most researchers, is the perception and motivation of the addressee to a certain action, and the main task is to convince the recipient "to purchase the advertised product or use the advertised services" (Poletaeva, 2001).

It is reasonable to say that the addressee of the advertising text is understood as "a group of people determined in the course of developing an advertising strategy, who are most inclined to buy according to their characteristics" (Morozova, 2003). The characteristics that determine the choice of a particular product are gender, age, social and financial status, interests, hobbies, etc.

The language in modern advertising is "really so sophisticated, confusing, ambiguous that the term "manipulative" is the best way to describe it" (Poletaeva, 2001). The following properties contribute to the success of the manipulation of the advertising text:

- 1) polycode, which is determined by the fact that "the transmission of information in it is carried out with the help of semiotic heterogeneous means of verbal and non-verbal nature" (Dzanic, 2013).
- 2) lapidary (text), which means that the advertising text must contain the necessary amount of manipulative information that the manipulator seeks to convey, but at the same time it must be compressed; (Riddle, 1970; Riley, 2017)
- 3) expressive saturation: "extensive use of expressive means (stylistic devices, as well as various methods of language (word) play)" (Zhirkov, 2011).

Manipulative methods of speech influence are diverse: from distorting the reality in the advertising text by attaching previously unusual connotations to keywords to subtle, virtuoso wordplay, creating the desired impression using the means of linguistic expressiveness – tropes, stylistic devices (Najafian, Dabaghi, 2017).

Further, under speech manipulation, following such authors as Riley, Zhirkov, Scott etc., we understand the hidden impact on the addressee with the help of

language means in order to change his desires, intentions and ultimately his behavior. The manipulative essence of advertising is the hidden formation of the need of the addressee, and the features that contribute to the success of advertising lay in the polycode character, also implicitness, high expressive and in pragmatic saturation (Najafian, Dabaghi, 2017).

1.3 Communicative strategies, techniques and tactics of manipulation in advertising.

A communicative speech strategy in advertising in various studies is understood as:

- a super-task coming from the addressee, aimed at achieving a communicative or practical goal and designed for a certain perlocutionary effect" (Popova, 2005; Searle, 1986);
- "a set of speech actions aimed at solving a general communicative goal of the speaker" (Issers, 2006);
- "planning and implementation of the designed by the addresser speech influence techniques for achieving specific objectives" (Brozhenko, 2011);

Based on the above definitions, we can conclude that the features of a manipulative strategy are focused on a "super-task" or a goal, as well as the conscious nature of its application.

Further on, under the manipulative strategy we mean purposeful use of speech influence that involves emotional modification of recipients` decision making procedures as a designed perlocutionary effect (Searle, 1986).

In the advertising discourse, Y.K. Pirohova (2000) identifies positioning and optimizing advertising strategies. By positioning strategies, the researcher means "strategies that produce a certain perception of the advertised object". Among these strategies, based on the communicative tasks, Y. K. Pirohova identifies the most frequently used:

- differentiation strategies that "help to distinguish the advertised object from the competing ones";

- value-oriented strategies that "allow you to link the advertised object with important value concepts for the target group";
- strategies for assigning evaluation values, "in particular, helping to strengthen the perception of the positive properties of the advertised object".

Optimizing strategies are presented as "aimed at optimizing the impact of an advertising message, and at overcoming unfavorable communication conditions".

Within the framework of optimizing strategies, the researcher identifies: the strategies for "matching the language and pictures of the world of communicants", strategies for increasing the recognition of advertising, "which allows the addressee to quickly correlate the message with the advertised object and perceive its main topic during a cursory viewing"; "strategies for increasing the attractive power and "readability" of the message"; mnemonic strategies "allowing to increase the memorability of the message or its part"; argumentative strategies; strategies for distributing information (more/less important) (Pirohova, 2000).

In the process of manipulation, there is a purposeful transformation of information or influence on the subjective sphere of the communicant (emotions, value orientations, stereotypes, etc.).

The difference of influences determines the manipulative tactics.

Manipulative speech tactics are understood as:

- a certain speech action that "corresponds to a certain stage in the implementation of a particular strategy and is aimed at covertly introducing goals and attitudes into the addressee's consciousness that encourage him to commit an act beneficial to the manipulator";
- a certain speech action that is aimed "at solving one task within one strategic goal, and the achievement of this goal occurs through the use of a number of tactics" (Popova, 2005);
- "a complex of speech acts solving a particular problem, united by a set of specific characteristics and implemented using a set of techniques" (Kazakov, 2013).

Thus, tactics are aimed at solving a communicative task within the framework of a strategy and are implemented using specific techniques; subordination of tactics to a manipulative strategy determines its manipulateness.

The following advertising manipulative tactics are distinguished:

- 1) re-accentuation, which consists in "putting forward, accentuating secondary" extraneous "facts that should play a major role in forming the necessary perception";
- 2) substitution of goals: "the interests of the addressee are masked (not indicated in a plain text), the interests of the addressee are put forward to the fore, as it were";
- 3) putting on a mask, where the addressee's position is equivalent to a "mask", under which "true intentions" and positions are hidden:
 - taking the role of the informant, "the author presents the material, states the fact of the existence of a particular product";
 - the establishment of a commentary position, "assumes the presence of additional information and personal assessments about an existing and well-known product or company";
 - the position of the interlocutor, "the author shares the interests and concerns of the audience, acts "on equal terms";
 - the position of the adviser, "the author is trying to convey to the addressee his opinion regarding the purchase of this particular product, to find out its advantages and advantages, to interest the addressee in buying, etc.";
 - the position of an emotional leader, "the author sets up the audience emotionally, establishes a favourable atmosphere, counts on a high mood or on its occurrence from the information that he reports";
 - the position of the mentor, "the author acts as a teacher, he teaches, he is more categorical, insists on his opinion, to some extent threatens".
(*Clinique`s new youth-extending science visibly helps defeat lines and wrinkles.*)

- 4) transformation of the situation (camouflage of the situation): the "mask" allows the addressee to hide his own true goals and play to please the addressee (we are talking only about his benefits and interests), thanks to which there is a manipulative transformation of the situation (camouflage of the situation), which is reflected in the structure of the advertising text". (A YOUTH GRAFTING PROGRAM THAT FIT YOUR LIFESTYLE NEEDS);
- 5) the game of motives is "the most difficult tactic, since it is associated with a secret invasion of the addressee's inner world through the arousal of needs" (Popova, 2005)

Further, in analyzing the slogans and advertising texts we will refer to the Plutchik's Wheel of Emotions (see Fig.1) by the American psychologist Robert Plutchik to identify the hidden manipulative emotion in the tricky expressive texts.

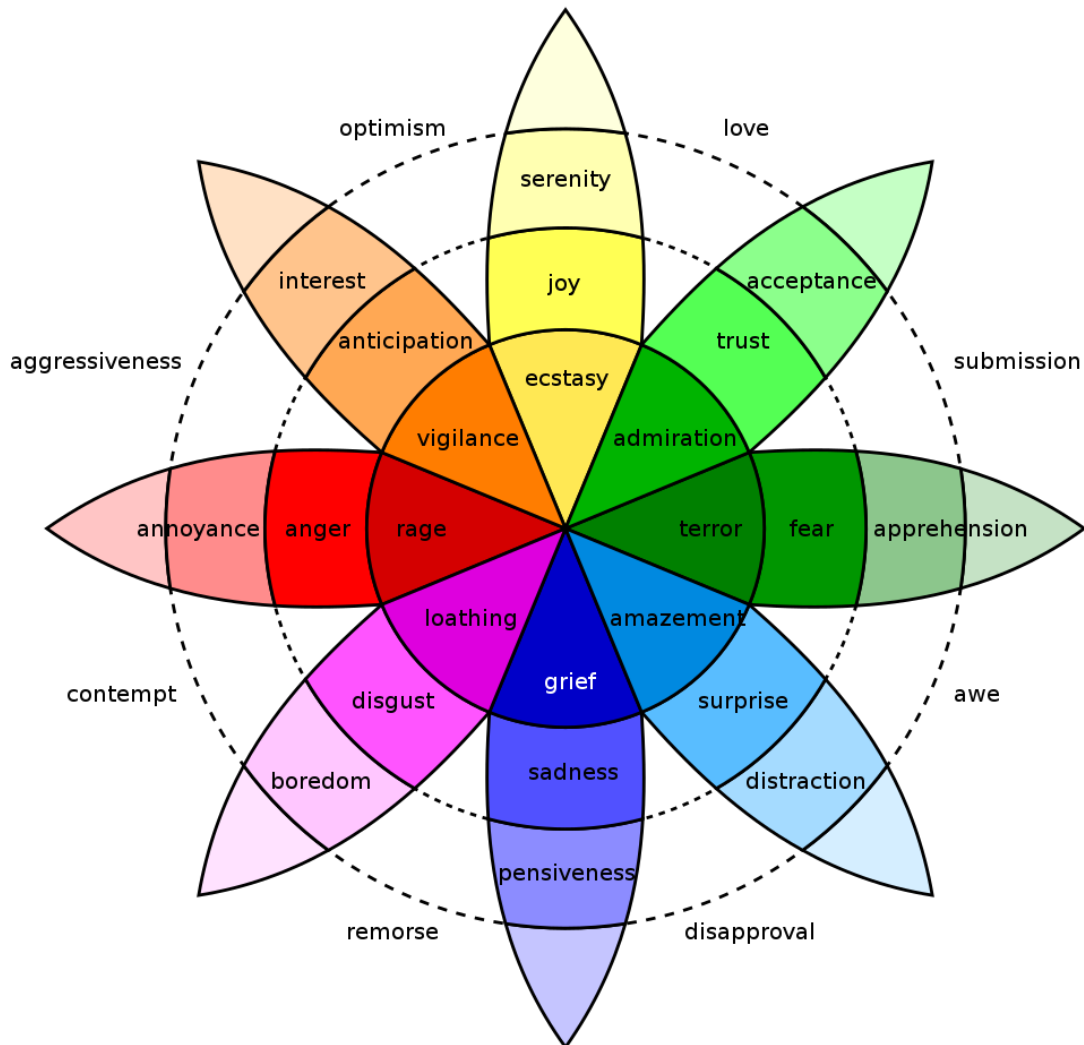


Figure 1 R. Plutchick's Wheel of Emotions

There are cooperative (based on compliance with the rules of speech communication) and non-cooperative (rules are not observed) speech strategies and tactics. Consequently, "manipulative strategies and tactics are of a non-cooperative nature, since they are used for selfish purposes" (Kopnina, 2012).

Since speech manipulative tactics are implemented with the help of certain techniques, it is advisable to define the concept of reception:

- "a method of constructing an utterance or text that implements a particular manipulative tactics" (Kopnina, 2012);
- "the use of verbal and non-verbal means to express invariant tactical meaning" (Popova, 2005);

- "a specific, rather isolated method of influencing the addressee, involving the use of separate linguistic or extralinguistic means" (Kazakov, 2013).

Thus, the method in the broad sense can be verbal (speech) and non-verbal (extralinguistic). In the second chapter, the verbal and non-verbal (graphical expressive means) methods of manipulative influence in advertising cosmeceuticals and over-the-counter drugs will be analyzed.

Distinguishing between tactics and techniques, E. S. Popova argues that "the relationship between tactics and methods is characterized as asymmetric: on the one hand, the same technique can be employed by different tactics, i.e. one structural unit can convey different meanings, and on the other – one manipulative tactic can be verbalized using different techniques" (Popova, 2005).

The advertising text has a large palette of speech techniques, " which are aimed at revealing the potential of the word and effective speech impact (Shetukhina, 2014)". There is no generally accepted classification of them. Let's focus on some of them.

Researchers Weinberg and Konert (1984) classify manipulative speech advertising techniques depending on the units of what level of language the manipulator uses: phonetic, lexical, grammatical, morphological, syntactic; graphic techniques and emotional facial expressions are distinguished in separate groups.

At the phonetic level, there are such methods of speech manipulation in advertising as alliteration, onomatopoeia, rhyme, rhythm, as well as intonation, articulatory poses, speech tempo and pausing, which are characteristic only for oral speech exposure.

Lexical speech techniques include euphemization, dysphemization, metaphors, metonymies, paronomasia, playing with numbers; creating and using neologisms, individual words or phrases, renaming – changing the names of certain objects and phenomena and creating new ones, excessive use of a keyword or its synonyms, the materialization of abstract concepts; using words with a bright

positive or negative connotation, using evaluative or emotional definitions with nouns instead of neutral ones and some others (Biryukova, Shurupova, 2016).

The grammatical potential of the language is involved in the process of constructing and using such techniques as the use of a passive voice instead of an active one; forms of addressing the addressee using personal pronouns, the direct name of the potential addressee or appeals questions; imperatives (motivational constructions); rhetorical question; widespread use of degrees of comparison of adjectives and adverbs; violation of grammatical norms of the use of prepositions and conjunctions; violation of the use of a definite/indefinite article; violations in the formation of negative verb forms (Schrank 1976).

At the syntactic level, manipulation can be built using parallel constructions, repetitions of large syntactic constructions in conditions of sufficient closeness of the series, double negation.

Syntactic manipulations also include intentional omissions of the subject or auxiliary verb, intentional replacement of the normative type of syntactic connection with a type that does not correspond to the syntactic relations expressed in the above statement; word order (direct/inversion), distribution of information among the elements of the syntactic structure (known/new); the choice of active/passive voice, as well as the use of vaguely personal and impersonal constructions, the choice of various types of compositional and subordinate connections between parts of complex sentences.

The main phonetic speech manipulative techniques are spelling violations, doubling of letters, the use of various fonts and elements that replace letters or whole concepts, punctuation violations.

There are other classifications of speech manipulation techniques. For example, A. A. Kazakov, based on the scale of a particular method of influence, identifies three relatively independent levels of manipulation with their characteristic techniques:

- micro-level, combining means that are "implemented within one or more words";

- the meso-level, in which the researcher distinguishes two blocks of manipulative techniques: logical, which are "a separate technology that involves the coverage of the most insignificant and sometimes even unrelated to the essence of the problem of plots", and emotional techniques that make up "techniques are primarily intended to influence the channels of perception of information that are not related to the mind";
- the macro-level, which includes "the most extensive levers of manipulative influence on the audience" (Kazakov, 2013).

As we take into consideration cosmeceuticals and OTC drugs, we should understand that almost all products are parity products, which means that all or most of the brands available are nearly identical. Parity products need manipulative advertisement to create illusion of superiority. There are some manipulative techniques commonly used to make products seem superior to others:

- the usage of the words "best" and "better". "The word 'better' has been legally interpreted to be a comparative and therefore becomes a clear claim of superiority." To use the word "better" the advertiser should legally say that his product is better than the others and to avoid this comparison they resort to using the word "best".

Verbal manipulation at the lexical level is quite extensive. It includes the use of emotional-evaluative vocabulary and comparative constructions, especially the usage of the words good, best, better, new. Thus, the consumer creates a certain image of the product that meets his requirements. Accordingly, the desire to buy such a product increases by several times. It should be noted that the consumer directly projects the properties of the product to himself. In English-language advertising, allusions and a "semantic game" are often used, when a certain concept known to the target audience is played out in advertising. The impact occurs more on a subconscious level, making the product obviously closer and associating the product with the allusion itself. Lexical techniques include a combination of opposites or strong concepts (Najafian, Dabaghi, 2017).

Another example of a semantic game is an appeal to humour. When advertising causes positive emotions and joy, it is as effective as possible. Based on the above, we can come to the following conclusion (Attardo, 2001). Verbal manipulation in advertising is a veiled sale, so that the buyer has the impression that he chose the product himself on the basis of his own decision, due to certain qualities of the product.

Next, let us look at the techniques that advertisers most often use for the purpose of manipulation:

Euphemization is the replacement of a word with negative semantics with a positive or neutral meaning. In 1972, a circular was sent to all official institutions of the United States, which ordered to delete the word "poverty" from all documents and replace it with the words «low-income people». The word "slums" is also not mentioned in official propaganda. It was replaced by the vague expression "inner city». Linguistic cosmetics are used to create the impression that all unpleasant problems have already been solved, and if they are, they are not so terrible. The words "poverty" and "slums" are associated with ideas about poverty and hunger. The phrase "inner city" is free from unpleasant associations. "The power of words is so great that it is only necessary to come up with exquisite names for some of the most disgusting things so that people immediately accept them".

The effect of substitution of concepts. The concept known to us is put on a par with negative/positive concepts, as a result of which it acquires a negative/positive meaning. At the same time, nothing is said directly – the person analyzes it himself. Manipulation, with all its psychological features, is also a specific language implementation of the hidden, and maybe even explicit strategy of the addressee. And in this regard, leaving the priority to linguists and language tools, let us allow ourselves this statement: after all, everything ultimately comes down to language. The essence of language manipulation in advertising is as follows: advertising information is presented in such a way that the consumer independently draws certain conclusions based on it. Since the consumer comes to these conclusions

himself, he automatically accepts such knowledge as his own, and, consequently, treats the information less critically and with greater confidence.

There are three main areas of language manipulation that are used in advertising:

1. Emotions. For advertising, it is very important to influence the emotional sphere, since:
 - The general emotional reaction to the advertising of the product is automatically transferred to the product itself and has a significant impact on the situation of consumer choice;
 - Emotional memory is one of the most stable types of memory;
 - Emotions are stronger and more direct than logical reasoning, so they are easier to model.

It is well known that positive and negative emotions are distinguished. Undoubtedly, it is important to address positive emotions in advertising to subsequently link them with the product. Addressing negative emotions in advertising is undesirable. However, there are a number of products whose main task is to solve the problem, and therefore it is necessary to use negative emotions when describing the problem. Advertising of OTC drugs and cosmeceuticals, social advertising actively works with negative emotions.

2. Social attitudes:
 - For any person, the relationship "I am society, I am in society" is very important. Therefore, advertising often manipulates various social attitudes of a person: self-esteem, self-affirmation, public opinion, etc.
3. Worldview:
 - Everyone has their own ideas about the world and its laws. Knowledge, skills, experience, emotions and feelings gradually form a single picture of reality that coincides with the generally accepted one, but, of course, differs in subjective personal assessments. As a result, in advertising, we are not dealing with an objective picture of the world, but with its

interpretation. This difference in perception allows advertisers to create their own "versions of the world" (its emotional and evaluative images) and pass them off as real.

Language manipulation is present in all spheres of public life. This means that in all spheres of life there is an ego of a manipulator who imposes his value system secretly because it is impossible to do it explicitly. In the material sphere, the priority is placed on the achievement of material values. The love of things as such is beneficial for the manipulator since it facilitates his work. This is done with the help of commercial advertising (Flergin, 2014).

There are a sufficient number of classifications of language manipulation techniques, let's consider some of them. B.L. Borisov suggests highlighting such methods of language manipulation as:

1. "Euphemisms".

Euphemization is the replacement of a word with negative semantics with a positive or neutral meaning. "The power of words is so great that it is only necessary to come up with exquisite names for some of the most disgusting things so that people immediately accept them".

2. Substitution of concepts.

The concept known to us is put on a par with negative/positive concepts, as a result of which it becomes negative/positive. At the same time, nothing is said directly, the person himself does the work negative/positive meaning.

3. Comparison in favor of the manipulator.

The technique boils down to finding an object that you could rely on to make the product look in a winning light.

4. Rethinking.

An obvious and well-known fact, event, person, the phenomenon is assigned a new meaning, convenient for the manipulator. Everything looks like a new acquaintance with the subject.

5. Implanted assessment.

The attribute of an object is constantly placed next to its name, turning into its immanent property. And no one has a desire to dispute or clarify this.

6. Speech binding.

The technique is taken from the practice of neurolinguistics manipulation. This is a technique by which two or more actions in a sentence are connected by the time turns "before", "after", etc.

7. Implicatures.

"An implicit way of transmitting information is a way when it is not present in plain text in a message, but is necessarily extracted by the reader due to thinking stereotypes and language conventions".

8. Rhetorical questions.

You are faced with questions that cannot be answered "no". But our " yes " later turns out to be a trap, since it means much more than just an answer to a question" (Schrank 1976).

According to the following classification, the techniques of the language game can be grouped as follows:

1. Methods of language play at the phonetic level:
 - Alliteration
 - Anaphora
 - Epiphora
 - Rhyme
2. Language game techniques at the graphic level;
 - Graphic distortion
 - graphical addition
 - graphical subtraction
3. Methods of language play at the morphological level:
 - evaluation scale
 - occasional words
4. Language game techniques at the lexical level:

- wordplay
- jokes based on a mixture of styles
- metaphorization

Conclusions to Chapter One

Manipulation is a kind of speech influence. The main features of manipulation are the hidden nature of influence, the desire to subordinate the addressee to his will; skillful command of the word and psychological skills (manipulation of emotions); special organization of the text, which contributes to the emergence of misconceptions in the mind of the interlocutor; creating the illusion of independence of decision-making and the lack of a defensive reaction in the addressee.

Together, all these features distinguish manipulation from the methods of speech influence (beliefs, motives) and related phenomena (rhetorically organized speech, language demagoguery, propaganda, etc.).

In the first chapter, a system of basic concepts describing the process of speech manipulation in advertising discourse was introduced and characterized: manipulative strategy, manipulative tactics, manipulative speech techniques. Under the manipulative strategy, we understand a full contingency plan of tactics (e.g. problem – reaction – solution), which in the direction necessary for the manipulator establish a manipulation of the population. By speech manipulative tactics, we understand a certain speech action that corresponds to a certain stage in the implementation of a particular strategy and is aimed at covertly introducing goals and attitudes into the addressee's consciousness that encourage him to commit an act that is beneficial to the manipulator with the help of a set of techniques. By the manipulative speech technique, we mean a method of influencing the addressee with the help of linguistic (verbal) means.

Based on the study of the history of the issue, it is revealed that the manipulative essence of advertising consists in the hidden formation of a need in the addressee, the satisfaction of which will entail the action necessary for the manipulator. The scientific linguistic literature describes various strategies, tactics and techniques of speech manipulation in advertising. There are various classifications of speech manipulative advertising techniques: depending on the units of what level of language the manipulator uses; based on the scale of a

particular method of influence or the postulate of speech communication being violated.

CHAPTER TWO. COMMUNICATIVE TACTICS AND MEANS OF MANIPULATION IN MODERN ENGLISH COSMECEUTICALS AND OTC DRUGS ADVERTISING DISCOURSE

2.1 Stylistic devices as means of speech manipulation

This section explains the most common and effective ways of using techniques of the English language to enhance the effect of manipulation in advertising cosmeceuticals and over-the-counter drugs. To determine the functions of stylistic techniques, they were grouped and analyzed in terms of their frequency and role in achieving the goal set by the producer.

To influence the recipient and achieve the necessary result in the field of beauty and health products, emotionally expressive and evaluative vocabulary is widely used, which allows achieving the set communicative tasks and keeping the audience's attention.

Stylistic means of language are one of the varieties of rhetorical techniques, which are based on a motivated deviation from the established speech norm, its stylistically neutral variation, which provides great opportunities for manipulating the consumer's consciousness (Seino, Agwa, 2016).

Tropes play a separate role in providing manipulative influence at the stylistic level. Their influence on the audience is considered in detail in the work of (Flergin, 2014) devoted to the suggestive (persuasive) function of language tools.

Let us dwell in more detail on the use of figurative means and rhetorical figures used at the stylistic level in advertising cosmeceuticals and medical preparations. Speaking about the traditional and most widely used tropes for influencing the reader, it should be noted that a trope such as a metaphor helps the reader to get the opportunity to see the described phenomenon from a new, sometimes unexpected or even comic side (Seino, Agwa, 2016).

In addition, it is used to decorate speech and create the effect of completeness of the slogan to make the consumer to trust the advertisement, as it allows you to influence the consciousness, feelings and will of the addressee.

From a manipulative point of view, the use of one or another metaphorical model allows you to build a favorable picture of the world in the eyes of the consumer. Thus, thanks to the use of metaphor, the author of texts gets the opportunity to promote his ideas unnoticed by the public without resorting to open propaganda (Baranov, 2000).

In advertising campaigns of OTC drugs and cosmeceuticals, the main value of a person – health and beauty – is manipulated. As we take into account and analyze the texts of the advertisements we can clearly understand that they are manipulative.

As an example, we can cite a rather unusual metaphor used in the advertisement of luxury cream *La Prairie Switzerland* (Appendix A, Fig. 19), which allows us to draw a parallel between different cosmeceutical brands and its manipulative strategy:

(1) *The beauty of amethyst, wild roses and stardust absorbed by your skin.*

The principle of comparability is implemented, i.e. a cosmetic product is compared with things that were made by nature. For the advertising discourse, the use of the conceptual metaphor "Cosmetics is like nature" becomes a successful find, because it has an implicit character that raises the question that everything beautiful from nature can be achieved or emphasized thanks to *La Prairie* cream, the effect of which is sometimes so difficult to distinguish from natural that it gives the impression of its "natural" origin.

Moreover, *amethyst*, *wild rose* and *stardust* are symbols that emphasize the uniqueness of the cosmeceutical product and make it more desirable and inaccessible: amethyst – precious stone, even not affordable for everyone; wild rose – from Ancient mythology is a symbol of love and adoration, which is associated with Aphrodite (the Greek goddess of beauty); stardust – symbol that creates the feeling of magic, which makes the consumer trust the product.

The next interesting slogan of the brand *Vichy Laboratories* (Appendix A, Fig. 11), which also contains a metaphor is as follows:

(2) *Vichy introduces a new weapon in the battle against wrinkles.*

There the advertiser tries to evoke emotions of fear for losing youth and beauty. The metaphor *a new weapon* is about the cream that can help you. The metaphor emphasizes the seriousness of the beauty issues and the effectiveness of the product by which these problems can be solved.

The next example of slogan where the metaphor is used is the advertisement of the cream *Clinique Laboratories, LLC* (Appendix A, Fig. 29):

(3) *If you have a dry skin, meet a life-changer.*

The metaphor *a life-changer* gives hope for consumers who struggle against dry skin and nothing can help them. It emphasizes that exactly the *Clinique* cream must help you and it will even make you happier. The manipulative effect of the metaphor lies in the eliciting the emotion of shame and embarrassment, because it underlines the need to “change your life” – if you have a dry skin things are not great in your life that is exactly why you need *the life-changer*.

The example of the usage of the metaphor in cosmeceutical products is also represented in the advertisement of a *Clarins Group* cream (Appendix A, Fig. 14):

(4) *From skin firmness, springs youth.*

The metaphor *spring* is used to point out that this cream is a super anti-aging product, which is about regeneration and rebirth. The word *spring* symbolizes the youth, the beginning of a new life and something fresh (in this case it is related to your appearance and the condition of skin).

A well-known brand of cosmeceuticals *Estée Lauder Companies Inc.*, also uses metaphors in its advertising texts (Appendix A, Fig. 3), presenting four products at once:

(5) ***The 4-minute workout.*** *For normal to dry skin.*

Here, the author of the advertising text compares skin care procedures with heavy training, because skin care requires a lot of effort. To soften the metaphor, the advertiser used periphrasis – instead of listing four products, he wrote: *the 4-minute*. The advertiser is trying to evoke positive emotions, because the manufacturer

promises to minimize the efforts made for the beauty of your skin, thereby causing the feeling of delight and admiration.

The advertisement for the Power Pair set by the same brand (Appendix A, Fig. 28) contains the following metaphor:

(6) UNSTOPPABLE YOUTH. *Nothing fights aging like our Power Pair with exclusive technologies for beautiful skin.*

Again, the advertiser equates his product with an anti-aging weapon and enhances it with the epithet *unstoppable youth*, thus arousing trust from the recipient. As in the previous advertising of this brand, the author of the advertising text evokes positive emotions and acts as an assistant in the fight against aging.

In the advertising campaign of the brand *Clinique Laboratories, LLC* (Appendix A, Fig. 10), the advertiser also resorts to using a metaphor that refers to the fighting:

(7) Age suspended and time interrupted. *Clinique`s new youth-extending science visibly helps defeat lines and wrinkles.*

In addition to the metaphor of fighting for beauty, the advertiser uses a wordplay: *Age suspended and time interrupted*, thereby positively inclining the recipient to trust and admire this cream. The subject of manipulation is the fear of old age and poor appearance. Here the manufacturer acts as an assistant friend who promises you the impossible. Thus, the advertiser, manipulating the fear for appearance, inclines to the purchase of this cream.

The advertiser used several other means of manipulation in this advertisement (Appendix A, Fig. 6) – a rhetorical question, metaphors and words that encourage action:

(8) What makes a woman feel beautiful? A youthful radiance that shines from within. Youth activating concentrate.

For every age, every skin type, multiple ethnicities – Genifique is the 1st step to any beauty routine. Drop by drop, this potent serum restores smoother, more radiant skin you can see and feel – in just 7 days.

Beauty revealed through the power of light. Beauty has no age. Reward yourself today. Join Elite Rewards at Lancome.com. For 80 years, life is beautiful with Lancome.

With the help of these stylistic means, the advertiser evokes the desire to please yourself and at the same time elicits fear for your appearance, evokes fear of an old age. As for the rhetorical question, it enhances the manipulative effect by the fact that the advertiser knows the answer to the question, and then he answers it, thus convincing the buyer that you will feel more beautiful with this product. Further, the author uses the metaphors *a youthful radiance that shines from within* – comparing the serum with shine and emphasizing that after the use this radiance will come from within, that is, the product penetrates deeply into the skin, and does not work on its surface; *beauty revealed through the power of light* – here the advertiser equates beauty with the power of light, which is a reference to the power of a woman – beauty, thus manipulating the feelings of women, the author encourages women to buy a serum from *Lancôme L'Oréal Group* that will help preserve this power and help not to lose it; *youth activating concentrate* – here the serum is compared to a mechanism that is easy to activate with the help of some means, and in this case beauty, which is activated thanks to this serum. Next, the advertiser uses the words motivators or even triggers: *reward yourself* – these words evoke two opposite emotions – the emotion of shame for not being able to buy an expensive product and the emotion of joy for getting what you want.

The brand *Helena Rubinstein L'Oréal Group* in the advertising campaign of the creams and serums for the face (Appendix A, Fig. 12) uses such stylistic device as simile:

(9) Like thousands of water micro-implants. Increase deep hydration for visibly younger skin. Reactivated hydration – reduced dehydration wrinkles. Denser and smoother skin. A unique technology. In the dermis, collagens are structured by molecules which are true water micro-captors. Collagen experts, Helena Rubinstein Laboratories create a unique technology associating Derm-Hydrifix complex and

collagen microspheres to “implant” water at the heart of skin and preserve its signs of youth.

From the very beginning, the advertiser uses a simile, comparing cosmeceuticals with water micro-implants, thus demonstrating the naturalness of the ingredients and endearing the buyer to himself, thus causing an emotion of trust, and then of admiration. Further, the addresser uses repetition – *a unique technology* and *HR Laboratories create a unique technology* to strengthen the emotion of trust. Then the advertiser uses the words in the figurative meaning “*to implant*” thereby reinforcing the metaphor *to implant water at the heart of the skin*. Thus, after analyzing the advertising campaign of the brand *Helena Rubinstein L'Oréal Group*, we can say that by reading this advertisement, the advertiser manipulates the emotions of a person gradually. In the beginning, the author seeks recognition or approval from the consumer, then tries to evoke an emotion of trust and at the end of the advertisement, the advertiser completely achieves admiration from potential buyers. In the advertisement of the serum by *Clinique Laboratories, LLC* (Appendix A, Fig. 25), the author uses an allusion:

(10) ***Our light bulb moment***.

If a woman can do at least four things at once, her skin care should too. Improves skin`s appearance to Smooth wrinkles. Even skin tone. Lift. Brighten.

The development of this serum is equated with a historical moment – the invention of the first light bulb. Further, the advertiser compliments women by exaggerating their abilities and endowing his product with these abilities, which is hyperbole (Schrank 1976). The subject of manipulation is the fear of having visible wrinkles, having an uneven skin tone – an unpresentable appearance.

The use of allusion in the advertising slogan we can see in the advertisement of a face mask by *La Prairie Switzerland* (Appendix A, Fig. 24):

(11) *give beauty sleep new meaning*

Beauty sleep is an allusion to Sleeping Beauty and is used to give a comical effect. As for the meaning of the phrase *beauty sleep*, it is used in the meaning – early sleep, which helps you look refreshed and attractive. As a rule, one such dream

is not enough, so many resort to various masks and face creams. Therefore, we can look at beauty sleep through the prism of the metaphor. The advertiser equates sleep mask to normal, healthy sleep, which helps the body to rest and recover, which is what the cream promises to do with our skin. Since beauty sleep is most often used to make humorous effect, this advertising slogan evokes positive emotion of joy and feeling of trust.

A luxury cosmeceutical brand *La Mer the Estée Lauder Companies Inc.* came up with such a slogan for advertising eye gel (Appendix A, Fig. 15), using the epithet:

(12) AWAKEN EYES. Discover the *NEW Illuminating Eye Gel*. An instant refresher that lights up the eyes. Eyes look energized and awakened. Newly bright.

The epithet *awaken eyes* attracts the recipient's attention, making the advertisement humorous. The phrasal verb is used in figurative meaning to convince the consumer in the effectiveness of the product, thereby causing an emotion of trust and admiration.

Another stylistic device that is often used in advertising texts is the figurative meaning that is used in advertising face cream by *Kiehl's LLC* (Appendix A, Fig. 21):

(13) INFUSE YOUR SKIN WITH YOUTHFUL VITALITY

The advertiser used the word *infuse*, giving the slogan a figurative meaning. If we analyze the entire slogan, we can see that the advertiser makes a reference to the famous phrase "infuse new life", thereby causing the recipient a sense of hope for help in skin care. Further, the advertiser indicates what you can get using this cream, using the tautology – *youthful vitality*. As for the emotions that the author of the slogan is trying to manipulate, here it is the emotion of fear for the appearance, and specifically in this case – the fear of aging.

Concerning the OTC drugs` advertising, which also contain a great amount of manipulative means in its slogans, we can also find a lot of stylistic devices, which convince the consumer with the help of eliciting emotions to buy the product.

The following examples of the usage of the metaphor are in the advertisements of OTC drugs:

(14) *Back to feeling like a winner.*

The advertising campaign of *Nurofen* by *Reckitt Benckiser Healthcare UK Ltd.* (Appendix B, Fig. 17) painkillers used the metaphor *a winner* to manipulate consumer`s emotions. With the help of the *winner* metaphor, the advertiser skillfully manipulates the negative emotions of consumers. The advertising slogan itself sounds like a call to action, shaming the consumer and accusing him of giving up or losing in the battle with pain. Based on this, the only assistant in this difficult struggle is *Nurofen*, because only it can return the former feelings of the winner. The advertiser also uses the appeasement technique using the words *back to*, thereby complimenting the recipient that he is *a winner* when he does not have a feeling of pain.

The next advertising slogan of the drop and pills for insomnia of the company *Richardson – Vicks, Inc.* (Appendix B, Fig. 23):

(15) *Sleep like a bear. Sleep easily. Sleep soundly.*

In this advertising slogan, the advertiser with the help of the metaphor equates the strength of the properties of this drug to the sleep of a bear. Based on the slogan, it can be understood that these drops for sleep, can help a person to fall asleep like a bear, that is very sound sleep, which emphasizes the effectiveness of this drug and makes you believe in its effectiveness. Further, such adverbs as *easily* and *soundly* act as intensifiers, and thus the words *sleep easily*, *sleep soundly* emphasize the state of the *bear* when it sleeps, which in this case evokes the feeling of calmness in the consumer and the confidence in this drug.

The advertising of the anti-allergic drug of the brand *Claritin* by *Schering-Plough Corporation* (Appendix B, Fig. 15) uses such a slogan:

(16) *Nothing but BLUE SKIES from now on.*

Here, the metaphor *BLUE SKIES* means the purity and clarity of your thoughts, feelings and emotions. If we look more specifically, then in this case the advertiser speaks about the clarity of perception of the surrounding world, which

may be distorted due to allergies. When a person is allergic to something, everything becomes clouded, the clouds become dark and thick, that we lose the appearance of this blue sky. To prevent such feelings, it is worth taking *Claritin*, which, as the advertiser promises, is an effective tool in the fight against allergies. Moreover, the manipulation of emotions also consists in the use of the word *blue* – a color that is associated with such a feeling as sadness, but in this case it gives a sense of calm and peace. In addition, the advertiser uses the technique of hyperbolization: *nothing but* and *from now on*, which is also a kind of manipulation, because they assure the consumer by exaggeration that this tool is not only effective, but also begins to act instantly.

As we see in the advertisement of aspirin from *Bayer AG* (Appendix B, Fig. 29), the advertiser uses a metaphor to attract the addressee:

(17) *Blow away the Pain*

In the given slogan the advertiser tries to elicit positive emotions by giving to it humorous effect. There the aspirin is compared to a bomb, which means that this drug is effective and helps you immediately. That is why it evokes the feelings of trust and pleasure. Moreover, the word *Pain* is written with a capital letter to emphasize the importance of the problem, which disturbs you and holds your thoughts.

In the next advertisement (Appendix B, Fig. 18) of pills and syrup from *Richardson – Vicks, Inc.:*

(18) *When you`re a winter Olympian, there are no sick days or nights*

The non-drowsy, stuffy head, sore throat, coughing, aching, fever, seize the day even with a cold...medicine. The nighttime sniffing, sneezing, coughing, aching, fever, so you can sleep with a cold...medicine.

*VICKS DAYQUIL & NYQUIL POWERFUL 6-SYMPTOMS COLD & FLE
RELIEF*

The author uses a metaphor and compares the sick person with the Olympic champion, thus endearing him to himself, causing pleasant and positive emotions. Because of this comparison, the recipient feels a sense of delight and self-admiration,

because he was compared to a person you can be proud of. Next, the advertiser lists almost all the symptoms of a cold, thus demonstrating the versatility and power of the drug, which makes it suitable almost for everyone. Then, the advertiser writes in capital letters that these two drugs effectively fight six symptoms of colds and flu at once, which emphasizes and strengthens the above words.

For example, in the advertisement of *Strepsils* by *Reckitt Benckiser Healthcare UK Ltd.* (Appendix B, Fig. 14), the advertiser appeals to such emotions as fear and shame:

(19) PARTY OR PUNISHMENT.

All your friends are having a blast. And you stand alone troubled by your sore throat. No wonder, the party seems like a punishment. Don't let a sore throat spoil your fun. Get long-lasting relief only with Strepsils.

The advertiser uses the antithesis, contrasting the fun of friends and your loneliness. Also, the slogan *PARTY OR PUNISHMENT* itself is an allusion to third-party punishment or altruistic punishment, which is one of the forms of social punishment that is carried out not by the victim, but by a third party not directly related to the crime or injustice. Thus, the essence of such punishment is social norms, since they are more stable than punishments from the victim. There the manipulation is that – when you cough you can disturb other people and if you do not want to be a “black sheep” you will buy these throat lozenges.

In the advertising slogan of *Otrivine* by *GlaxoSmithKline plc.* with a drop against a cold (Appendix B, Fig. 10), the advertiser uses a metaphor and calls the patient to action:

(20) A nose with a cold feels as dry as a desert. Unblock it and take the both of you to a better place. Let the nose do the breathing.

In this advertising campaign, the author tries to manipulate the negative emotions of patients, awakening the emotion of shame for their state of health. Using a metaphor, the advertiser compares a stuffy nose to a desert. We can say that the author wants to shame the consumer for his careless attitude to his health. The advertiser further enhances the effect of the metaphor by using the antithesis,

contrasting *a nose with a cold* with *a dry desert*. Then there is an open call from the advertiser to solve this problem with a stuffy nose and let him breathe freely. Thus, the advertiser acts as a teacher, and the patient acts as a student who is being reprimanded for not fulfilling his duties. The author acts as a defender of the nose, and makes the buyer guilty.

Let us dwell in more detail on such a stylistic device that contributes to the creation of a manipulative effect on the recipient, as an *antithesis*.

In advertising *BACKAID* by *Alva-Amco Pharmacal Companies, Inc.* painkillers (Appendix B, Fig. 7), the advertiser resorts to the antithesis to convince the person to make a purchase:

(21) *BACKAID. Tough on pain, easy on the stomach.*

Maximum strength.

The main reason why many people refuse to take painkillers with bearable pain is an aggressive negative effect on the stomach. According to the manufacturer, these pills do not harm your stomach and act only to eliminate pain. By this contrast, the author tries to convince of the naturalness of the drug and its harmlessness, thereby causing buyers to have a sense of trust and satisfaction of their needs. Further, the author resorts to hyperbole with the words *maximum strength* to confirm all of the above.

The author of the following advertisement for *Alka Seltzer* by *Bayer AG* stomach pills (Appendix B, Fig. 13) is also trying to evoke negative emotions to induce a purchase:

(22) *If the mouth is a good eater why shouldn't the stomach also be?*

In this short slogan, you can find three stylistic devices. First, the author uses a metaphor equating the mouth with a good eater, then he contrasts the mouth with the stomach using the antithesis, and in the end, it can be understood that in general, the author means a person by *mouth*, with the help of a synecdoche. In general, this slogan is constructed in the form of a rhetorical question, the answer to which the author himself knows, and which is based on the question, the recipient also knows. In general, advertising causes a negative emotion of shame for unfair treatment of

one's health. The advertiser tries to shame the person for this and offers to solve the stomach problem with the help of pills for heartburn and indigestion *Alka Seltzer*.

In the next advertisement for the antiviral drug *NyQuil* by *Richardson – Vicks, Inc.* (Appendix B, Fig. 16), the advertiser gives only one short phrase that evokes emotions of shame and fear:

(23) **FOR A BETTER LOOKING TOMORROW**

The subject of manipulation in this advertisement is the appearance of the consumer. Every person worries about their appearance, and when he has a cold or is sick, the appearance expects to be better and at the slightest symptoms of a cold, a person begins to worry. The advertiser assures of the effectiveness of the drug, convincing that after application from tomorrow you can see the result and look better, which means they are not afraid for their appearance.

The advertising campaign of *Bepanthen* by *Bayer AG* (Appendix B, Fig. 30) also uses stylistic devices to manipulate the parents' emotions:

(24) Helping Mums.

Protecting bums.

Here the advertiser manipulates the emotions of mums. The author of the slogan uses the periphrasis, using the word bums instead of children, thereby giving the slogan a humorous effect. This advertisement causes positive emotions, because the manufacturer extends a helping hand to mothers, which causes them an emotion of joy and relief.

(25) Why wait for nappy rash to appear? Protect everyday with Bepanthen.

This slogan (Appendix B, Fig. 19), on the contrary, contains a rhetorical question that causes negative emotions in recipients. This question sounds like a reproach to parents, thereby eliciting the emotions of shame and fear for an irresponsible attitude to the child's health. Thus encouraging parents to take immediate action to protect their child.

In advertising throat lozenges against sore throat from *STREPSILS* by *Reckitt Benckiser Healthcare UK Ltd.* (Appendix B, Fig. 2), the advertiser gives the drug human qualities, thereby using personification in the slogan:

(26) If your throat is **dry, itchy, sore, painful** don't panic!

STREPSILS germ killing actives delivers lasting relief from sore throat

By endowing the drug with human qualities, the advertiser tries to convince the recipient of the effectiveness of the cough pills, because they will do everything to relieve you of a sore throat, as the advertiser promises. Using personification, the author gives the advertisement a humorous effect and thereby causes positive emotions of joy and trust in the buyer. To strengthen the sense of trust, the advertiser uses the exclamation phrase *don't panic!* to calm the recipient and win him over.

In advertising food supplements and vitamins *NatureMade* (Appendix B, Fig. 22) from the company *Otsuka Pharmaceutical Co., Ltd.*, the advertiser uses periphrasis and hyperbole:

(27) RESEARCH. TESTING. HIGH STANDARDS.

A lot goes into these vitamins. Made To Higher Standards: YOURS

Combining two stylistic devices, the author of advertisement emphasizes the high quality of food supplements and convinces customers of this. Thus, the recipient understands that there is no sense in listing everything that has been done to develop vitamin and there is not enough space for writing it, so the advertiser uses periphrasis *a lot*, thereby it causes him to have trusting feelings. Moreover, the advertiser emphasizes that the vitamins were developed specifically for *YOUR* high standards, which strengthens the feeling of trust with positive emotions of joy and satisfaction with the help of hyperbole, because a large manufacturing company not only complimented you, but also fulfilled your requirements.

In the advertisement of the *AVAMYS* nasal spray by *GlaxoSmithKline plc.* (Appendix B, Fig. 11), the advertiser tries to evoke an emotion of shame:

(28) A TISSUE WON'T SOLVE THE ISSUE.

COMPLETE RELIEF FOR ALL AR SYMPTOMS

The advertiser uses a metaphor equating the patient's inaction with a napkin, thus trying to shame the patient for his irresponsible attitude towards himself. The essence of manipulation in this slogan is to evoke a negative emotion of shame, which forces the patient to act – to buy this spray. Further, the manufacturer promises

that he will deprive the patient of all the symptoms of a cold with the help of hyperbole.

In the *Iberogast* advertising campaign by *Bayer AG* (Appendix B, Fig. 20), the advertiser gives it a humorous effect and tries to cause a negative emotion of shame:

(29) *Hey can we meet up another day? My cat has a migraine?*

Live a life of less excuses

The stylistic device of personification helps to evoke the emotion of joy, attributing to the cat a human disease – migraine, which is a "serious" reason to postpone the meeting. Then the advertiser writes with a small footnote, as if the advice is live a life of less excuses. Most often, people do not like to apologize, and apologizing people feel awkward and ashamed for not fulfilling expectations and promises, namely, *Iberogast* promises to save you from awkward situations.

The following slogan of *Iberogast* (Appendix B, Fig. 21) also evokes feelings of awkwardness and shame, conveying them in a soft joking form:

(30) *Bad news. I won't make it out tonight. Ahh...family emergency.*

Live a life of less excuses

Here, the advertiser also demonstrates an awkward situation for a person when you need to come up with an excuse not to go to a meeting, which also causes a sense of shame and guilt for your personal reason.

As for the irony, advertisers often resort to such a stylistic device, because it makes the advertising comical, which is an excellent manipulative technique to attract the recipient's attention. Advertising that is able to make people laugh is well remembered by people, which also raises sales, and most importantly, such advertising is endearing and causes trusting feelings (Attardo, 2001).

The advertisements in which *irony* is used:

In the advertising campaign of *Alka Setzer* by *Bayer AG* (Appendix B, Fig. 24), the advertiser tries to evoke negative emotions by presenting information in a humorous way:

- (31) **Daughter:** *Did you like my chocolate cake, daddy?*
- **Daddy:** 👍
- **Stomach:** *Are you sure that wasn't mud?*

There is so much you have to eat.

The advertisement is built in the form of a dialogue between dad and daughter, in which they discuss a chocolate cake prepared by their daughter. From the advertising slogan and the illustration, it is clear that she does not succeed with the cake, because the dad's stomach gets into their dialogue, which asks dad with irony: *Are you sure that wasn't mud?* Thus, the humorous effect of the advertisement gives such a stylistic device as irony, because dad shows his daughter with an approving gesture that he liked the cake, although his stomach does not agree with him. If we analyze the slogan based on the illustration, we can say that the advertiser also uses personification, endowing the stomach with human qualities – speaking and expressing his own thoughts, which also gives a comic effect to advertising and disposes to it. After an ironic dialogue, the advertiser adds a phrase from himself: *There is so much you have to eat*, which emphasizes that every person has situations when he cannot refuse food for fear of offending someone and then suffers from an upset stomach. It is *Alka Seltzer* tablets that will help you get rid of both unpleasant sensations in the stomach and awkward situations. It can be concluded that in this advertisement, the advertiser is jokingly trying to evoke the emotion of fear and trust, which in total leads to submission.

The following *Alka Seltzer* advertisement (Appendix B, Fig. 25) is based on the same analogy, where the dialogue already takes place between father and son:

- (32) **Dad:** *I used to cook this for your mom.*
- **Son:** *(pretends it tastes good).*
- **Stomach:** *That's why she divorced you, dad.*

There is so much you have to eat.

Here, the advertiser also uses irony and creates a comical situation, so that a person would show trust and remember the advertisement. Dad sees (based on the

illustration) that his son likes his food, although this is not the truth. With the help of personification, the stomach expresses its dissatisfaction in the form of *sarcasm*. The advertiser of this drug for indigestion adheres to a similar technique and causes emotions of fear and trust.

The entire advertising campaign of Swiss herbal cough drops by *Ricola AG* (Appendix B, Fig. 26) contains a whole series of slogans containing irony. Here is the first one:

(33) *She`s (cough) just a friend.*

Make sure good news sounds like good news.

The essence of manipulative technique – irony, lies at the heart of (*cough*). After reading this slogan, it becomes clear that this word (*cough*) makes a pause in the sentence, thereby changing the intonation and completely the meaning of the sentence itself, making it ironic. This pause in the form of (*cough*) gives the statement uncertainty, thereby making others doubt what they have heard. After reading the advertising slogan, you can understand that the speaker is a guy who introduces someone close to his friend, but because of the ironic pause, this phrase sounds as if he does not want to say that this is his girlfriend. In order to avoid such awkward situations, for which a person is ashamed, the advertiser recommends trying cough drops, which will save you from awkward situations and from the fear of getting into a similar situation.

(34) *We`re (cough) having a baby.*

Make sure good news sounds like good news.

Analyzing the following slogan (Appendix B, Fig. 27), we see that this phrase belongs to a couple who are preparing to become parents and share the good news with someone. When voicing the joyful news, it was interrupted by (*cough*), thereby changing the mood of the speaker and the tone of the phrase to a more uncertain and gloomy one, as if this news was an unpleasant surprise for the couple, although the cough was to blame. Further, the advertiser warns the recipient about possible awkward situations that can be avoided with the help of *Ricola* cough drops. Again,

the advertiser is trying to evoke the emotion of fear in people by showing them common awkward situations that anyone can get into.

(35) You (cough) look good.

Make sure good news sounds like good news.

In the slogan above (Appendix B, Fig. 28), the advertiser adheres to the same manipulative tactics – giving information in a playful way that will cause strong negative emotions. Again, the author of the slogan interrupts the phrase *(cough)*, thereby changing a positive statement to a negative one. Let's analyze the compliment said: *You (cough) look good* is a standard compliment that has a positive motive, but this positivity is replaced by uncertainty about what was said because of *(cough)*, which makes the compliment ironic. Thus, the essence of manipulation is to evoke the emotion of fear by demonstrating a possible awkward situation.

The use of stylistic means to create a humorous description made it possible to solve several tasks facing the advertiser at once. Firstly, laughter is an indicator of successful communication, since it is one of the varieties of the recipient's response. Secondly, from the point of view of manipulation, the task of laughter is connected with the need to interest the recipient and fix the transmitted information in his memory.

Thus, in these examples, with the help of stylistic means, namely metaphors, hyperbole, antithesis, irony and simile, the author of advertisements influences the addressee by creating a humorous picture, the main functions of which are to consolidate a certain position in the recipient with the help of an entertaining form of presentation, intimization of communication and veiling of true intentions (Attardo, 2001).

A rather large role in establishing communication with the recipient and reducing the distance is played by means of intimization of the presentation, which have a significant impact. These techniques include:

- forms of address by means of personal pronouns or the direct name of the addressee;
- imperatives;

- rhetorical questions that serve as the effective means of activating the audience, which are used to highlight a significant component in the text.

The use of personal pronouns, mainly the pronouns *we* and *your*, together with the blurring of the content, is actively used to create a sense of unity and closeness of the recipient and the manufacturer (Appendix B, Fig. 9; 22):

(36) *Made To Higher Standards: YOURS*

//BECAUSE WE DO THINGS WE`RE NOT BUILT FOR//

In this case, the method of intimization using the pronoun *we* with the periphrasis – by *we*, the advertiser means people in general, allows him to create the impression that he is "on the same side of the barricades" with the recipients.

Rhetorical questions designed for an unambiguous positive or negative answer contained in the question itself serve as a means of activating the audience and highlighting the most essential components in the advertisement (Appendix B, Fig. 13; 19):

(37) *If the mouth is a good eater why shouldn` t the stomach also be?*

Why wait for nappy rash to appear?

In this case, the advertiser asks people a question that does not require an answer, but is already endowed with a certain context (the idea of the need to act). It is the context that forces the recipient to involuntarily think and develop the idea proposed to him in the right direction, without thinking about whether he really needs it.

The use of imperative constructions is primarily characteristic of advertising slogans and here they are found most often. Thanks to various forms of the imperative mood, the advertiser calls the recipient to action. There are the slogans in which the imperatives are used. So, for example, in the *Voltaren* pain ointment advertising campaign by *GlaxoSmithKline plc.* (Appendix B, Fig. 6), the advertiser uses the imperatives to persuade the recipient to buy:

(38) *Take Control Again*

In this slogan, the imperative is the word *take*, which inclines the recipient to action. Analyzing the entire slogan, we see that the advertiser does not just call for the purchase of *Voltaren* ointment, but tells you to regain control of your body. The advertiser is trying to manipulate the emotion of fear, fear of losing control over himself, or rather over his body. This is especially true for those people who are used to keeping everything under control.

An equally significant technique that is characteristic of advertising texts is parallel syntax. Often parallel syntactic constructions are built on the principle of anaphora.

With the help of anaphoric repetition, which is a method of repeating the words in the first and the following sentences, the advertiser creates the necessary rhythm for the entire advertising text, significantly enhancing its effect:

(39) MOMS DON'T TAKE SICK DAYS. MOMS TAKE *DayQuil & NyQuil.*
Sleep like a beer. Sleep easily. Sleep soundly. (Appendix B, Fig. 8; 23)

In addition to the use of repetition, advertising texts are characterized by the use of gradation, which is the deployment of a series of similar words or synonyms, while each subsequent unit of the series enhances the effect of the previous one:

(40) *Intelligent* SCINCARE.

Experience ULTRA SMART PRO-COLLAGEN, *a range designed to*
PRESERVE, PROTECT and PROMOTE *skin resilience for visibly transformative*
results in 28 days. (Appendix A, Fig. 23)

Having analyzed 30 advertisements of cosmeceuticals and 30 advertisements of over-the-counter drugs, we can say about the frequency of use of certain stylistic devices. The use of metaphors comes out in the first place, then there are the cases of speech manipulation through antithesis and hyperbole, allusion and periphrasis.

2.2 Lexical units as means of emotional manipulation

This section is devoted to the study of lexical and semantic features of speech manipulation, its frequency, purposes of use and methods of implementation. The advertising vocabulary is a constantly evolving system and the choice of lexical units is made taking into account the views and tastes of the consumer - buyer, as well as based on the tasks assigned to the advertiser. In accordance with them, advertisers not infrequently resort to using a fairly wide range of methods and techniques of speech influence, from intentional distortion of facts, by giving words additional meaning and ending with elegant wordplay and the use of a variety of tropes and stylistic devices. As a result of the speech influence on the human consciousness, the formation of emotional and evaluative components occurs, and therefore, the change in the associative field of the word, which occurs by giving additional characteristics to the lexical unit, leads to a simplification of the formation of new concepts necessary for the advertiser and leads to the change in the recipient's worldview. Thus, vocabulary is a rich material for language manipulation and is the basis for the formation of concepts, which in turn are the basis for building a linguistic picture of the world (Seino, Agwa, 2016).

In the advertising company of the brand *Dior the LVMH Group* (Appendix A, Fig. 20), the desires and needs of the buyer are taken into account, which has a manipulative effect on the consumer. Moreover, the subject of manipulation is the dreams of the buyer, which also causes positive emotions from this advertising slogan, which promises the fulfilment of dreams right after the first application, which also causes a trusting attitude to the product:

(41) *The skin of your dreams. Instantly. And for the future.*

As mentioned earlier, of the listed techniques and tactics of manipulation, advertisers often use words such as "best", "more", that is, you can often find comparative and superlative adjectives in the advertising slogans.

In this study, it was revealed that the most used grammatical category of the adjective in English-language advertising texts is the category of the degree of comparison. The degree of comparison helps to attract attention, conclude a

comparison of the advertised product with a previously released product or a product of a competing company.

Quite often in English-language advertising texts, comparative and superlative adjectives are used with the same frequency. The *Clinique Laboratories, LLC* (Appendix A, Fig. 1) company offers its customers three products at once, which in tandem will give a visible result. The advertising company uses three adjectives in the superlative degree, thus emphasizing the uniqueness and effectiveness of each of the products:

(42) *See the cleanest, freshest, healthiest version of your skin.*

Here the manipulative effect underlies adjectives in the superlative degree, which in turn helps to evoke positive emotions from this slogan, which means it helps to inspire and give credibility to the products. When choosing goods and services, any buyer, first of all, thinks about himself and takes into account his desires and needs, trying to choose the best option. A man's love for himself, the desire to have the best and belong to the best society that can afford the best, and takes into account the *Clinique Laboratories, LLC* brand in its advertising slogan.

The study revealed that one of the leading functions of adjectives in the advertising text is the descriptive function. But the use of adjectives in this role is less common than in the evaluative. As part of the descriptive function, advertisers often list all the distinctive and essential aspects of the advertised object that distinguish it from several similar ones but do not express an assessment. Each buyer is given the right to make an independent choice, taking into account all the possibilities, features of the goods or services. The buyer - the addressee of the next advertisement - decides for himself whether he needs a new serum for the skin of the face, or not. The main task of the advertiser remains not to miss any significant characteristics that will help to distinguish the product from many similar ones (Appendix A, Fig. 6):

(43) *What makes a woman feel beautiful? A youthful radiance that shines from within. Youth activating concentrate. For every age, every skin type, multiple*

ethnicities – Genifique is the 1st step to any beauty routine. Drop by drop, this potent serum restores smoother, more radiant skin you can see and feel – in just 7 days.

There is no evaluation component in this advertisement, but the properties of the proposed product are enumerated with the enhancement of its qualities using comparative adjectives and superlative *Genifique is the 1st* and *smoother, more radiant*.

In the advertising campaign of the creams and serums for the face of the brand *Helena Rubinstein L'Oréal Group* (Appendix A, Fig. 12) are also comparative adjectives that describe what your skin can be after using their products:

(44) Like thousands of water micro-implants. Increase deep hydration for visibly younger skin. Reactivated hydration – reduced dehydration wrinkles. Denser and smoother skin. A unique technology. In the dermis, collagens are structured by molecules which are true water micro-captors. Collagen experts, Helena Rubinstein Laboratories create a unique technology associating Derm-Hydrifix complex and collagen microspheres to “implant” water at the heart of skin and preserve its signs of youth.

By analyzing this advertisement there should be highlighted the usage of common adverbs and adjectives such as *visibly, deep* that are used for the description of the effectiveness of the cosmeceuticals.

Adjectives to a comparative extent can also be found in the advertisement of the serum for the face with serum from the brand *Clarins Group* (Appendix A, Fig. 13):

(45) From the first drop, 88% smoother skin. Skin radiance and tonicity enhanced. Recommended by women. 90% of women find Double Serum more effective than their current serum. After 4 weeks, 87% firmer skin. A visible improvement on all signs of aging.

In addition to the adjectives that give a positive assessment of cosmetics, the advertiser continues to support statistically proven facts (Schrank 1976): *88% smoother skin; recommended by women; 90% of women; after 4 weeks, 87% firmer skin*, these accurate facts and data that are backed up by enduring research of beauty

experts and approved by many women elicit an emotion of approval from the recipient.

The advertising slogan of the lotion from the brand *Clinique Laboratories, LLC* (Appendix A, Fig. 26) contains a comparative adjective:

(46) Join the cult. Drier skins welcome.

The lotion is a cult classic. Loved by millions. So we asked our dermatologists for a formula drier skins could call their own. Get addicted to that healthy glow.
New Dramatically Different Moisturizing Cream.

From the very first words, the advertiser uses words that call for action. Many people want to be the best and worry about their social status, and here the addresser with the help of hyperbola assures that after buying a cream or lotion from *Clinique*, you will join the cult. Then the sender will encourage them to act with the words: *get addicted to that healthy glow* – these words say that once you try cosmeceuticals from *Clinique* you can't stop using it. Secondly, these words evoke a sense of shame for your appearance and unhealthy skin condition, which can become healthy with the help of these cosmeceuticals. Further, the advertiser emphasizes with the words *loved by millions* and *our dermatologists* that the cosmetics of this brand are one of the most sought-after and moreover curative, thus causing positive emotions of recognition and approval in the addressee.

In the following advertising slogan of the brand *Clinique Laboratories, LLC* (Appendix A, Fig. 18), the effectiveness of manipulation lies entirely in the comparative adjectives:

(47) The more you use it, the less you`ll need it (*Emilia Clarke*)

After analyzing this slogan, we can say that the advertiser is trying to manipulate negative emotions and cause a sense of shame for not paying enough attention to your skin. Moreover, the face of the advertising campaign has become a well-known and very popular at the moment actress, who also encourages consumers to trust the brand and causes a feeling of delight and pleasure of being able to use the same product as the celebrity (Schrank 1976).

From all that has been said earlier, it can be concluded that the key function of the adjective in the advertising text is the evaluation function. The abundance of positive evaluation connotations in advertising is associated with the desire of the addressee to create the most favourable impression of the product.

The analyses of the advertisement of OTC drugs and the manipulative potential of lexical units in them is presented below.

In the *Bepanthen* advertising campaign by *Bayer AG* (Appendix B, Fig. 3), the feelings and emotions of parents are the subject of manipulation:

(48) *Protects & aids natural recovery of skin with Provitamin B5*

This advertising slogan contains lexical units that are most often used to encourage consumers to buy. The essence of the manipulation lies in the fact that when choosing a cream for a child, parents always look at the ingredients of the drug and its naturalness, which *Bepanthen* has according to the manufacturer. Moreover, the cream contains *Provitamin B5*, which is very effective in skin care. All these characteristics described in the slogan evoke a sense of trust and satisfaction of needs.

In the advertising campaign of anti-cold tablets and syrup by the brand *Richardson – Vicks, Inc* (Appendix B, Fig. 8), the advertiser manipulates, causing negative emotions among consumers:

(49) MOMS DON`T TAKE SICK DAYS. MOMS TAKE DayQuil & NyQuil.

In this slogan, the subject of manipulation is the feelings of the mother. The manufacturer is trying to cause a sense of guilt and fear among buyers, in this case, parents, for the inability to look after children for health reasons. It is the fear that there will be no one to leave the children with or no one to look after them. That is the driving force in this manipulation technique, and *DayQuil* and *NyQuil* are effective assistants in this case.

Analgesic drug *Panadol* by *GlaxoSmithKline plc.* (Appendix B, Fig. 4) in its advertising also contains manipulation of parents' feelings:

(50) 'For my family, I choose Panadol'. Leaves the body naturally within.

The author of the slogan of this advertising campaign tries to evoke positive emotions, convincing of the effectiveness and harmlessness of the drug with the help of the family. Everyone wants the best for themselves, and even more – for their family, so the use of the word *family* in advertising and the fact that someone takes this medical drug for their family causes a sense of trust in the buyer. Further, to confirm this, the manufacturer writes that it is completely *natural*, since it does not harm the body.

The following advertising slogan of *Advil* pain pills by *Wyeth Pharmaceuticals Company* (Appendix B, Fig. 5) also contains lexical units that are most often used to advertise over-the-counter drugs:

(51) *Just what the doctor ordered.*

More E.R. doctors rely on the medicine in Advil when choosing OTC pain relief for their patients` muscle, back, and joint pain.

Trust the medicine more doctors use. Nothing`s proven stronger or longer-lasting than Advil.

The essence of manipulation lies at the heart of the reference to the authority of doctors (Schrank 1976). People often self-medicate, especially in cases of pain, where over-the-counter drugs will help to cope. The advertiser decided to remove the responsibility from people by convincing them that this drug is recognized by many doctors, which means it is effective and does not harm health when used correctly. For greater persuasiveness in the effectiveness of the drug, the advertiser uses the imperatives *trust the*

For example, in the advertisement of *Polyfresh* by *Orchidia Pharmaceutical Industries* eye drops (Appendix B, Fig. 12), the advertiser causes negative emotions in consumers for effective manipulation:

(52) *Agitation of diabetic eye is because it is dry*

Here, the advertiser tries to evoke an emotion of fear in the recipient by comparing the usual dryness of the eyes with the problem with the eyes which diabetic patients have. It is the emotion of fear for your health that encourages people to buy these eye drops, even if you do not suffer from this syndrome. To elicit a

sense of fear, the advertiser shows an unpleasant image of what an eye with dryness syndrome can look like if you don't use *Polyfresh* drops.

One of the tendency in the modern language of mass media, especially in the language of advertising texts, has become an increase in the emotional level when submitting material. Advertisers often resort to the use of euphemisms, which are used in advertising to implement the act of manipulating the consumer's consciousness. Their manipulative significance is explained by the ability to conceal and covertly present phenomena that themselves have negative characteristics. Analyzing modern English-language advertisements of over-the-counter drugs and cosmeceuticals, the following euphemisms were identified. In an advertisement by *La Mer the Estée Lauder Companies Inc.* facial concentrate (Appendix A, Fig. 16), the advertiser used the euphemism *fragile*:

(53) *SOURCE OF STRENGTH. The Concentrate, Your Skincare Hero. Discover the multi-use miracle for skincare needs – both every day and when skin feels more fragile.*

Instead of using words such as *sensitive*, *thin* or *weak skin* – which have a negative connotation, the author of the advertising text used the word *fragile*, which significantly softens this negative connotation. Thus, with the help of euphemisms, it becomes possible to hide from the recipient the true essence of the phenomenon by artificially creating a neutral or positive connotation, or it helps in a milder form to present a negative characteristic about your appearance. In the next advertising campaign of the brand *Shiseido Company, Ltd.* (Appendix A, Fig. 22), the advertiser also softens the emotional colouring of the slogan with the help of a euphemism:

(54) *Beauty brings out the strength within.*

Analyzing the entire slogan, it can be understood that the advertiser by using the words *the strength within* means either human health – because the beauty of the skin depends on one`s health, or the confidence that a person gets by having a beautiful appearance. The manipulative nature of the euphemism technique lies in the fact that the author of the slogan presents the effectiveness of the product in a

veiled manner, thereby giving the consumer to think out for himself what to expect from this product.

This technique is designed for the fact that the brain of a modern person is forced to process a huge amount of information, and therefore cannot always identify the euphemism from the context and comprehend it. Also, the opposite of euphemism in purpose and nature is a method of dysphemization. It consists in designating an object, phenomenon or event with a more negative word or expression to give a negative or more enhanced emotional colouring (Appendix A, Fig. 27):

(55) A *YOUTH GRAFTING PROGRAM THAT FIT YOUR LIFESTYLE NEEDS*

To enhance the manipulation, instead of using more neutral and familiar for cosmeceuticals` advertisements words such as *rejuvenation* or *antiaging program*, the advertiser has decided to give more emotional colour with word *grafting*, which has more radical and profound importance in the fight against aging, thereby causing a stronger emotion of confidence in the effectiveness of the product in the recipient.

Also, for the purpose of effective manipulation, advertising texts are often based on the use of expressive, connoted vocabulary, in connection with which emotive lexicon is often used to manage the emotional background and experiences of consumers, representing emotive-evaluative vocabulary used to control their moods. The high degree of saturation of speech with emotional expressive means of different levels is designed to emotionally infect the audience, and therefore advertisers often resort to using emotive-evaluative words, including slogans. They can influence the mental aspects of social consciousness and contribute to the emergence of various kinds of feelings and experiences (for example, such as anxiety, fear, satisfaction, joy, admiration, etc.).

Moreover, we have identified that such lexical means of emotional expression, which are often used in English language advertising texts, include such words and phrases as "*trusted by millions*", "*of your dreams*", "*fit your needs*", "*revolutionary*

power”, “result you can see”, “works”, “new”, “protect”, “natural”, etc. (Appendix A, Fig. 30; 2; 9; 15; 27; 16; Appendix B, Fig. 3):

(56) *Allergy tested 7,200 times. Trusted by millions.*

Works on dark circles. Result you can see.

The revolutionary power signal that reinvents beauty sleep.

Protect everyday with Bepanthen; Protects & aids natural recovery of skin with Provitamin B5.

Discover the NEW Illuminating Eye Gel.

*A YOUTH GRAFTING PROGRAM THAT FIT YOUR LIFESTYLE NEEDS;
Discover the multi-use miracle for skincare needs.*

The use of emotive lexicon is in the basis of a fairly common manipulative technique called "labelling" which is used to create positive images based on the speculative use of emotionally coloured words. There are the most common emotionally coloured vocabulary that is used in advertising of OTC drugs and cosmeceuticals:

(57) *90% of women find Double Serum more effective than their current serum. (Appendix A, Fig. 13).*

In this slogan, the adjective *effective* affects the addressee – which has the necessary effect and gives the necessary result. With its help, a certain positive attitude to the product is set. In this case, the adjective *effective* emphasizes such a shade of meaning as "it works" and "strong".

(58) *A nose with a cold feels as dry as a desert. Unblock it and take the both of you to a better place. Let the nose do the breathing. (Appendix B, Fig. 10)*

The addressee's interest is aroused by the verb *unblock* in the form of the imperative mood means "to get rid of something" in combination with the noun "cold". The lexeme *unblock* in this context acquires an additional shade of the meaning of "cure", that is, get rid of the disease.

(59) *MAGNIFY THE BEAUTY OF YOUR EYES. ADVANCED NIGHT REPAIR (Appendix A, Fig. 8)*

The verb *magnify* is also used here in the form of the imperative mood and has the meaning "to give more beauty" and in combination with the adjective *advanced* and the noun *repair* acquires the additional meaning "to improve" the condition of the skin of the eyes.

(60) *Nothing fights aging like our Power Pair with exclusive technologies for beautiful skin.* (Appendix A, Fig. 28)

The verb *to fight* in the sense of "striving to achieve a goal, to achieve something by overcoming obstacles", calls for action due to the usage of this verb. The presence of this verb in the text emphasizes the positive aspects of the product as a weapon of struggle.

(61) *Take Control Again* (Appendix B, Fig. 6)

The adverb of time *again* in combination with the noun *control* in the meaning of "health" evokes the positive emotions and by eliciting his good and healthy condition. The contrast is observed in the transition to "healthy again" from the previous state of being "not healthy".

(62) *Youth is in your genes. Reactivate it. 7 days to visibly rejuvenate skin.* (Figure 5)

FOR VISIBLY REJUVENATED SKIN (Appendix A, Fig. 7)

In these two advertising slogans, the adverb *visibly* has the meaning "quickly", that is, in a short period of time. The verb "to rejuvenate" in combination with the adverb *visibly* means the effectiveness of the product and attracts the recipient's attention. Also, the verb *to reactivate* in the form of imperative mood in the meaning "to repair" or "return your youth" gives expressivity to an advertising text.

Analyzing the examples given, it can be concluded that subjectivity in advertising texts is often created with the help of comparative adjectives, repetition, adverbs and verbs, usually in an imperative form. It should be noted that in addition to the general meaning of words, there is a contextual meaning (to fight, natural and others) and only in the context the subjectivity of the advertising text can be determined. Advertising texts of OTC drugs and cosmeceuticals perform informational and stimulating functions, as notification is given about the product

and its quality, the need of the addressee is already realized and there is an incentive to action. In addition to these functions, it is worth emphasizing the psychological function that affects the feelings of the buyer.

From the point of view of manipulations carried out at the lexical level, a rich field for activity provides a method of multiplicity:

(63) *The lotion is a cult classic. Loved by millions*

Allergy tested 7,200 times. Trusted by millions (Appendix A, Fig. 26)

Recommended by women. (Appendix A, Fig. 13)

The study of lexical features used in English advertising texts to exert manipulative influence on the recipient showed that, firstly, to achieve the effectiveness, the means of language manipulation are used comprehensively; secondly, during the writing of the advertising text, a variety of vocabulary are involved, including such as euphemisms and dysphemisms. It is worth noting that the significant prevalence of emotive lexicon, actively used to implement various manipulative techniques and techniques.

2.3 Phonographic means of speech manipulation

Along with numerous lexical means and stylistic devices, the phonographic level plays an important role in the process of speech manipulation in Modern English advertisements, within which the impact is carried out through the sound and **graphic design** of the message.

The specificity of printed advertisement is that the audience does not have the opportunity to hear the voice addressed to it, and therefore advertiser have to use a variety of language tools to attract attention, create a bright image and quickly memorize the information received by the consumer (Karlsson, 2015).

First of all, these requirements are imposed on the slogan of advertisement. In the process of analyzing the material under study, it was revealed that when creating memorable, eye-catching texts, the authors used a very limited range of phonetic and graphic means, which, nevertheless, play an essential role in the process of manipulating the consumer`s consciousness. The most significant phonetic

techniques of English advertisements include alliterative phonosemantic complexes, as well as rhyme and rhythm (Buhler, 1993).

The alliteration, which is a repetition of identical or homogeneous consonants, is used to implicate information and awaken the necessary associative series, and for better slogan's memorization. In advertising texts, this technique of enhancing its expressiveness is used quite often. Manipulation through the selection of sounds is carried out by repeating the initial phoneme of words while describing qualitative characteristics as in the advertisement (Appendix A, Fig. 4) of cosmeceuticals by *Zo Skin Health Inc.* by *Zein Obagi*:

(64) HEALTHY SKIN STARTS WITH THE BASICS.

The rhythm and rhyme used in the creation of advertising texts are in many ways similar in their mechanisms of influence to alliteration. Their main difference lies in a greater degree of awareness when perceived by the audience. A phonetic game based on the use of rhyme plays no less a role than the alliteration:

(65) A TISSUE WON'T SOLVE THE ISSUE (Appendix B, Fig. 11)

Agitation of diabetic eye

Is because it is dry (Appendix B, Fig. 12)

Helping Mums.

Protecting bums. (Appendix B, Fig. 30)

The more you use it, the less you'll need it. (Appendix A, Fig. 18)

In these examples, the combination of rhyme with a certain rhythm and positive connotation allows you to convey positive emotions from the news that when using a certain product, you will solve your problems and get help. Such slogans allow you to set an energetic pace for the entire advertising text and attract attention, and the rhyme and consonance of words make it easier to remember.

Having analyzed the examples of the use of phonetic means in Modern English advertising slogans, we can conclude that their functioning is often the basis for implicating information by forming a certain mood and attitude.

Advertisers strive for originality and individuality of the style that can attract the attention of the buyer. Many means and techniques help to solve this problem,

including the use of paralinguistic elements, which advertisers sometimes resort to. Basically, their use is due to the fact that several speech manipulation tools cannot be implemented in written speech since they are applicable exclusively in the oral form. However, some of these means (intonation, tempo and pause) can be compensated by using graphons or graphic expressive means: punctuation, hyphenation, changes of the type (italics, capitalization, bold type). The means of graphon can represent not only the "transcription" of oral speech, but also can be a self-sufficient means of speech influence, giving a certain utterance of written slogan by the recipient, so it can be the mean of speech manipulation. The most common type of graphical expressive means used in advertisements is the variation of typefaces:

(66) Discover the NEW Illuminating Eye Gel (Appendix A, Fig. 15)

*Nothing but **blue skies** from now on* (Appendix B, Fig. 15)

FOR A BETTER-LOOKING TOMORROW. (Appendix B, Fig. 16)

Blow away the Pain (Appendix B, Fig. 29)

*Made To Higher Standards: **YOURS*** (Appendix B, Fig. 22)

*Back to **feeling like a winner*** (Appendix B, Fig. 17)

Typefaces as a structural and semantic component of the advertising text perform primarily a pragmatic rather than an aesthetic function since operating with them does not only allow to stylistically design advertising, but also it makes it possible to use them as markers to attract attention or as a way to convey the emotions of the advertiser. It can be said that the descriptive feature of the typefaces used itself sets a certain communicative framework and is one of the elements used in conjunction with other techniques to implement manipulative strategies.

*(67) IF YOUR THROAT IS **DRY, ITCHY, SORE, PAINFUL DON`T PANIC!***

Party or Punishment? (Appendix B, Fig. 2)

Thanks to the use of the question mark or exclamation mark, the recipient`s attention is actively attracted. Considering the use of this technique from the point of view of psychology, it is worth noting that if the slogan contains a question mark,

then the illusion of a casual conversation is created. This form is designed to interest the recipient and create the illusion of a dialogue.

Nominative sentences are widespread in terms of use in advertising texts. By its communicative function, a nominative sentence is a statement of the presence of an object or phenomenon called in the sentence. The main objective of the advertising text is to attract the attention of the audience to a certain product, product, object or event through a relatively short message. Brevity and expressiveness of nominative sentences correspond to the fulfilment of this task, which causes their frequent use in advertising texts:

(68) *Fact. Eating antioxidants may not be enough to save your skin.*

(Appendix A, Fig. 17)

RESEARCH. TESTING. HIGH STANDARDS. A lot goes into these vitamins.

(Appendix B, Fig. 22)

The ellipsis also performs specific manipulative tasks. First of all, it can perform a completely traditional function and convey the incompleteness or interruption of the utterance, so that the addressee is allowed to finish the advertiser's thought by himself. Though, in this case, the ellipsis serves to create the effect of uncertainty in the words and focus on the fact that a person comes up with an excuse:

(69) *Bad news. I won't make it out tonight. Ahh...family emergency.*

(Appendix B, Fig. 21)

Conclusions to Chapter Two

Emotive branding is a significant component in shaping the attitudes and the worldview of people. Modern society focuses on mass consumption, but also on the priorities and standards of the individual consumer. Brands of OTC drugs and cosmeceuticals use different techniques to provide the act of manipulation.

Thus, the analysis of advertisements showed that emotional manipulation is carried out by beautifying the facts – the technique provided via deliberate highlighting of products` outstanding features and purposeful exaggeration of the effect produced by OTC drugs and cosmeceuticals use. The distortion is realized with the help of such speech techniques as labelling, euphemization, dysphemization and expressive means of language (repetitions, rhetorical questions, comparisons, metaphors, wordplay, irony) for manipulative purposes. We have identified the use of unauthorized information to the methods of selection of information (submission of information about the conducted testing/research with the participation of "experts"), presentation of the product by a celebrity (cosmeceuticals) or referring to the authority/recommendation of a doctor (OTC drugs). Each method is implemented using a specific set of stylistic devices, lexical and graphical expressive means.

However, there is no unified classification of emotions` manipulative techniques yet. Some needs arise in society, others disappear, and advertisers react to all these changes instantly. Therefore, the list of existing manipulative techniques is being constantly updated and modified.

The result of the analysis was the systematization of the identified speech manipulative techniques (see Tables 1-2).

Table 1. Speech techniques of information distortion in the advertisement

Speech techniques of information distortion	Lexical means
1. Labeling	a) expressive-evaluative vocabulary - nouns, adjectives, verbs with negative connotations and semantics; b) metaphors;
2. Euphemization and dysphemization	a) euphemisms; b) dysphemisms
3. The use of expressive means for manipulative purposes	a) lexical and syntactic repetitions; b) rhetorical questions; c) comparisons; d) metaphors; e) wordplay; f) irony.

Table 2. Speech techniques of selection of information in advertisement

Speech techniques of selection of information	Lexical means
1. Use of unauthorized information	a) indefinite-personal sentences; b) impersonal sentences;
2. References to the testimonies of participants and witnesses of the research	a) the lexemes, <i>woman</i> , etc.; b) rhetorical questions and exclamations
3. References to an authoritative opinion	a) the lexemes <i>specialist, expert, doctor</i> , etc.;

4. Adding the statistics in the advertising text	a) Data or statistics that convey the results of the research; b) the phrases (<i>according to statistics, researches</i>); c) comparative and superlative adjectives (the most, the longest, most, less, more).
5. Appeal to historical facts	a) naming the historical events; b) comparisons; c) syntactic parallelism.

GENERAL CONCLUSIONS

Speech manipulation is a complex psycholinguistic phenomenon, a kind of speech influence. The main feature of manipulation is the hidden nature of influence; the desire to subordinate the addressee to his will, change his views, ideas, etc.; mastery of the language and psychological skills; special speech organization of the text, contributing to the emergence of misconceptions in the recipient's mind; the lack of a defensive reaction from the addressee and the creation of the illusion of independence of decision-making.

Based on the analyzed advertising texts of OTC drugs and cosmeceuticals, it can be noted that, as in other types of advertising, the manipulative strategy is implemented here in a combination of verbal and non-verbal means. The main focus is on human *health* and *beauty*, and they are the key elements, the main values that advertisers manipulate. Knowing the main values of the consumer and using the right tactics and manipulation techniques, the advertiser deftly elicits both positive and negative emotions in the recipient, thereby forcing him to act.

The analysis of 60 advertisements of cosmeceuticals and OTC drugs showed that the most common emotions that the advertiser tries to evoke are negative emotions (see Appendix A, Fig. 31; Appendix B, Fig. 31), and more specifically socially acquired *fears*, *emotions of shame*, *suffering* and *guilt*. It is undesirable to appeal to negative emotions in advertising, however, in the case of advertisements for cosmeceuticals and OTC drugs, where the main task of the product is to solve the problem, it is necessary to describe the effect of the product, referring to negative emotions of the target audience. In the design of the tactics of evoking negative emotions, the antithesis and rhetorical questions are used, but most often in the design of this tactic, such a technique as the method of cause-and-effect modelling is used (demonstration of a possible negative situation in case of not following the advertiser's advice). In some cases, the advertising message is based on the opposite, on mitigating or suppressing feelings of guilt for inattention to their health and appearance experienced by consumers when buying medical products and cosmeceuticals.

Important, but less powerful emotions, which are skillfully manipulated by advertisers, are positive emotions of *joy*, *satisfaction*, *trust* and *admiration*. Along with the use of tactics of appeal to the ideal, the tactics of evoking positive emotions, employs multiple stylistic devices for a particular pragmatic purpose: metaphors are used for comparing a product with something unique; similarly, epithets that involve the use of lexemes *new*, *effective*; and hyperboles based on the use of lexemes *unique*, *best*.

One of the characteristic features of Modern English advertisements that should be noted is the eye-catchiness of slogans, the logic and rationale of the advertising text and a wide variety of expressive means designed to draw attention to advertising, sometimes cause an ironic smile and, ultimately, convince of the purchase. A characteristic phenomenon for modern English advertising texts is the implementation of speech manipulation with the help of a wordplay that allows you to realize the humorous effect. It is the psychological nature of manipulation that makes it possible to use the comic effect in advertising discourse as one of the most significant ways to implement successful communication between the manufacturer and the consumer. Accordingly, the frequency of the use of certain stylistic devices, the use of metaphors comes out in the first place, cases of speech manipulation through antithesis, hyperbole, allusion and periphrasis are slightly less common.

The study of the manipulative features of lexical units used in advertising has shown that, firstly, to achieve the greatest efficiency of manipulation and to elicit emotions, the means are used comprehensively; secondly, during the writing of the advertising text the euphemisms and dysphemisms are involved. It is worth noting the significant prevalence of emotive lexicon, actively used to implement various manipulative techniques and methods by evoking emotions.

The analysis of the phonographic design of slogans and advertising texts showed that they are mainly used to attract attention, create a vivid image that simplifies the process of implicating and memorizing certain facts. The most common phonographic techniques are alliteration, rhyme and rhythm. Phonetic

games, used to emphasize attention and emphasize the main characteristics of the advertised products, are most often found in short catchy slogans.

РЕЗЮМЕ

У сучасному світі людина кожного дня стикається з рекламою, а тим більше несвідомо піддається рекламним маніпуляціям. Найпотужнішим способом для вдалої маніпуляції є викликання емоцій, адже людина живе емоціями, і саме завдяки ним рекламне повідомлення набуває емоційного забарвлення, яке сприяє ефективному акту маніпуляції.

В друкованій, зокрема англомовній рекламі, презентація рекламного продукту відбувається за рахунок вербальних та невербальних засобів. Лексикалізовані емоції не завжди відповідають дійсним переживанням мовця та можуть бути завуальовані за допомогою різних стилістичних засобів, або за допомогою невербальних засобів вираження емоцій.

Власне лінгвістичне вивчення емоцій та їх аналіз на різних рівнях – стилістичному, лексичному та фонетичному, демонструє як, викликаючи позитивні та негативні емоції, рекламні слогани впливають на успішний перебіг маніпуляції.

У нашому дослідженні ми аналізуємо сучасну англомовну рекламу космецевтичних та безрецептурних медичних препаратів, та звертаємо увагу на те, яким чином відбувається несвідомий акт маніпуляції за рахунок викликання певних емоцій у реципієнта.

Магістерська робота складається з вступу, двох розділів та висновків. Обсяг роботи 73 сторінок. Список використаних джерел – 73.

У першому розділі праці визначено роль мови у вираженні емоцій у рекламному дискурсі та визначено сутність поняття маніпуляція та визначено тактики та методи, які є найбільш вживаними та ефективними для вдалої маніпуляції.

У другому розділі праці визначено та проаналізовано основні методи та тактики маніпуляції емоціями у рекламі медичних препаратів та космецевтики на стилістичному, лексичному та фонографічному рівнях. Було визначено основні емоції до яких апелюють рекламодавці тим самим переконуючи споживачів у необхідності того чи іншого продукту.

Ключові слова: маніпуляція, вербальна маніпуляція, рекламний дискурс, слоган, емоції.

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LIST OF ILLUSTRATION MATERIALS

Appendix A

Classification of advertising by the type of eliciting emotions

Cosmeceuticals

- Emotion of **fear** (fear for poor appearance and loss of social image)





<p>Figure 1.</p>  <p>See the cleanest, freshest, healthiest version of your skin.</p> <p>When you take care of your body, you look and feel great. To get you on a simple, healthy routine for great skin, our guiding dermatologists gave us this 3-Step System. Cleanse to purify, exfoliate so fresh skin surfaces, moisturize to a healthy glow. Twice a day creates your best skin. Find your customized routine at clinique.com</p> <p>CLINIQUE Allergy Tested. 100% Fragrance Free.</p>	<p>Figure 2.</p>  <p>Works on dark circles. 15 years in the making. Results you can see.</p> <p>Dark circles are super-stubborn. Yet new Even Better Eyes Dark Circle Corrector visibly lightens the entire eye area. It strengthens skin, so it's less transparent. A cooling tip breaks up puffs. Optics brighten all skins, fair to deep. Result: a 30% improvement in 12 weeks. And you'll look like you've had a great night's sleep. 30%. It's a big deal. See why at clinique.com/eyebest</p> <p>CLINIQUE Allergy Tested. 100% Fragrance Free.</p>
<p>Figure 3.</p>  <p>The 4-minute workout. For normal to dry skin.</p> <p>Four minutes every morning. Four at night. If you have normal to dry skin, you can give it the nourishment it needs, help reduce fine lines caused by dryness and help protect it from future damage—all in one easy routine. Go ahead, it's only minutes.</p> <p>ESTÉE LAUDER</p>	<p>Figure 4.</p>  <p>HEALTHY SKIN STARTS WITH THE BASICS.</p> <p>ZO SKIN HEALTH INC — BY ZEIN OBAGI MD —</p>

Figure 5.

NEW MAJOR DISCOVERY
NOW PATENTED UNTIL 2029*

*Youth is in your genes. Reactivate it.
7 days to visibly rejuvenate your skin.*

GÉNIFIQUE
YOUTH ACTIVATOR

Impulse a powerful wave of life. It's the secret of Génifique Youth Activator.

New evidence of its effectiveness: it proves today that it can double** the presence of Dermicidin, a new protein signature of the youth of the skin. Our first skincare to revive** the activity of genes and stimulate the production of youth proteins. Now patented until 2029***.

In just 7 days* your skin is visibly rejuvenated: cushiony soft and velvety to the touch. Skin's tone is astonishingly even; its texture dramatically refined. Drop by drop, skin is breathtakingly radiant, as if lit from within.

AFTER 2 MONTHS SEE VISIBLE RESULTS
ON 50 SIGNS OF YOUTH****

LANCÔME
PARIS

Figure 6.

WHAT MAKES A WOMAN FEEL BEAUTIFUL?
A YOUTHFUL RADIANCE THAT SHINES FROM WITHIN.

—ADVANCED—
GÉNIFIQUE
YOUTH ACTIVATING CONCENTRATE

Patented until 2029

For every age, every skin type, multiple ethnicities – Génifique is the 1st step to any beauty routine. Drop by drop, this potent serum restores smoother, more radiant skin you can see and feel – in just 7 days.*
Beauty revealed through the power of light. Beauty has no age. #loveyourage
Reward yourself today. Join Elite Rewards at Lancôme.com

*Based on self-assessments on 34 women in an 8-week study.

For 80 years, life is beautiful with Lancôme.

LANCÔME
PARIS

Figure 7.



LANCÔME
ABSOLUE
CRÈME FONDANTE
SOFT CREAM
AUX GRANDS EXTRAITS DE ROSE
WITH GRAND ROSE EXTRACTS

FOR VISIBLY REJUVENATED SKIN

THIS LUXURIOUS CREAM VISIBLY REVITALIZES SKIN WITH MOISTURE FIRMNESS AND PLUMPNESS.

See younger-looking skin in just 4 weeks.

TARGET SIGNS OF AGING

VISIBLY REDUCE WRINKLES & FINE LINES	FIRM & TIGHTEN SMOOTH, EVEN TONE	IMPROVE SURFACE CELL RENEWAL	MOISTURIZE & PROTECT 24-HOUR HYDRATION
--	--	--	--

Figure 8.



ESTÉE LAUDER
esteeauder.com

MAGNIFY THE BEAUTY OF YOUR EYES.
ADVANCED NIGHT REPAIR
New Eye Concentrate Matrix

REPAIRS the visible signs of aging.
FORTIFIES with cushioning support all around eyes.
HYDRATES for a full 24 hours with a 2X concentrated infusion of Hyaluronic Acid.
Patented until 2033. Proven for all ethnicities.

ESTÉE LAUDER
Advanced Night Repair
Eye Concentrate Matrix
Synchronized Recovery Complex II
Complete 24-Hour Hydration

360°
Eye Massage
Applicator

Figure 9.



ESTÉE LAUDER
esteeauder.com

FROM THE NIGHTTIME REPAIR EXPERT:
The revolutionary power signal that reinvents beauty sleep.
Advanced Night Repair

Experience the only serum with ChronoluxCB™ to help activate skin's vital repair signal and maximize its own nightly renewal.

REPAIRS for a healthy, youthful look.
RENEWS skin's radiance – instantly.
HYDRATES to strengthen and smooth.
Patented until 2033.
Tested on Asian women in Asia.

ESTÉE LAUDER
Advanced Night Repair
Synchronized Recovery Complex II
Complete 24-Hour Hydration

Figure 10.



CLINIQUE
youth surge night
age decelerating
night moisturizer

Age suspended
and time interrupted.

CLINIQUE's new youth-extending science visibly helps defeat lines and wrinkles.

The scientists at Clinique believe we can virtually slow the signs of aging. (Glow skin calls it long. Happy life. Starting with new Youth Surge Night moisturizer. We wondered: can we give skin a year's worth of rest—the deep, restorative rest that delivers an energized look come morning? The answer was inspired by Skin's technology. Our water-suspending water-skin-transfuses the night's best of nature's repair, plumping skin with natural collagen. By day, Youth Surge SPF 15 tones over. Skin gains strength over evening's natural signs and you look younger, longer. More Youth Surge benefits at clinique.com.)

CLINIQUE
Allergy Tested. 100% Fragrance Free.

Figure 11.



VICHY introduces a new weapon in the battle against wrinkles.

VICHY
LABORATOIRES

VICHY. ŹRÓDŁO ZDROWEJ SKORY

Figure 12.



MAJOR BREAKTHROUGH INSPIRED BY 10 YEARS OF COLLAGEN DERMIS EXPERTISE

HR
HELENA RUBINSTEIN

LIKE THOUSANDS OF WATER MICRO-IMPLANTS, INCREASE DEEP HYDRATION FOR VISIBLY YOUNGER SKIN.

HYDRA COLLAGENIST

REACTIVATED HYDRATION - REDUCED DEHYDRATION WRINKLES
DENSER AND SMOOTHER SKIN

A UNIQUE TECHNOLOGY.
In the dermis, collagens are structured by molecules which are true water micro-captors. Collagen experts, Helena Rubinstein Laboratories create a unique technology associating Derm-Hydrax complex and collagen microspheres to "implant" water at the heart of skin* and preserve its signs of youth.

*Test in vivo

HELENA RUBINSTEIN
HYDRA COLLAGENIST
deep hydration anti-ageing cream
densifying - smoothing

HELENA RUBINSTEIN
HYDRA COLLAGENIST
deep hydration intensive serum
serum intensif
humid hydration
anti-age

NEW DEEP HYDRATION ANTI-AGEING CREAM

DEEP HYDRATION ANTI-AGEING SERUM

www.helenarubinstein.com

Figure 13.

From the first drop,

88%
smoother skin*

Skin radiance and tonicity enhanced
*Satisfaction test: 197 women

Recommended by women

90%
of women find Double Serum* more effective than their current serum*

*Satisfaction test: 50 women, 4 weeks

CLARINS PARIS
Double Serum*
Complete Age Control Concentrate
Treatment Complet Anti-Age Intensif

After 4 weeks,

87%
firmer skin*

A visible improvement on all signs of aging
*Satisfaction test: 197 women

Figure 14.

From skin firmness, springs youth.

Extract of kangaroo flower from Australia, with a strong regenerating capacity.

New
Extra-Firming
Jour & Nuit
Firms, lifts, reduces wrinkles.

At 40, put the spring back in your skin. Introducing the new Extra-Firming range - a Clarins Laboratories innovation - that reactivates firmness at its source, thanks to kangaroo flower extract. Your skin regains its youthful spring - from within.

Extra-Firming: more than 8 plant extracts leave your skin

- smoother
- firmer
- more radiant.

89% of women SAW FRESH-LOOKING SKIN.*

*Satisfaction test - Day & Night Cream, at skin tones of 107 women in 14 days.

The Clarins Plus Skin firmness has always been at the heart of Clarins Research. Through permanent innovation, we offer you a new customized formula: Extra-Firming.

CLARINS PARIS
Extra-Firming Jour
Crème ferme et hydratante
Wrinkle control, firming, lifting
Toutes peaux - All skin types

CLARINS PARIS
Extra-Firming Nuit
Crème régénérante anti-rides
Wrinkle control, regenerating night time
Toutes peaux - All skin types

Official online store: www.clarins.com

It's all about you. **CLARINS**

- Emotion of **shame** and **fault** for poor appearance

Figure 15.

AWAKEN EYES

Discover the **NEW Illuminating Eye Gel**

An instant refresher that lights up the eyes.
Eyes look energized and awakened. Newly bright.

LA MER
Illuminating eye
illuminateur pour
des yeux

Figure 16.



Figure 17.



Figure 18.



- Emotion of joy and admiration

Figure 19.

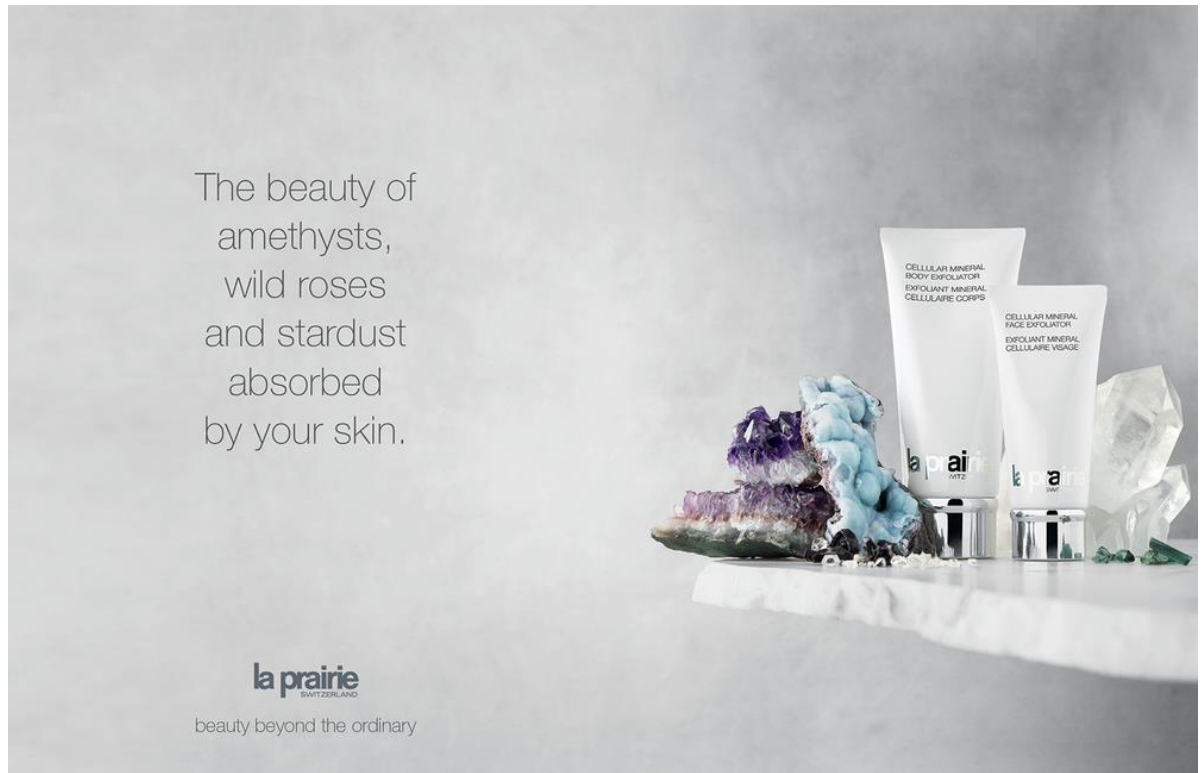


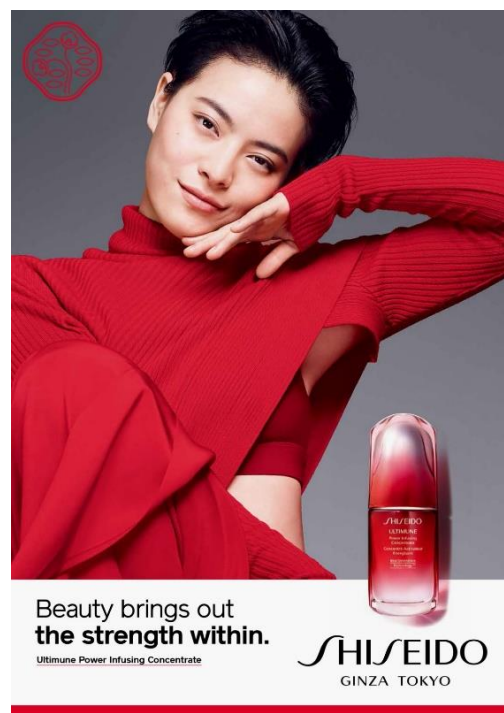
Figure 20.



Figure 21.



Figure 22.



- Self-confidence (the best for the best)

Figure 23.



Figure 24.

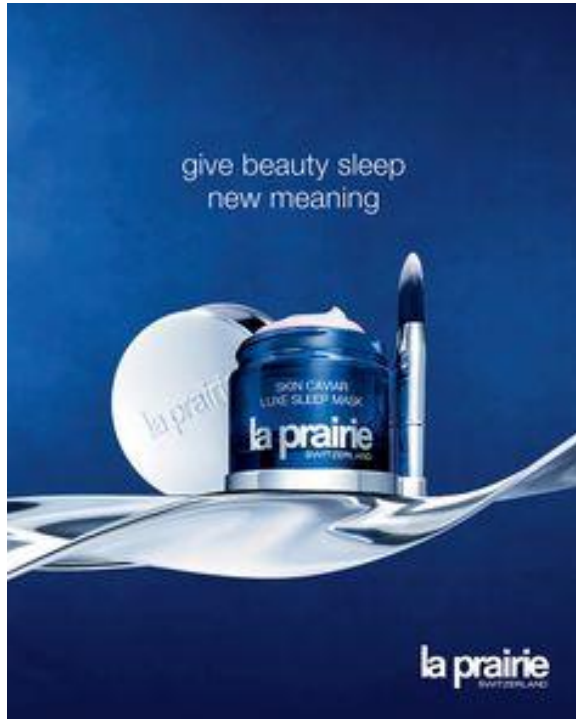


Figure 25.

Our light bulb moment.
If a woman can do at least four things at once, her skin care should too.

Improves skin's appearance to
Smooth wrinkles.
Even skin tone.
Lift.
Brighten.

81% of women agreed Clinique Smart™ Serum made their skin look younger.
New: all the benefits of the serum now for eyes in a gel-cream that helps boost skin's moisture so it stays hydrated, appears more youthful.

Clinique Smart™ Custom Serum and New Eye Treatment

*156-woman consumer test.

CLINIQUE
Allergy Tested. 100% Fragrance Free.

CLINIQUE
clinique smart custom serum

CLINIQUE
clinique smart custom eye treatment

New for eyes

Figure 26.

Join the cult.
Drier skins welcome.

The lotion is a cult classic. Loved by millions. So we asked our dermatologists for a formula drier skins could call their own. Get addicted to that healthy glow.

New Dramatically Different™ Moisturizing Cream. clinique.co.uk

CLINIQUE
Allergy Tested. 100% Fragrance Free.

CLINIQUE
dramatically different moisturizing lotion + emulsion hydratante tellement différente

CLINIQUE
dramatically different moisturizing cream
crème hydratante tellement différente

New

- Feeling of safety, trust and support

Figure 27.

A YOUTH GRAFTING PROGRAM
THAT FIT YOUR LIFESTYLE NEEDS





1. RECHARGE	2. TREAT	3. TARGET	4. PERFECT
			
THE SERUM	THE CREAM	THE EYE CARE	THE MASK
Your daily dose of youth	Your youth empowering free-radical defense	RADIANCE & SMOOTHING INSTANT DE-PUFFING REDUCED DARK CIRCLES & WRINKLES 24H HYDRATION	IMMEDIATELY INTENSE HEALTHY GLOW REPLUMPED WRINKLES PERFECTED PORES 48H CONTINUOUS HYDRATION
SMOOTHED WRINKLES & TEXTURE BOOSTED TONICITY INSTANT HEALTHY RADIANCE 24H RE-HYDRATION	SMOOTHNESS FIRMNESS TONICITY & MORE RADIANCE 24H HYDRATION		

Figure 28.



UNSTOPPABLE YOUTH
Nothing fights aging like our Power Pair with exclusive technologies for beautiful skin.

Advanced Night Repair, the only serum with ChronoluxCB™, helps repair the look of lines and past environmental damage.

Revitalizing Supreme+ Creme, with exclusive RevitaKey™, deeply nourishes and firms skin, giving it new bounce and spring.

Together, these proven, powerful formulas reveal firmer, radiant, healthy looking skin.

1 Repair 2 Moisturize

ESTÉE LAUDER

Figure 29.

If you have dry skin, meet a life-changer.

NEW Moisture Surge Intense Skin Fortifying Hydrator. It's a new life for skin—plumped, strong and supple. If winter is a misery for your skin, why not be among the first to experience it?



Try Moisture Surge Intense now—FREE.

We're giving away 5,000 Moisture Surge Intense minis each week. You could be a winner!

Figure 30.



500 mL ±5%

400

300

200

100

CLINIQUE
dramatically different moisturizing lotion

Allergy tested 7,200 times. Trusted by millions.

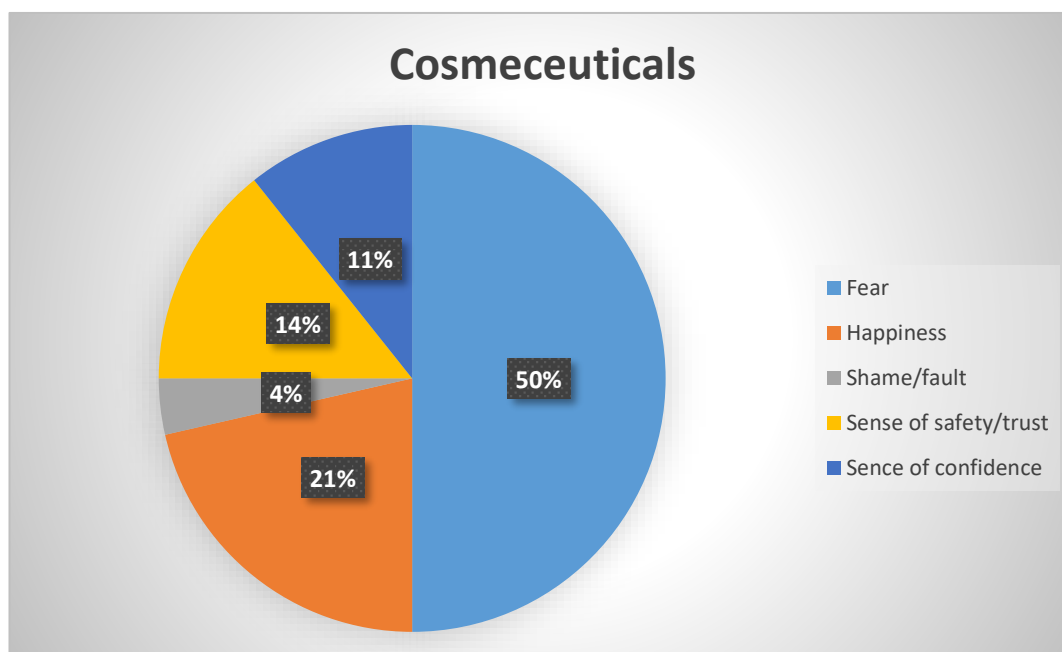
To pass our allergy testing, every formula is applied 12 times to 600 people under the clinical guidelines established by our founding dermatologists. If even one of those 7,200 applications incites an allergic reaction, we reformulate. To put a human face on it, the number of applications since 1990 alone is the equivalent of every man, woman and child living in Little Rock, Amarillo, Tucson, San Francisco, New Haven, Fort Lauderdale, Kansas City, Boston, Minneapolis, Las Vegas, Charlotte, and Buffalo. Combined.

You won't be the first to delight in the allergy tested, fragrance free difference. Every formula's been tested and proved thousands of times long before it touches your skin.

clinique.com.

CLINIQUE
Allergy Tested. 100% Fragrance Free.

Figure 31.



Appendix B OTC drugs

- Emotion of **fear** for the health

Figure 1.

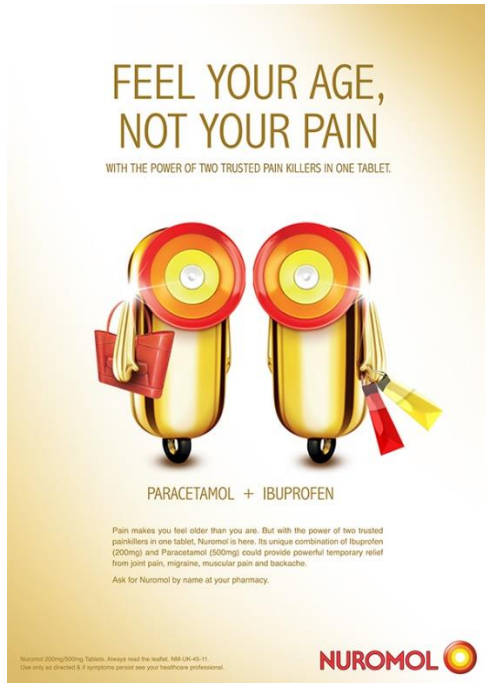


Figure 2.



Figure 3.



Figure 4.

Panadol

'For my family, I choose Panadol'

Panadol

LEAVES THE BODY NATURALLY WITHIN 24h

gsk

medifacts

*After last administered dose. This is a medicine product advertisement, it contains paracetamol. Always read the label prior to use. PM-SG-PAN-20-00007.

Figure 5.

Just what the doctor ordered.

Advil

Ibuprofen Tablets, 200 mg
Pain Reliever / Fever Reducer (NSAID)

More E.R. doctors rely on the medicine in Advil when choosing OTC pain relief for their patients' muscle, back, and joint pain. Trust the medicine more doctors use. Nothing's proven stronger or longer-lasting than Advil.

Figure 6.

Vibron

Take Control. Again.

- Emotion of **shame/fault** for the irresponsibility to your health

Figure 7.



Figure 8.



Figure 9.



Figure 10.

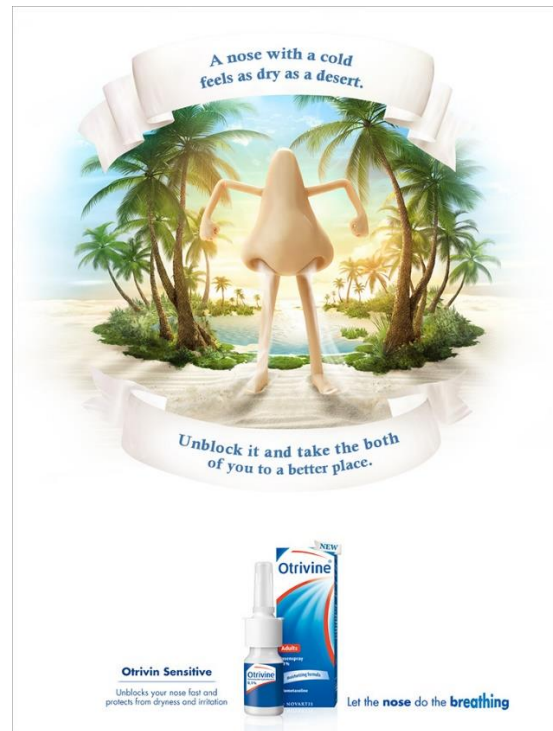


Figure 11.

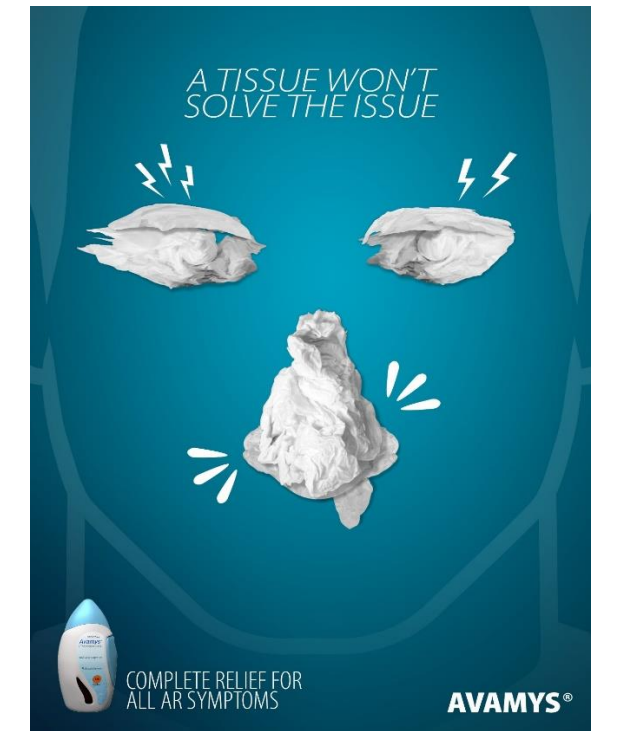


Figure 12.

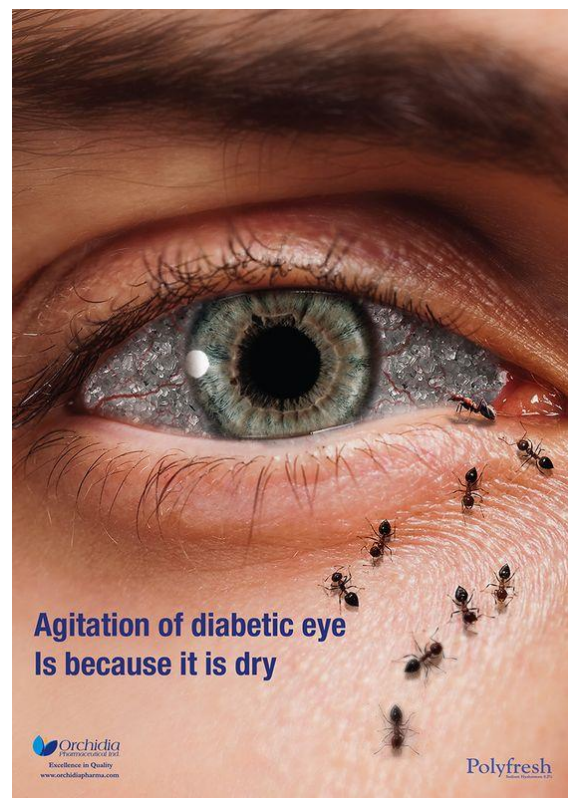


Figure 13.



Figure 14.



Party or Punishment?

All your friends are having a blast. And you stand alone troubled by your sore throat. No wonder, the party seems like a punishment.

Don't let a sore throat spoil your fun. Get long-lasting relief only with Strepsils.

Strepsils gets your sore throat back in shape, instantly. And unlike ordinary lozenges* that give temporary relief, Strepsils has special medicated formula that keeps on working, working and working, long after the lozenge has gone.



So next time sore throat strikes, take only Strepsils and enjoy the party, non-stop.

FIRST AID FOR SORE THROATS

* ordinary non-medicated lozenges

Figure 15.



"Nothing but blue skies from now on"


Ask your doctor about a trial of

Claritin®
10 mg TABLETS (loratadine)

For a \$6.00 rebate certificate and important free information, Call 1-800-CLARITIN (1-800-252-7488)

Schering/REB Copyright © 1997, Schering Corporation, Kenilworth, NJ 07033. All rights reserved. 0200140202001 11877 Printed in U.S.A. www.claritin.com

Figure 16.



FOR A **BETTER-LOOKING TOMORROW.**

Vicks NyQuil. The nighttime, sniffling, sneezing, coughing, aching, fever, best sleep you ever got with a cold... medicine.

Figure 17.

Back to feeling like a winner



Standard Paracetamol

NUROFEN EXPRESS
Sodium Ibuprofen TARGETS PAIN FAST 16 TABLETS

Standard Ibuprofen

Figure 18.

**WHEN YOU'RE A WINTER OLYMPIAN,
THERE ARE NO SICK DAYS OR NIGHTS.**

The non-drowsy, stuffy head, sore throat, coughing, aching, fever, seize the day even with a cold...medicine.

The nighttime sniffling, sneezing, coughing, aching, fever, so you can sleep with a cold...medicine.

VICKS DAYQUIL & NYQUIL POWERFUL 6-SYMPTOM COLD & FLU RELIEF

Read with label. Use as directed. Keep out of reach of children.
© Picher & Gamble, Inc., 2014.
Official Sponsor of the Olympics. 30 USC 20955a

VICKS breathe life in

Figure 19.

**Helping Mums.
Protecting bums.**

Sponsored by **Bepanthen** Happy Care Cream

- Emotion of joy (jokes, irony)

Figure 20.

**Hey can we meet up another day?
My cat has a migraine**

Iberogast
Live a life of less excuses
Iberogast for medically diagnosed IBS
Visit myIBS.com.au

Figure 21.

**Bad news.
I won't make it out tonight.
Ahh...family emergency**

Iberogast
Live a life of less excuses
Iberogast for medically diagnosed IBS
Visit myIBS.com.au

Figure 26.

“She’s (cough) just a friend”

Make sure good news sounds like good news.



Figure 27.

“We’re (cough) having a baby”

Make sure good news sounds like good news.



Figure 28.


“You (cough) look good”

Make sure good news sounds like good news.



Figure 29.

Blow away the Pain



This is a funny bit. Please do not read it because that is so scary. This one is only put here to represent the actual body and what would be placed right here. Reading this one will not make you any smarter, our will to empower you with any kind of explanation/knowledge that we're

Figure 30.



Helping Mums.
Protecting bums.

Sponsored by
Bepanthen Happy Care
Ointment

Figure 31

