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EMOTION EVOKING STRATEGIES AS AN EFFECTIVE TOOL OF
COMMERCIAL ADVERTISEMENT

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INTRODUCTION

Advertising has developed into something much more than just a way of announcing a product\service availability in recent decades. It has ventured into the domain of persuasion, and its rhetorical categories have become omnipresent in contemporary social discourse. Moreover, nowadays, especially in the increased opportunities for the development of globalization, advertising is a very advanced method not only in the field of trade, politics, technology but also in education, medicine, etc. Thanks to a huge number of different persuasion techniques used in advertising, it has become entrenched into social discourse by virtue of its widespread diffusion throughout society. Whenever one goes, she\he will definitely come across advertising of any kind designed to make a person buy. All of this can lead to an obvious conclusion that advertisement has become a privileged form of social discourse that has unparalleled rhetorical force (El-Dali, 2019).

Advertisement can be seen as an act of motivating people to consume more, by making them feel dissatisfied or excited, by appealing to greed, worry, joy, sadness, compassion, ambition, etc. On the other hand, advertising is only a way of product\service promotion aimed at expanding its own popularity. Our attitude to advertising is nothing more than our personality, or social and ideological position. Therefore, ads are forms of discourse that make a powerful contribution to how we construct our identities.

With such rapid development of consumerism and globalization, companies basically compete with each other for customers' attention. In order to attract more attention to a brand, companies seek different, unique ways of manipulative strategies designed to make a person loyal to a particular brand. If earlier it was believed that the volume of sales is directly proportional to the resources spent on marketing, then with the evolution of linguistic sciences and neurosciences, this statement turned out to be not valid any longer. Therefore, there are a lot of ways for companies to stand out, but one of the most useful and eye-catching is employing emotions for advertising.

In recent years, using emotional appeal in advertising has become one of the major strategies for increasing sales. This happens due to the fact that emotional appeal is aimed at influencing and manipulating consumers' emotions rather than referring to their logic. Emotional appeal is a logical fallacy helping a company to make a person want their product without hesitating.

People come across emotional advertising every day even without realizing the influence of this well-thoughtful strategy. If one analyzes his buying behavior, he will understand that the purchase is done not because the price or the quality is good, but more because of an impulse one has after seeing an advertisement. This impulse is, actually, a final result of what companies have been working on long before somebody sees an ad.

From the linguistic point of view, most of the research has heavily focused on the description of specific textual devices or on the relationship between a text and an image, an addressor and a receiver, or certain pragmatic features, which view advertising as a special kind of discourse (Danciu, 2014). According to this tendency, there are a lot of issues that still remain unconsidered.

The focus of the paper is on the features of emotional commercial advertising that make us buy, and also on how we understand that this particular ad evokes a certain emotion that moves us to buy the product. Most likely, therefore, a deep knowledge of the main features of the advertising method, its organization, content, and structure will allow us to conceive of its impact on the consciousness and activities of consumers.

In our study, we mainly concentrate on communicative and commercial intentions of commercial advertising enforced by the emotional influence it produces on the audience. To analyze the pragmatics of emotional commercial advertising discourse, we are going to concentrate on advertising of clothes and perfumes as these two types of products have become ones of the most recently consumed.

Since we aim to concentrate on the most fundamental issues related to media and emotions, more research is awaiting for the analysis of the ways of emotion

representation, of emotional practices, emotional effects, and the media culture of emotion.

The **aim** of the paper is to study the pragmatic potential of emotion evoking strategies in Modern English advertising discourse.

To achieve the goal of the study the following **objectives must be met:**

- ✓ to analyze commercial advertising and its key features;
- ✓ to define communicative strategies and techniques in advertising discourse;
- ✓ to study technics of emotion evoking in media discourse;
- ✓ to define emotional advertising and types of emotions prevailing in commercial advertising;
- ✓ to outline the pragmatic meaning of emotion evoking strategies in commercial advertising;
- ✓ to define the polarity of emotional response manipulated in international commercial advertising.

The **object** of this research is emotion evoking in Modern English advertising discourse.

The **subject** of the paper is the intentionality of emotion evoking strategies in Modern English advertising discourse.

The chosen object of research and the goal set predetermine the research **methods**, such as semantic analysis, contextual analysis, pragmatic and discourse analyses.

The **theoretical significance** of the study is determined by the significant results of linguistic analysis of Modern English advertising discourse, which are to clarify the role of verbal and nonverbal factors of strategic psychological manipulation aimed at promoting the brand.

The **scientific novelty** of the study is that the work clarifies the communication strategies prevailing in modern emotional commercial advertising, identifies ways to introduce emotions in advertising campaigns to spread brand popularity, outlines features of emotional commercial advertising and analyzes advertising of perfumes and clothes of well-known brands for the presence of

emotional triggers.

The **practical value** of the study is to gain knowledge about the use of emotional strategies as a powerful tool of commercial advertising with the possibility of further use of research results in teaching disciplines of linguistics and social science.

The research focuses on the interaction of language, image, and layout, and examines advertising persuasive strategies along with the emotional influence it produces on customers. To conduct research more than 40 advertisements are analyzed with the emphasis on perfumes and clothes ads of famous modern brands, such luxury brands as Christian Dior, Gucci, Dolce&Gabbana, Armani Exchange, Lancôme, Chanel, Yves Saint Laurent, along with mass-market brands Mango, H&M, Reserved, Puma, Adidas, etc. The fragments are mostly taken from the YouTube website together with logos, slogans taken from official companies' websites.

The structure of the paper is predetermined by the goal and objectives of the study. The paper consists of Introduction, two Chapters, Conclusions to each of them, General Conclusions and Résumé.

The Introduction outlines the topicality, the aim, main tasks, the theoretical and practical value of this research.

Chapter I suggests the theoretical background of communicative strategies in advertising, emotion evoking techniques, and key features of commercial advertising.

Chapter II deals with the analysis of modern advertising of perfumes and clothes of world-known brands, defining the ways emotional evoking strategies help manipulate the audience into buying the product.

The Conclusion summarizes all the main points of the paper.

CHAPTER 1. EMOTION EVOKING IN STRATEGIC ORGANIZATION OF MODERN ENGLISH ADVERTISING DISCOURSE

1.1. Communicative strategies and techniques in advertising discourse

The term ‘advertising’ derives from the Medieval Latin verb *advertere*, ‘to direct one’s attention to ‘a product or service by means of some public announcement (oral or written). Since that times, the craft of advertising has constituted a form of discourse — ‘a way of presenting something in a socially appropriate way, so as to persuade people to purchase it in the same way that effective orators attempt to convince audiences to accept their messages and act upon them’ (Danesi, 2015, p.1).

Globally, the primary intention of any advertising is to motivate a person to buy. The focus on this manipulative effect determines the selection of the optimal means of language code for the realization of the intention.

If we take apart the most effective ads of recent years, we can state that, generally, the major number of them have two more specific communicative intentions. Firstly, according to Michalski, they intend to effectively position the brand in a commercial environment, emphasizing the uniqueness of a product\service, showing benefits and best qualities, while using names of famous people, brands, or places (Machulska, 2020, p.30). For example, a famous slogan of Wheaties cereal ‘The Breakfast of Champions’ (Video Caption Corporation, 2010) intensifies that everyone who prefers this breakfast is a unique champion as well as those performing at Olympic Games. Logically, it makes us buy because of the communicative strategy - pointing out the uniqueness of a product.

Secondly, the addressee intends to encourage a customer to visit his store, convince him\her to buy a product or service. To realize this aim, the communicative strategy of establishing a ‘close’ relationship with the recipient can be used. For instance, the advertisement of Verizon Wireless has become one of the most effective promotions thanks to their ‘Can you hear me now?’ ad (Jwyoung5, 2009).

The company used this question during the two-minute video to shorten the distance between the buyer and the producer.

While analyzing the advertisement, we concentrate not only on a speech component of a text and its intentional nature but also on the visual one, which often has an even greater impact than the verbal component. As noted by experts, the visual component occupies the main part of the advertising message and is a powerful tool of influence (Terskikh, 2020, p. 165).

According to Pirogova, ‘verbal-oriented, non-verbal-oriented and mixed strategies’ can be equally used in advertising discourse (Pirogova, 2001, p.10). All of these strategies can be realized by means of verbal and non-verbal elements, as while perceiving one ad we face different kinds of retrieving a message.

One of the effective strategies – ‘the criticality management strategy’ – is to overcome the consumer's protective barrier (Terskikh, 2020, p. 166). The aim of this is to make the customer believe and trust a brand, by shortening the distance between a buyer and a person in an ad. Usually, this strategy can employ several techniques:

1) Technique of creating trust in a brand. In this case, the ads usually have some statistics, accurate facts, influencers’ words, imitating the recipient's speech, and using stereotypes that the customer is potentially guided by. For example, a Cooper Heart Institute campaign to prevent heart attacks says ‘Cooper doctors open blocked arteries with angioplasty on heart attack patients 32 minutes faster than the NATIONAL AVERAGE OF 90 MINUTES, saving lives and reducing complications’ (Newbold, 2017). Statistics used here helped to increase trust in service and the institute itself.

2) Technique of evoking emotions. When using unpleasant emotions, the company transfers responsibility for the caused negative feelings to another person or object. When using pleasant emotions (by showing sympathy for the addressee, optimistic appeals, updating value concepts), the company makes us want to feel the same positive emotions as those who already use a product\service.

One more powerful way of making people buy is ‘the strategy of discursive positioning’, which is meant to use the direct and indirect presentation of social

roles, statuses, and masks of a brand (Terskikh, 2020, p. 167). All of this helps the company to form an exact opinion about a brand in the customer's head. Usually, the main character of an ad shows himself as a commentator, interlocutor, advisor, emotional leader, mentor, and tribune. For example, the famous Greenpeace ecological promotion 'Give Earth a Hand' (Greenpeace International, 2010) states 'I want to keep the animals alive, I want water without pollution' etc. The company here is like a tribunal blaming people for ecological problems and therefore motivating to act.

A lot of companies dealing with social advertising use 'the frustrating strategy', which creates psychological tension aimed at disorienting the addressee of communication, bringing him out of the state of emotional balance by intimidating with a negative prognosis, detailed portrayal of dire consequences' (Kateneva, 2010, p. 13). Advertisements using this strategy usually evoke a strong reaction in customers by whipping up negative emotions, presenting shocking facts, predicting negative situations, etc. All these techniques motive us to change our environment, to develop ourselves, to overcome troubles, and to think about an issue mentioned in an ad. For example, a disgusting anti-soda ad provided by NYC Health named 'Are You Pouring on the Pounds?' (DrinkingFat, 2009) shows a man drinking semi-congealed fat poured from a can of soda. The company used a technique of 'visualization' (a combination of verbal and non-verbal data, both corresponding to each other and scattered, in this particular case, a deliberately unemotional text and a shocking image). This strategy of arising negative emotions of disgust motivates us to change our drinking habits and take care of our health.

The mnemonic strategy implies the impact on the mechanisms of voluntary and involuntary memorization (Terskikh, 2020, p. 170). That is why a lot of companies try to enrich their ads with some stylistic devices and expressive means. For example, repetition is a powerful way of attracting attention as it can be easily memorized. We all have heard about the motivating logo 'Reduce, reuse, recycle!', which is based on the reiteration of a sounds \r\ and \s\, which makes it more vivid

and creates a lasting impression of an ad because it seems to sound like a tongue-twister.

We also have to mention the ways to evoke interest in recipients by means of what is known as ‘the strategy of attention control’. With this strategy, the advertisements are full of triggers – psychological stimuli, ‘technical’ highlighters of the message that evoke forced attention. Moreover, by showing the unusualness, the attractiveness of the content, demonstration of the subject of speech relevant to the recipient, involuntary attention can arise interest in the consumers. For instance, a lot of luxury brand companies use the trigger of individuality to catch a person’s desire to obtain a unique object. That is what Mercedes-Benz once used in their promotion of a new car saying ‘Men talk about women, sport and cars. Women talk about men inside sport cars’ (Ponto de Criacao, 2008). Another example can be a trigger of greed, which is activated during sales with discounts, promotions, etc. In this situation, the buyer has the illusion that he is saving, although, in the end, he either makes a spontaneous purchase or spends an amount that significantly exceeds the planned one.

Except for controlling customers’ attention, it is important to provide the necessary information decoding for the addressee. For this, ‘a strategy of decoding and interpretation control’ is used (Terskikh, 2020, p. 172). Before showing an ad to an audience, a company needs to make sure there is no ambiguity of a message, meaning that, for example, the emotion of ‘love’ is not confused with the emotion of ‘sadness’ in their ad. It is necessary not only to convey any information in an ad but also to ensure that the interpretation corresponds to the intention of the manufacturer. Therefore, it is extremely important to take into account the context in which the analysis of the information received will be carried out; the possibility of ambiguity in the message in case of misinterpretation; alternative interpretations.

The main purpose of communication strategies in advertising discourse is to distinguish an object among competitive goods and to accentuate, or even artificially construct, its real or symbolic properties attractive to the addressee. According to

Egamberdiyev (Egamberdiyev, 2019, p. 2) two communication strategies used in advertising can be distinguished:

1. Positioning strategies (strategies that form a certain perception of the advertised object);
2. Optimizing strategies (strategies aimed at optimizing the impact of advertising messages, to overcome the adverse conditions of communication).

Dealing with positioning strategies, the following subtypes can be distinguished: ‘differentiation strategies, value-oriented strategies, strategies for assigning evaluation values to the advertised object’ (Egamberdiyev, 2019, p. 2). All of these are used to put an emphasis on an object of advertising, highlight its most striking differential features, describe benefits of using an object, and associate it with an important, for the target audience, value concept.

Within the group of optimizing strategies, the following particular strategies can be identified: strategies for harmonizing the language and picture of the world of communicants, strategies for increasing the recognition of advertising, strategies for increasing the attractive force and ‘readability’ of the message, mnemonic strategies to increase the memorability of the message or a part of it, and argumentative strategies (Egamberdiyev, 2019, p. 3).

To sum up, to make advertising effective and recognizable numerous strategies can be used. Companies need to look for different ways of attracting attention to their campaigns, create unique, new, unbelievable effect of their advertisement. The choice of a strategy and technique depends on the aim the company has for a particular campaign. To achieve success in promoting a product\service, the result of it should be well-considered long before one will come across an advertisement of any kind.

1.2. Emotion evoking in media discourse

The phenomena of ‘media’ and ‘emotions’ prove indispensable throughout the history of Mass media. It is the appeal to emotions, not to cognitive thinking or

other processes of the mind that motivates agents to act, creates lasting impressions of relevant issues, and generally has a deeper impact on the society.

The effect media have on emotional states of the target audience can be evaluated according to several criteria. The emotional response is determined by the following three factors: how much attention will be paid to the event that triggered it, what conscious response it will elicit, and how deeply the memories of the event will be entrenched. Further, the response can be either positive or negative, intense or weak, and the attitude to a product depends directly on an impression of its advertisement. That is why it is so crucial for media creators to understand how they can evoke a specific emotional response in the buyers to influence their purchasing decisions (Anastasiu & Chiosa, 2014).

Firstly, we shall start with defining emotions and outlining basic categories that help us to conduct research. According to Monika Bednarek (Bednarek, 2008, p.5), there are more than one hundred definitions of emotions ranging from ‘an eliciting condition, a cognitive evaluation, physiological activation, to a change of action readiness or an action itself.’ (Bednarek, 2008, p. 5). Emotions, therefore, are a powerful source of human behavior that includes physiological arousal, expressive behaviors, and conscious experience.

Emotions can be considered from different points of view: psychological, physiological, and linguistic (Cherry, 2019). All of these points focus on different aspects of evoking and expressing emotions. Psychological is more about our nervous system, activities that are happening in our brain while feeling emotions; physiological looks at the processes in our organism while perceiving the emotional-based product; linguistic is concerned with emotions representation and certain means that help to evoke them. In our research, we are mostly interested in the linguistic study of the ways of creating a powerful media ad that will definitely evoke a specific emotional response in viewers.

Also, we can state that emotions have been viewed in the various approaches to affect/emotion in linguistics: the cognitive approach, the cross-linguistic

approach, the linguistic-anthropological approach, the diachronic approach, the functional approach, the syntactic approach, the conversation analytic approach, the stylistic/literary approach, the psycholinguistic approach, the pragmatic/textlinguistic approach with intensity/involvement approach, and the systemic-functional approach (Bednarek, 2008).

Emotional advertising influences on customers' brand decisions by employing the complexity of emotional responses. The strategies of unconscious branding (Van Praet, 2012) involve either way of instilling a designed effect on the target audience: by means of 'language of emotions' and 'language as emotions' (Bednarek, 2008). Both types of expressing emotions are equally valuable for emotion-evoking in commercial advertising

The main difference between the two terms is that 'language of emotions' is usually referred as 'emotion talk' – 'expressions that denote affect/emotion, for example, love, hate, joy, envy, sad, mad, enjoy, dislike and metaphors' (Bednarek, 2008, p.11). So, if we look at emotions from their value for media, 'emotion talk' is used to indicate the character's emotion in such a way, that a viewer/listener can easily recognize it. The speaker in this case is the Emoter; he/she transmits authorial emotions. As opposed, 'language as emotions' is more of 'emotional talk' ('relates to constituents (linguistic and non-linguistic) that conventionally express or signal affect/emotion (interjections, intensification, expletives)') (Bednarek, 2008, p.11). It is the usage of different stylistic devices and expressive means, coloured intonation, special punctuation, changes in word order, etc. that allow the viewer/listener guess what emotion must he perceive from this ad. In this case, the speaker is not the Emoter, because he/she transmits non-authorial emotions. This means that in our research, we will pay attention to both types of expressing emotions, as they are equally valuable for emotion evoking in commercial advertising.

When we hear the word "emotions", we tend to distinguish them for positive and negative. But, the truth is that researches on emotions have succeeded in

extending this fact. Except for expressing our ‘positive’ or ‘negative’ state of being, we also transmit information about our culture, personality, style, etc.

‘Emotion rules, manifestation rules, correspondence rules, and coding rules regulate which emotions are to be expected in which intensity in social situations, how they are conventionally manifested, and how to react with the appropriate emotion – varying depending on social roles, gender, situation, culture.’ (Bednarek, 2008, p. 6). We may express our emotions employing language; we can show them with the help of gestures, we can guess what emotion a person feels by facial expression or body language. The most important for our research is that we can predict what kind of emotion a person will experience from certain means in a certain situation.

Throughout the history of studying emotions, some basic psychological theories of emotions have evolved. The first one is the most obvious – ‘Evolutionary theory’, presented by Charles Darwin. Due to it, we experience emotions, because they help us to reproduce and survive, so they serve the adaptive role. The second theory belongs to psychologist William James and physiologist Carl Lange. They state that emotions occur thanks to physiological reactions to events. For example, you are not trembling because you are scared, but you feel scared because you are trembling. The next is the Cannon-Bard theory of emotion that suggests the physical and psychological experience of emotion happen at the same time and that one does not cause the other (Friedman, 2010). Also, there is the Schachter-Singer theory. According to it, the physiological arousal appears first, and then a person must identify the reason for this arousal to experience and label it as an emotion. Furthermore, scholars distinguish the facial-feedback theory of emotions, provided by Charles Darwin and William James, saying that one's facial expression directly affects their emotional experience.

There is one more theory that we need to mention. According to the psychological constructionist Conceptual Act Theory (CAT) (Lindquist, MacCormack, Shablack, 2015), an instance of emotion occurs when information

from one's body or other people's bodies is made meaningful in light of the present situation using concept knowledge about the emotion. The CAT suggests that language plays a role in emotion because language supports the conceptual knowledge used to make meaning of sensations from the body and world in a given context. That is why companies prefer to label emotions in their ads directly. For example, McDonald's commercial transmitting the emotion of 'joy and love' explicitly has become the most successful 'I'm lovin' it' (Filipe Augusto, 2003).

There are three basic categories of emotions: physiological, neurological, and cognitive. The physiological theory assumes that responses in our body take the responsibility for emotions; neurological theory suggests that brain activities cause an emotional reaction; cognitive theory states that thinking and other mental processes affect emotional representation (Cherry, 2020). When we perceive media products, emotions may appear differently: facial expression, body movements, processes in our organism, or activities in our brain – all that leads to a conscious understanding that we react to a certain product. With it, we may consciously treat a certain product as good or bad.

One of the important stages in understanding the role of emotions for media is the awareness of the difference between terms 'affect' and 'emotion'. Emotions are personal experiences or states, like anger, disgust, fear, happiness, sadness, and surprise – these are the six basic emotions catalogued by the psychologist Paul Ekman (Ekman, 2003), though we may well dispute his claims that this list is either exhaustive or invariant across cultures. But, we can witness some more complicated emotions, like jealousy, contentment, or humiliation, and it is obscure whereas they are combinations of six basic emotions or we must consider some cultural involvement as well. The same happens with moods. It is hard to define the boundary between 'a mood' and 'an emotion'. One thing we notice is that moods are long-lasting, while emotions are rather short-lasting (Shaviro, 2016).

Psychologists look at emotions rather in functional terms. 'Emotions, they tell us, are shortcuts that aid us in making judgments necessary to our survival' (Shaviro,

2016, p. 1). But, sometimes, emotions may overwhelm us with such power that we need a moment to come back to real life. That is why emotions are the basis of all aesthetics. When we watch a movie, listen to a song, or read a novel, first of all, we experience the emotional side of it. Understanding and cognition come only after that.

If we take ‘affects’, they are rather ‘the forces (perhaps the flows of energy) that precede, produce, and inform such experiences’ (Shaviro, 2016, p. 1). Emotions are more about our personal cognition, comprehending, or understanding; affect is definitely pre-personal and pre-subjective. It is more of what makes us feel like that than how or what we feel. Moreover, affects must not necessarily be conscious; but conscious understanding can develop from it.

Affects are better understood in the examples. They are considered to be any manner in which (using the word as a verb instead of a noun) entities in the world affect and are affected by one another. For instance, the sun. We are affected by its infrared rays, which we definitely feel and even can see. But also there are ultraviolet rays, which we can not see or feel, but which can impact our body in the long run (sunburn, skin cancer, allergy, etc.). So, when we feel emotions we are driven by affects as well.

From this, we can state, that affects are psychological and physiological at the same time. Affect is also all at once both actual and vicarious (Shaviro, 2016). It occurs like an alteration of my physical and psychological state, but it does not depend on things that trigger it. We will feel joy, while watching some ads with this triggered emotion even if we do not understand it directly. That is why knowing what affects certain products can evoke is extremely important for media.

Media offer users to witness different affective niches that outline the specific types of media emotions. For example, audiovisual media affect our perception, print media can develop our imagination and social media require interaction and communication. Or it can be some other types of media that are to focus attention on media texts, tracks, or visual representations.

Media can manipulate emotional reactions by using narrative, rhetorical, audiovisual, or other means. They make us concentrate on these means knowing that certain emotions of specific intensity and duration will develop. In addition, media usually illustrate how somebody experiences something in addition to illustrating this 'something' itself. It means that media understand that they serve the communication of meaning.

The emotions that are supposed to be perceived during interaction with media do not differ fundamentally from everyday situations not influenced by media. Based on cognitive emotion theories, we comprehend media emotions as a result of an (unconscious) appraisal process. That means that we estimate perceived media events, objects, or situations together with their topicality, pleasantness, goal attainability, and compatibility with norms. We compare the impression we get from a certain advertising with its specific features. Because of this estimation, some specific response patterns or specific media emotions appear. If one knows every step of media reception, one can define what emotion it will finally evoke. As a result, one can find out the strategy for evoking each specific emotion, and use it for distributing a product.

To evoke an expected reaction, we should look deeply at two prototypical classes of emotional processes during media reception: emotion induction and emotional contagion (Wirth & Schramm, 2005). The first is based on the own goal the person has while perceiving media. For instance, if a person wants to buy a leather bag with a golden chain, he/she will have more a positive attitude toward advertising with specifically this kind of bag, and vice versa, not so pleasant impression from advertising of a bag with silver chain. The second one is grounded on perceiving the emotional expressive behavior of a media person and imitating this kind of behavior unconsciously. This is the reason for the majority of advertising to concentrate more on the transmission of positive emotions (happiness, surprise, love, joy) rather than on negative ones (anger, sadness, etc.).

Except for general ways of perceiving emotions through the media, there is one more important tool for companies to make people interact with their products – empathy or empathic sympathy with the media person. As Scherer considered, in this case, a human is not influenced by the event that must evoke emotions, but he\she tries to follow the alleged appraisals or appraisal steps leading to the emotion experienced by the media person (Scherer, 2001). For instance, we will feel mainly symmetric co-emotions if we treat media well in general. In contrast, mainly asymmetric co-emotions (e.g. anger) will appear if we treat media negatively.

Media can also affect our general mood. Thanks to Mood Management Theory (MMT) (Zillmann, 1988 a,b), we may reckon that humans are hedonistic beings who strive to optimize their mood state. Because of that, we tend to organize our surroundings in such a way that positive moods are maintained or intensified and bad moods are avoided or reduced. This means that media perceivers will obviously pay their attention to those products that they have had a positive impression from in the past and that have raised their mood. By experiencing this positive mood again, and again, people tend to unconsciously learn to choose the same media products. Although, some studies have shown that not all people strive for mood raising by media reception and that they therefore intentionally choose “negative” stressful media ads. For example, fear makes people investigate some areas carefully, and show cases warnings of dangers that we can face if we do not take any measures. This is what the World Wildlife Fund uses in its advertising to increase the awareness about the harmful effects of global warming. It says: ‘Stop climate change, before it changes you’ (World Wildlife Fund, 2018). Here, fear is elicited by means of ‘emotional talk’ as it indirectly projects concerns about the long-term survival of humanity in the speech act of threatening.

Overall, the emotional response is a crucial and valuable tool for strategic planning and brand development. No company is neutral about the impression they produce among customers. In addition, it can directly affect the peoples’ attitude towards a product and intention of purchase.

The brand name goes up when emotional advertising is used. According to Bogdan Anastasiei, (Anastasiei & Chiosa, 2014, p. 7) the ‘attitude towards advertising and attitude towards a brand is significantly influenced by feelings such as loving, friendly, grateful (Pleasure dimension), active, interested, excited, entertained (Arousal dimension). Emotions like sad, fearful, suspicious (Domination dimension) have no impact on how consumers perceive the commercial or the brand.’ (Anastasiei & Chiosa, 2014, p. 7).

This may happen due to the general aim of any type of advertising – to make people use the brand mentioned. The more thoughtful strategy the company chooses the better results they will get. And one of the best thoughtful strategies is emotional advertising with the target to evoke positive emotions towards the brand.

That is why most brands choose positive emotions for their campaigns. For example, a famous brand ‘Coca-Cola’ has always wanted their customer to associate their product with positivism. That is why one of the most successful promotions for them is Coca-Cola’s “Choose Happiness” promotion in 2015 (Paradise Production, 2015). It encouraged people to share their happiness and eventually increased the popularity of the brand. In this case, the emotion is transmitted explicitly, through the ‘emotion talk’. There is one more example – the famous Nike’s campaign ‘Just Do it’: Believe in something. Even if it means sacrificing everything.’ (The League of their own, 2018). The triggered emotion here is ‘the joy’ of all kinds of sports and fitness activities, expressed implicitly, by verbal means of a directive. It makes customers think ‘if these athletes can do it, why can’t I?’.

Apart from this, Anastasiei states that a positive brand attitude will appear simultaneously with a positive attitude towards advertising (Anastasiei & Chiosa, 2014, p. 7). So, emotions are valuable in advertising effectiveness that means marketers should pay specific attention to the implementation of emotions in advertising if they want to provide a positive effect. For most, they should care about the impression a person has from advertising, and in case it is positive ensure to keep this attitude the same.

There are some more crucial factors that media makers must take into account. They have to think about a cultural component in interpreting their advertisement. It is well-known that emotional understanding varies across cultures. For example, 'being emotional' has a negative connotation for Americans, but for people from Western cultures, it is more of a positive experience (Bednarek, 2008). So, when predicting which emotion will appear as a result of reacting to a certain product, ad creators must know the target viewer. Identifying a target viewer will definitely improve the quality of ads and ensure that their idea of evoking a specific emotional response can work.

One more thing to be mentioned is peoples' attitude towards, and thoughts and feelings about emotions that have been described as 'meta-emotion philosophy' (Gottman, Mordechai, Katz, Fainsilber, Hooven, Carole, 2013) and that vary among cultures as well as individuals. Meta-emotion is "an organized and structured set of emotions and cognitions about the emotions, both one's own emotions and the emotions of others" (Gottman, Mordechai, Katz, Fainsilber, Hooven, Carole, 2013).

In contrast, triggering a specific emotion at a particular touch point does not guarantee anything. It is a complicated task to evoke an emotion that customers will remember. According to Stefan Thomke (Thomke, 2019) there are five ways of building an emotion into customer experiences. The first is 'Stimulate the senses'. At Ferrari, for example, automobile design is more than an exercise in efficient engineering. It is also a process that taps into the driver's senses to create an emotionally rich experience, from the pleasing sight of the car's body to the exhilarating roar of the engine. The second is 'Turn disappointment into delight', meaning turning the negative experience into positive one. The third is 'Plan to surprise', which is highly important for raising a popularity of the brand. The fourth is 'Tell compelling stories'. Consider A. Lange & Söhne (Lange), a watchmaker, once he said: 'A mechanical watch has a soul, it has a heart, it has life, it has something breathing inside of it.' In this example, the watch is understood as a protagonist, which encourages customers to connect with the brand on a human

level. Moreover, the fifth is ‘Run controlled experiments’ as they are necessary components of designing emotionally powerful customer experiences.

Moreover, many successful brands use ‘The Magician’ archetype in their campaigns. It means they seek to make customer wishes come true. ‘The strategy of the Magician is being a visionary and living the vision. With its values of personal transformation and self-improvement Magician always finds a win-win situation.’ (Perch, 2019). A brand can enrich their ads with Magician archetype by a success story of transformation, a genius thought that is simple but very complicated (proverbs for example), a story about quick actions, surprising facts, that have an influence on ourselves (Perch, 2019). Makeup tools are great options for magician archetype. The famous example is M.A.C.. When we enter their website, we see a range of three colours that makes a surreal picture. This is magical, because you do not only buy the Mac, but you also buy your transformation basics.

In conclusion, media predicts in what circumstances a person will perceive their content and provide him\her with the appropriate effect. Moreover, media presuppose the general understanding of culture, values, and society overall. Most importantly, that using emotions in brands’ campaigns deeply affects its popularity among customers. No matter what emotion to choose: happiness, fear, anger, or others – the emotional triggers should resonate with the target consumers. ‘People buy emotionally, then justify logically’ (Harris, 2018).

1.3. Emotional advertising. Types of emotions in advertising.

We face advertising every day: ads, logos, different campaigns, posters, etc. Any product of the sale is created in advance to evoke a specific response that directly affects the customers’ desire to purchase. That is why successful advertisement is a top priority for all brands.

As we have found out before, using emotions in advertising is a good way to promote a brand. Overall, it gets several seconds to have a gut reaction. According

to Dan Hill (Hill, 2010), emotions process sensory input in only one-fifth of the time our conscious, cognitive brain takes to assimilate that same input. Therefore, a brain needs a second to understand if we like the product, and a second to decide to buy it.

It is well-known that including emotional advertising into the company's program will raise the popularity of the brand. The researches have shown that people tend to react more to the emotional content of an ad rather than to its textual representation (Anastasio & Chiosa, 2014). As a result, ads that promote strong, vivid emotions are perceived much better than those, which do not.

Emotional advertising is significantly different from usual. First of all, these are not simple ads, images, etc. It is a driving force that manipulates customers with a certain message, creating a certain emotional trigger. Its purpose depends on the purpose of the brand and ranges from a call of sympathy to the heroes of advertising to a call of happiness from buying a product.

An emotional ad can be strategically aimed at evoking anger, joy, fear, sadness – it depends on a brand's final goal. While this can be a wildly successful strategy, the best emotional ads reach a resolution instead of leaving viewers wallowing. When these ads work, we unconsciously reach for our tissues and our wallets.

What is also important is that emotional marketing makes great first impressions. We see an ad and it takes a moment for a brand to help shape that impression and stand out in our mind. Furthermore, emotional marketing inspires people to act. While it is a powerful tool for eliciting a purchase or two, emotions also encourage other activities that can help grow a brand (share, connect, emphasize, etc.).

Moreover, emotional advertising raises conversion rates. It has been proven by the Institute of Practitioners in Advertising (Miller, 2016). A study says that emotional advertising generates twice as much profit as ads based on rational content

(31 percent vs. 16 percent). Also, they have discovered that advertisements with emotional content had a 23 percent lift in sales volume. It all means customers evaluate emotions rather than information while perceiving an ad.

But a plan of evoking emotions can fail, and then audience reactions can veer from their intended course. According to Carly Miller (Miller, 2016), a key is ‘to find and capitalize on the core value of the brand, not just reach blindly for an emotional reaction’. If a company fails to make a good emotional ad, it risks mocking an audience’s emotional intelligence. For example, an ad appearing during the 2015 Super Bowl – Nationwide’s ‘Make Safe Happen’ (USA TODAY Sports, 2015). The ad starts with a pleasant moment – a boy naming milestones of a boyhood – but then, we understand that the boy is dead because of a totally preventable car accident. Nationwide misjudged both the tone and context of its ad, eliciting angry and disappointing reactions.

On the other hand, it does not mean that a successful emotional ad must be an extremely cheerful thing of a good experience. Negative emotions can be very powerful for raising audience reaction, especially taking into account some global problems. For instance, a famous Thai Life Insurance company named “Unsung Hero” uses emotions of ‘sadness and despair’ to deal with the problem of poverty (thailifechannel, 2014). In their ad, they show the darkest sides of poverty ending with the story of the protagonist’s random acts of kindness. This ad received over 27 million YouTube views and a top rating on Brain Juicer’s FeelMore50 best-of awards.

So, we can state that successful emotional advertising means tapping into what people care about. There is a unique new framework for defining and evaluating emotions and emotional content within advertising presented by Vision One. With leading psychologists, Vision One defined seven triggers of emotion that specifically relate to advertising: ‘creativity, power, alarm, passion, intrigue, prestige and reassurance’ (Chahal, 2013). Of course, it is impossible to use all of

them in one ad. Most advertising tends to have one or two dominant triggers that are to achieve different objectives and communication strategies.

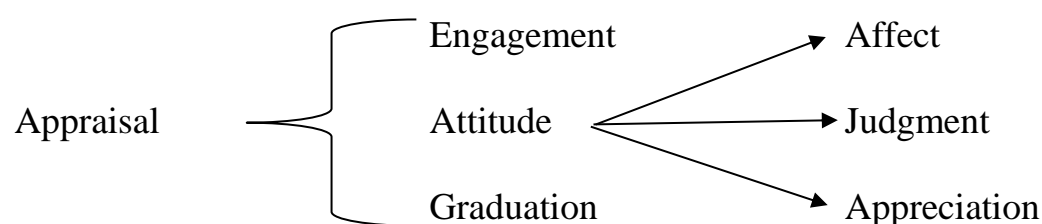
Furthermore, Vision One has developed new metrics more closely aligned with sales and advertising effectiveness. This incorporates measures around ‘emotion (E-Index) and response (impact and influence), sticky (memorable), fame (buzz) and branding (how the brand is integrated into the advertising)’ (Chahal, 2013).

Overall, all storytelling is a manipulation of some kind. And this manipulation can be one of the keys for companies to stand out. ‘But to create great content—with the added goal of driving ROI (Return on Investment) – they have to tap into a universal truth’, said Carly Miller (Miller, 2016).

Companies must also take into account that we all react differently to different situations as well as to advertisements. Some like simple, laconic, direct ads while there are people who prefer bright and sophisticated ones. All of them evoke specific reactions in different people. It means that emotions we get from one ad or event are extracted from our evaluations (appraisals or estimates) of it. This phenomenon is elaborated on in the appraisal theory.

Cognitive appraisal theory addresses personal experience rather than collective ones. It refers to the personal interpretation of an event, a situation in an advertisement that ultimately affects the extent to which the thing is perceived as positive or negative.

According to Monika Bednarek, (Bednarek, 2008, p.13) ‘appraisal is divided into three sub-systems: attitude, engagement, and graduation, with further sub-divisions:



This way of estimating information allows us to differentiate between positive and negative affects, low, median, or high intensity of emotions, realistic or unrealistic feelings, insecurity, dissatisfaction or unhappiness of our state (Bednaker, 2008).

According to the appraisal theory, thinking must come before experiencing emotion. Firstly, we encounter a certain stimulus, then thoughts appear, and only then, all these lead to the simultaneous experience of physiological response and emotion. For instance, one comes across an ad for 'Breast Cancer Screening'. The ad tells 'Only 15% of Women Live 5+ Years with Late Detection. Get Screened.'. This ad is aimed at evoking 'fear' in customers through the 'emotional talk'. After reading the ad, the person starts to become afraid and thinks he/she is in big danger. In a moment, this leads to the emotional experience of fear and the physical reactions associated with the fight-or-flight response.

Moreover, according to appraisal theory, we may study the factors that can influence the duration of an emotional experience. This is extremely important for brand makers, because of the simple fact: the more emotions a person experiences, the longer the impression will be; the more intense these emotions are, the better the attitude to a brand will be. Verduyn, Mechelen, and Tuerlinckx state that one of the crucial factors for the duration and experience of emotion is cognition (Verduyn, Mechelen, & Tuerlinckx, 2011). They also mention that emotions are added to our emotion-eliciting experience and this combination may lead to the prolongation of the experience. Because of their research, we may say that this concept alludes to the significance of congruence among emotions, appraisal, and cognitions.

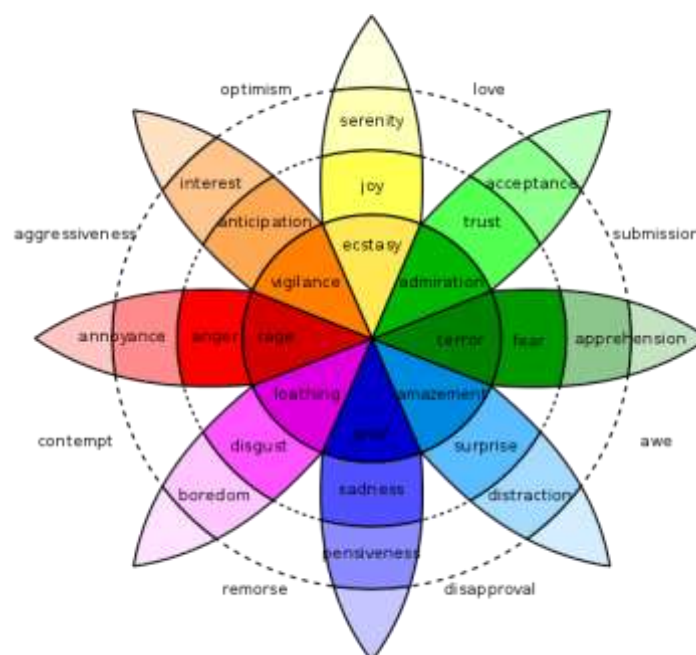
We have already mentioned that a brand decides what kind of emotion they want to evoke due to their end goals. However, except for choosing a triggered emotion (fear, love, joy, etc.) they also must predict what type of emotion an ad will have. That is why we need to take apart what types of emotions exist.

Scholars differentiate emotions by several aspects. Firstly, by their duration, they distinguished 'global' meaning long-lasting and 'local' or brief (Yacavone, 2015). Advertising usually evokes local emotions because the aim is to persuade a

client to buy straight after watching an ad. Except for this, the type of emotion depends on the level of affective causes in media experiences (Anastasiei & Chiosa, 2014). Specific emotional reactions can be evoked due to comprehensive stylistic devices used in advertising, former personal experience, a background of perceiving the advertising, understanding the general message of it, thoughts about the communicative situations, and so on.

It is important to mention that media-emotions are rather collective than shared (Anastasiei & Chiosa, 2014). When perceiving the advertising of a certain product such processes as shared attention, collective emotionality, and physical contagion can appear. Therefore, we can state that different media products can evoke different reactions in the audience of absolutely different sorts of people.

Generally, Paul Ekman (Ekman, 2003) defined six basic emotions: happiness, fear, anger, surprise, sadness, and disgust. But, we cannot describe how we feel using only these 6 variants. That is because emotions are like colors. There are a few defined concepts, but for the most part, emotions exist on a spectrum. One tiny change on the spectrum can lead to a different kind of happiness, a different kind of sadness, and a different kind of anger. Robert Plutchik's 'wheel of emotions' illustrates some of these emotional spectrums — using colors, no less.



In our research, we are mostly concentrated on how a definite emotion affects a customer. Firstly, an ad evokes a specific emotional response. Secondly, a customer is forced to act. And by using a particular emotional trigger companies can predict what kind of action a customer will do.

Happiness makes us share, and sharing leads to increased brand awareness. When we see an ad making us happy, we tend to imitate that emotion, which leads us to share any content that made us smile in the first place. For example, a famous ‘Be Together’ Christmas Commercial 2018 by Samsung (Robert Tom Pearson - Canada / Worldwide, 2018) indexed an emotional response of 42% happiness (Woodford, 2019). This led to the success of the company.

Sadness makes us empathize and connect. In addition, empathy leads to increased giving. It is a powerful way that makes us help others and act on behalf of others. That is why The American Society for the Prevention of Cruelty to Animals (ASPCA) usually uses sad photos and a moving song while asking for donations.

Surprise and fear make us cling to what is comfortable. Embracing what is comfortable leads to increased brand loyalty. Although many companies try to avoid using fear in their ads, it can evoke proper brand loyalty and future preference. That is what Jordan Airlines did in their ad ‘Are you afraid of flying?’ (Royal Jordanian, 2017). The ad describes feelings of one man being afraid of flying together with showing the best conditions of a plane: the best food, the best flight attendants, the best furniture, etc. Eliciting fear allows this airline to be seen as the one good thing in a dark world, meaning consumers will lean on it more when choosing an airline to fly by. Moreover, evoking surprise helped Disney to promote their ‘Alice Through The Looking Glass’ Campaign (Walt Disney Studios, 2016). For creating a shock effect, they invited Johnny Depp who was directly engaging with consumers via a billboard in the full Mad Hatter costume. Initially, the board appeared to be static, but as soon as Depp began to interact with passers, the shock turned into delight. People were having a one-to-one conversation with one of Hollywood’s biggest

stars. The reactions captured on video and shared on YouTube gaining over 4 million views.

Anger and passion make us stubborn. And stubbornness leads to viral content and loyal followers. Such vivid negative emotions like anger or anxiety have the same strong effect as happiness or joy. For example, an ad on one website saying ‘Were Your Publicity Humiliated By Your Husband? Divorce That Moron!’ led to increased views. Sexual appeal is usually used to make the viewer emotionally excited. Here we can refer to all ads and campaigns by Victoria’s Secret, Calvin Klein, Levi Jeans, and other famous brands.

To sum up, great companies understand that people do not just buy products because of a rational analysis of price and quality, but thanks to the feelings and values associated with a brand. Emotional advertising manages to tug on our heartstrings and provokes some kind of feeling that makes us want to take action. That is why building emotional advertising into a brand’s campaign will definitely raise its popularity and profit.

1.4. Commercial advertising and its key features

Everyone, even without realizing it, is influenced by advertising. We do not notice how deep and strong this influence can be. We have become obsessed with scientific and technical progress, and brands use that skillfully. A significant amount of money is spent on advertising campaigns bringing to the companies multi-billion profits. Moreover, it has become a "product of the first necessity" for any enterprise, aimed at commercial success, and it is becoming more and more expensive.

Advertising is a powerful promotional tool used to convince people of usefulness, necessity, or high quality of a certain product\service if compared to what is offered by the competition. It is created to make customers more aware of some products, places, issues, dangers, etc. Its purpose is to increase interest in buying a product, visiting a place, or using a specific service.

Generally, there is no definite idea of what advertising is. This is because advertisers now try to use nearly any means available to them to spread the fame of their goods and services. For example, American Marketing Association has defined advertising as ‘the placement of announcements and messages in time or space by business firms, nonprofit organizations, government agencies, and individuals who seek to inform and/or persuade members of a particular target market or audience regarding their products, services, organizations or ideas’ (American Marketing Association, 2021). Mahmud Aqel Abu Dalbooh says that ‘It is a communication process in which the organization conveys the informative or convincing information in a specific time through a specific means as to connect with the public in order to define the stimuli’ (Dalbooh, 2014, p. 136). Overall, we can state that all definitions have something in common – all of them concentrate on seven main elements of advertising:

1. Paid form of communication.
2. The presence of an identified sponsor.
3. Distribution through the media.
4. The presence of a specific audience for treatment.
5. Lack of personalization of distributed information.
6. Aimed action.

In simple words, any advertising is an impersonal promotion of an idea, goods, or service designed in order to spread it.

To win customers’ choice, companies plan how to present their product in advance. They use a specific language (a slogan with strong communicative efficiency, or\and a text to inform about the quality of the product), particular colours (mostly intending to catch people’s attention), music (to create an auditory effect), different emotional triggers, etc. However, most importantly for our research is that the majority of brands promote their ideas using commercial advertising.

According to Cindy Quarters, (Quarters, 2021), 'Commercial advertising in general is the use of advertising to generate revenue'. It means that it is aimed at creating demand or a perceived need for something. In simple words, if a customer wants to eat, drink, or buy something advertisements offer solutions to these problems. Effective advertising works to create a desire while offering an attractive way to deal with the problem.

Except for meeting some customers' needs, commercial advertising also contributes to name recognition, which is commonly called 'branding'. That is why if a company uses effective branding means, the customers will always recognize the brand name and will trust it. Commercial advertising is constantly used to impress people with how happy they will be once they buy the item or use the service offered (Quarters, 2021).

There is no accurate definition of commercial advertising. This is because advertisers now try to use nearly any means available to them to spread the word about their goods and services. Still there are some key purposes of commercial marketing mentioned in all definitions (Khunger, 2019):

1. **Product Awareness.** Commercial advertising is the fastest way to inform customers that a product\service can meet their needs, solve their problems. So far, it is the best means to promote a brand.
2. **Branding.** For low-involvement purchasing decisions that consumers want to do quickly, a positive impression of a brand and what it stands for can be the central ingredient that generates sales. Commercial advertising provides a chance to tell about a brand's attributes, which can have a positive result over time.
3. **Differentiation.** Commercial advertising can also be beneficial to demonstrate to customers how one brand is superior to others. Showing the differences between similar products\services in one ad can have a positive effect on how a brand is perceived.

According to Mahmud Aqel Abu Dalbooh (Dalbooh, 2014, p. 136), the commercial advertisement aims at ‘introducing the product, changing the behavior of the recipients to become consumers, creating an atmosphere, marketing the biggest number of items, persuading consumers, correcting the concepts’. All these factors influence a brand’s recognition among customers and instant buying decisions.

Commercial advertising have some key features:

1. **Communication.** Commercial advertising is addressed to the masses. There is no eye-to-eye contact. It is non-personal. It simplifies the task of sales-force by creating awareness in the minds of potential customers.
2. **Information.** The main purpose of any ad is to inform a potential customer of the superiority of a product\service among others so that to promote it. It is directed towards increasing the sale of the products and services of a business unit.
3. **Persuasion.** Each ad is created to transform a perceiver into a customer by using some techniques. It is thus indirect salesmanship and essentially a persuasion technique.
4. **Profit Maximisation.** The majority of successful companies use effective ads to raise their profit. But they raise their profit not by increasing the cost of a product\service, but by promoting the sales.
5. **Non-Personal Presentation.** There is the absence of personal appeal in advertising. It is for all but not for one.
6. **Identified Sponsor.** Advertisements appear in newspapers, magazines, television, or cinema screens because the advertiser has purchased some space or time to communicate information to the prospective customers.

7. Consumer Choice. Advertising facilitates consumer choice. It provides customers with an opportunity to have a range of options so that their budget needs and desires are satisfied.
8. Art, Science, and Profession. Any ad is an artwork because it involves creativity, imagination, and innovation. It is a science because it has a body of organised knowledge. It is a profession because now it enables people to gain new knowledge, earn money and develop.
9. Element of Marketing Mix. Commercial advertising is a powerful way to promote a product\service. Large companies spend billions of dollars on advertising because they know it will bring them more.
10. Element of Creativity. As mentioned before, commercial advertising is an open field of creativity and imagination. The more ads appear, the more creative ad makers should be to attract customers' attention.

To sum up, commercial advertising is used to promote a product\service. Somehow, it makes us buy. Not only because scientists or some researchers say so, if we analyze our buying behavior by ourselves, we will realize that we are making a purchase, obeying some impulse: we can think and hesitate for some time but finally we buy. Good advertising helps such an impulse to come out. Thus, advertising contributes to a trance with the buyer's manifestation of consumer pulse (Scott, 2010).

CONCLUSIONS TO CHAPTER I

Chapter I deals with the theoretical background of the topic, and makes an overview of main findings of recent research on strategic advertising. The focus is made on describing communicative strategies used in advertising, on defining the role of ‘emotions’ in advertising, on outlining the most successful strategies of implementing emotions in advertisements and mentioning key features of commercial advertising.

Advertising – is a complex phenomenon capable of controlling and manipulating people’s worldview. It predetermines our general perception of the world, and influences our buying habits. Companies put a lot of efforts to achieve a certain pragmatic aim in any type of advertising: to make one follow a link, to force one go to a store, to share experience, to buy, and finally, to develop brand loyalty.

There are a lot of strategies to increase sales and promote a brand. The more effort are put into developing a strategy, the better results a company will get. And one of the best thoughtful strategies is emotional advertising with the target to evoke positive emotions towards the brand. Emotions are a powerful source of human behavior that includes physiological arousal, expressive behaviors, and conscious experience.

In advertising texts, emotions are usually expressed by ‘language as emotions’ or ‘emotional talk’ (when the emotion is not named directly), or ‘language of emotions’ or ‘emotion talk’ (when we hear\see the direct name of the emotion). Depending on the pragmatic aim a company decides to achieve in a particular campaign, emotions can be also expressed implicitly or explicitly, having a different effect on the audience. Positive emotions are rather used to make a person follow a pattern in an advertisement. Such emotions as ‘happiness’, ‘joy’, ‘satisfaction’, ‘love’ etc. make us share the experience with other people, therefore, promotes a brand. Negative emotions, such as ‘anger’, ‘fear’, ‘sadness’ make us think about global issues of forthcoming future.

Commercial advertising, in particular, deals with product\service spreading. Somehow, this type of advertising makes us buy and increases a brand loyalty among customers. Famous companies know how to create an ad in such a way that it will definitely make a recipient follow an impulse to buy without hesitating.

CHAPTER 2. PERLOCUTIONARY EFFECT OF EMOTION EVOKING STRATEGIES IN COMMERCIAL ADVERTISING

2.1. Pragmatics of emotional commercial advertising: verbal and non-verbal appeal

As mentioned before, advertising is able to influence preferences, points of views, attitudes towards society. It is a powerful tool of manipulating people through image ideology association (Otamendi & Martin, 2020). Therefore, advertising plays a significant part in creating society basis.

In our research, we would mostly concentrate on pragmatic analysis because the main subject of our study is the pragmatic potential of emotional commercial advertising. According to Batsevych (Batsevych, 2010), pragmatic analysis ‘is the study of human measurements of communication with reliance on the means of speech code’, and it emphasizes that the psychological type of a person, his moods, worldview, attitude to interlocutor, etc. affect the course of communication, its register characteristics, tone, atmosphere. The focus of pragmatic analysis are such important concepts of communication as communication strategies and tactics, evaluation (axiological) aspects of human interaction, laws, rules and conventions of communication, etc.’ (Batsevych, 2010).

Practically, pragmatic analysis deals with the understanding of a message conveyed by a person and a receiver. The addressee decides on the communicative goals, objectives, and types of speech behavior. Along with that, the receiver decodes the received message, interprets explicitly and implicitly expressed thoughts, and is being exposed to communicative influence.

As part of the overall pragmatic meaning, covering informative, controlling and emotional aspects, illocution ‘reflects the nature of the speaker’s influence of on the listener, correlates with the plan for the strategic implementation of a specific communicative aim.’ (Prykhodko, 2013, p. 34). Therefore, each advertising has a particular message aimed at a target receiver.

To achieve a pragmatic aim of any advertisements companies should think in

advance how to transfer their idea properly, how the customer would react to it, and how to make one follow this impulse to buy a product without hesitating.

The choice of language to convey specific messages with the intention of influencing people is vitally important. Visual content and design in advertising have a very great impact on the consumer, but it is language that helps people to identify a product and remember it. Advertising is a creolized text consisting of two inhomogeneous parts: verbal (linguistic / speech) and non-verbal (belonging to other sign systems than natural language). With the development of cognitive sciences, advertising has reached a new level: the inclusion of verbal and non-verbal components in advertising allows companies to influence the subconscious of the buyer.

Overall, advertising can be referred to ‘a form of discourse that has influenced a structure of a language, the modality of lifestyle, and also the content of routine daily acts of communicative exchanges’ (El-Dali, 2019, p. 97). It seems that advertising language has interfered into daily life leaving a significant footprint on how we perceive the world, and how we use verbal and non-verbal means of communication.

Modern ads and commercial campaigns seem to offer some kind of hope as religion and social philosophies once did better conditions of life, calm old years, stability and social advancement, better health, protection, etc. The companies try to point out not a product as it is but what we can benefit from using it.

With the development of technologies, we tend to perceive video advertisements more. Generally, video advertising is a complex communicative phenomenon, therefore, as in the conditions of real communication, the most interesting for the recipient. It is the interactive behavior of the characters, dynamically unfolding over time and aimed at emphasizing the necessary qualities of the product. These components of communication are used, in particular, to express and impose emotions in advertising, which is one of the key means of influencing the recipient and enhancing the perlocutionary effect (Wlosik & Sweeny, 2021).

The main non-verbal element that attracts the attention of a potential buyer in a video ad is an image that confirms the authenticity of its verbal part.

Except for this, one of the most interesting subjects for the study are the plots that show the nonverbal interactive behavior of male and female characters in intergender communication situations, since these plots allow us to fully reveal stereotypical gender-specific traits and link their manifestations with the advertised product (Matthews, 2019).

For example, Calvin Klein's promotion in 2020 hit a huge success (Calvin Klein, 2020). There are many celebrities in this ad wearing Calvin Klein clothes (Justin Bieber, Maluma, Lil Nas X, Kendall Jenner, Sza, etc). Therefore, while watching this ad women do not pay attention only to female clothes there, but also to male ones, and vice versa. The promotion, generally, describes the emotion of 'self-satisfaction, self-confidence, happiness of being a unique personality', using 'language as emotions' or 'emotional talk'. The emotion is not named directly, but it is understood thanks to non-verbal means mostly. Moreover, at the end of it the celebrities repeat 'I love what I love, I like what I like, I do what I want' which emphasizes the triggered emotion and make the message more memorable and understandable.

No less important is the verbal component. In order to achieve the greatest influencing potential, this verbal component should correlate with the video sequence, explain and complement what is happening in it, create the effect of the consumer's presence in a given environment, and, at an implicit level, achieve greater trust on the part of the addressee of visual information that is broadcast from screens. We all know Adidas company as one of the major ones for doing sport. They are famous for a lot of successful advertising, but the one that suits our research is 'Ready for sport' campaign (Adidas, 2020). The advertising is basically a combination of short moments of people doing sport. The triggered emotion here is 'joy of doing sport, joy of achievements, pride of yourself', expressed through 'emotional talk'. This particular emotion is understood thanks to the speech on the background of an ad. It says that 'we'll remember the achievements, we'll watch

games, we'll compete again. Imagining that there is no text behind the advertising, the pragmatic aim could not be achieved. These scenes of people doing sport would be perceived as an intention to make us enjoy the sport. However, this advertising is much more than that. It motivates us to overcome obstacles, to endure physical challenges, to compete again, to live for it and, most important, to hope that Adidas clothes can help us in this.

The emotional involvement of the addressee is also one of the most important indicators of the effectiveness of advertising. It is realized through the verbal components of communication, presented mainly in the form of a sounding text behind the scenes or being part of the communication that is taking place between the characters of the video series. At the same time, not only the interaction of the characters is important but also the information transmitted by them and the social role attributed to them. When we see a person being happy in the video, it makes us smile and be happy at least for a couple of seconds. It greatly helps to evoke a desirable emotion, which affects the desire to buy without hesitating.

Watching a new Dior Home film, starring Robert Pattinson and inspired by the iconic 'I'm your man' song by Leonard Cohen, we see how a couple loves each other. But, we do not only see it, we understand it thanks to the song saying 'If you want a boxer, I will step into the ring for you. If you want a lover, I'll do anything you ask me to. I'm your man.' This combination of characters' showing their emotion and a song proving it gives an effect of feeling love and passion. Moreover, the sexual appeal is used here to intensify the impact, and make us want the same 'love story' as models have. The emotion of 'love' is not named directly, it is implicit and expressed by non-verbal means mostly.

Each advertising has a particular aim, which was decided and realized long before we see an ad. The general intention of any ad is to make a product\service popularity grow. Together with it, each company has a more exact goal to be achieved in an ad. For example, to make us visit their store, or to make us share the experience of using their product, etc.

To achieve a certain aim, the advertisers should know how to manipulate

people's attention and desire to buy without hesitating. There are a lot of strategies, tactics, techniques, secrets and ways to do it. We will concentrate on the most popular among modern advertising of perfumes and clothes.

One of the common strategies employed in advertising is to use short potential utterances as sentences, to maximize the amount of highlighted information that is being presented so that advertisements can communicate much more information than what is explicitly presented in them. That is why, when dealing with strategies we need to mention 'presuppositions' - are a crucial part of advertising as they can cause the reader to consider the existence of objects, propositions, and culturally defined behavioral properties (El-Dali, 2019). For example, NikeWomen released a campaign emphasizing female strength and power (NikeWomen, 2017). The ad has a name 'What are the girls made of?' raising a question of female place in worldwide sport. Once one sees this rhetorical question, he/she begins to guess the variants. Overall, the ad shows a girl performing in front of an audience, wondering what the factors that unite all of female sportsmen can be: marmalade, gossip, iron, self-dedication, battles etc. As we see, the number of absolutely random words are used which firstly make no sense. But after watching the video one begins to ask a more global question: what is something that makes a woman woman? Here are more presuppositions start. In addition, at this moment, one decides to go to Nike's store and look for an answer to a raised question.

Non-standard use of definitions is a frequent phenomenon in advertising of perfume\clothes products since it is quite difficult to create a memorable description of smell, touch, and aroma. For instance, Burberry promotion in 2019 (Burberry, 2019) 'What is love?' The campaign has a rhetorical question as a logo, which attracts attention raising an eternal issue of defining love. While watching the ad, one comes across different definitions of love seeing different people alone or in a group, getting different feelings from each scene, and, finally, beginning to decide what is love for her/himself – maybe it is a new coat by Burberry? The emotion of 'love' is expressed explicitly, through the 'emotion talk'. As a result, this 2019 'What is love?' campaign has become of the most recognizable ads of this brand.

One more thing to mention is that language means used in an ad should correlate with the images to evoke not only a desire to buy a product, but a strong wish to own it. For instance: in the campaign of J'adore perfumes with Charlize Theron as a lead, all the fragrances she presented (J'adore In joy, J'adore Eau de Parfum and Eau de Parfum) are united by the same images and ideas (gold, radiance, pleasure, moving forward, unity with nature), expressed both in the product descriptions on the website and in commercials. The most vivid example is a 2019 promotion of 'the new eau de parfum Infinissime' (Christian Dior, 2019). There are many images used: audial - pleasant, passionate music; olfactory and tactile - light steam and water etc. The images help to evoke the emotion of 'joy' along with 'sexual appeal', which led to a boom among the customers, so that everyone wants to have the same 'golden' life.

The voice of the actress, pronouncing the text (especially in the echo phrase 'J'adore', which means 'I adore it', and at the same time is the name of the product), clearly demonstrates the pleasure of using it, contributes to the establishment of a perlocutionary effect.

Adverts need to attract attention and rise curiosity. On the linguistic level, this can be achieved by breaking conventions of language use such as using wrong spelling, neologisms, puns, grammatical solecism, rhymes, semantic deviations and putting language in inappropriate or unorthodox contexts.

Sometimes advertising language may include the usage of similar to poetic texts techniques (rhyme, rhythm, alliteration and assonance). This helps to remember the text and recall it easily. That was what a company named 'Covergirl' did in their big promotion of make-up things 'Easy Breezy Covergirl'. The great slogan sounds poetic. This phrase utilizes assonance, which is the repetition of vowel sounds; the long 'e' sound in 'easy', 'breezy' and 'beautiful' rounds out nicely with the consonant 'r' sounds in CoverGirl. The light, airy cadence of the sounds reflects the brand's image of barely there, easy-to-wear makeup.

The repetition of nouns that convey the idea of beauty associated with the product is present in the verbal component in a series of Chanel commercials. The

slogan of one of them with Diane Kruger is: 'beauty begins with radiance' (Chanel, 2013). The idea of youth, beauty, hydration and radiance is the basis on which the verbal description of the product is built. The triggered emotion here is the 'joy of self-beauty' that is expressed implicitly through the 'emotional talk'. It makes us believe that beauty begins with the moment when you decide to be yourself. When you choose to believe in yourself with the conviction that you are unique.

As for advertising goods for men, it should be mentioned that a conspicuously big amount of conditional sentences is used (Savina, 2020). The creation of an image of a certain product with not a slightest reference to its appearance or can be vividly illustrated by the example of commercials of well-known men's shower gels and Old Spice shaving products. The product has been advertised for many years with the help of images of sailors, strong-minded men going to sea (which, in turn, also maintained certain associations with the product). The marine theme was exploited in a combination with images of courageous actors, which created a stable associative series in the minds of consumers. Therefore, a later advertisement for Old Spice Commercial featuring Bruce Campbell exploits these images in a slightly different way (Atrocitic, 2007). The main character (a mature man in a captain's uniform) is not on the ship, but at home, by the fireplace. The text that he utters seems to be completely unrelated to any product: 'If you have it you don't need it. If you need it you don't have it. If you have it you need more of it. If you have more of it you don't need less of it. You need it to get it and you certainly need it to get more, but if you don't already have any of it to begin with you can't get any of it to get started, which means you really have no idea how to get it. In the first place, you can share it. Sure, you can even stop it if you'd like but you can't fake it wanting it needing it wishing for it the point is if you've never had any of it ever people just seem to know...'

This text, consisting of a large number of conditional sentences arranged in a chain and not naming the subject of the description directly (only the pronoun it appears), keeps in suspense and forms the addressee's desire to watch and listen to the end to find out which product is the subject of advertising.

The main idea of the message is revealed only at the very end in the slogan 'Experience is everything'. There we also see the name of the product, which is not verbalized in any way during the video, but the hero's costume, objects in the living room related to maritime affairs, hint at what kind of product it is. The central image of the video is a picture of a ship, walking along which the hero is making his speech. The picture turns out to be the length of the entire room (the ship is also stretched to the full length of the picture), hinting that the captain has been on numerous voyages and therefore reasonably speaks about his experience. Therefore, the ad is aimed at making people experience their product, in particular.

Additionally, ragged syntax, as in print advertising, imitates the work of thought and is an effective means of influence in video advertising (Barton, 2013, p. 68).

In the advertisement of men's fragrances 'Sauvage', Dior has created a series of commercials called 'Tales of the wild' about strong men living in harmony with nature (JCD, 2021). The videos starring Johnny Depp depict a rock performer who leaves the big city and goes to the desert to find new inspiration. The words of the hero, supported by a video sequence and rock music sounding in the background, realize the idea of a search, a road, and sound like an internal dialogue: 'I have to get out of here. Which way? I don't know. What am I looking for? Something I can't see. I can feel it. It's magic.' The ad involves the addressee in it, contributing to the strengthening of the perlocutionary effect of invoked commitment. The triggered emotions of 'joy, pride and fearlessness' are expressed indirectly through the 'emotional talk' but help make customers feel fearless to buy a Dior fragrance.

Nonverbal components of communication, complementing and confirming each other, are used in video advertising in various combinations necessary to convey the emotional state of the characters.

Facial expressions as a mode of nonverbal communication are viral in advertising of almost any product, they serve both as means for transmitting and constructing the emotional experience of its characters and as efficient drivers of consumers' emotional response. In most cases, these are non-verbal signals of a

positive polarity, channeling the reaction to the product by communicating a positive attitude (smiles), as in the YSL Beauty advertisement of a fragrance 'Black Opium' (YSL Beauty, 2020). Once the main character uses a fragrance, all of others start to smell it and feel its aroma. The emotion of 'joy of freedom' is understood through the magical, passionate atmosphere, bright music, gorgeous costumes. All of this helps to spread the fragrance popularity among customers.

Mimetic means of nonverbal communication are as common as facial ones in intensifying the emotional manifestations of advertising characters (Savina, 2020). Despite the fact that the role of the gaze in communication is significant, it is quite difficult to interpret its meaning, since it can be used to convey a wide range of emotions. To accurately determine the function of this nonverbal communication, it is necessary to analyze the communicative situation entirely, with all the accompanying components. For instance, a look can be an indicator of a whole range of emotions (Prykhodko, 2013). In an ad by Christian Dior 'JOY by Dior' (Dior, 2018) starring Jennifer Lawrence, the emotion of joy can be understood in the look of the actress. The whole advertisement is about her swimming, having rest, dancing, enjoying every moment. Once she looks into the camera, it seems she is looking straight at a viewer, convincing them to believe one can enjoy life in the same way. As usually Dior does, the emotion is expressed implicitly as it is not named directly. Music also contributes to achieving the pragmatic aim of an advertising. As a result, it hit a huge success and has become one of the most selling Dior fragrances.

Gestural nonverbal communication also shows a high frequency in video ads, as it makes emotional manifestation of characters more visual and natural and conveys the emotional state of the character associated with the impact of the product. This can be a gesture of love, or a gesture of anger. Givenchy company made a profit of using gestural nonverbal communication means in their ad for a fragrance named 'Irresistible' (Givenchy Beauty, 2020). The girl acting there makes very sharp movements which points to the traits of her character – adventurous, risky, intriguing, insidious, strong, and irresistible. Her gestures testify to the emotion of 'joy of power, self-satisfaction', which makes the message of an ad more

understandable and vivid.

Pantomime can focus attention on any property of an advertised product, or convey a particular feature of the character associated with the impact of the product.

An example is the video Nivea whitening cool sensation, in which a woman gestures, rubbing her body with her hands as if to warm up, shows how the product (body milk) cools her skin (Khan, 2017).

Tactile nonverbal communication in video ads serve as a clear indicator of the attitude of one participant of communication to another and can be both positive and negative (Knapp & Hall, 2014). For videos that develop the topic of family and love, tactile non-verbal communication of a positive type are widespread as, for example, in Mango's 'Shared Emotion' campaign (Mango, 2020). We can see a group of friends traveling, enjoying themselves, having fun. The emotion of 'happiness' is conveyed non-verbally by means of hugging, smiling, and holding hands. All of this contributes to a message this advertising aims to spread – once wearing Mango's clothes you can feel the same happiness and can enjoy the life as much as models do.

Further, the way a text is pronounced in an ad is critical. A pleasant voice and its timbre can draw attention to the product or any important information related to it, and vice versa, can discourage from buying. Tommy Hilfiger campaign 'Moving forward together' used this strategy of changing voices as an efficient tool for promoting the brand (Hilfiger, 2020). The ad is full of different people motivating us to move forward, to keep trying, not to give up, etc. The dominating emotion here is 'pride of being yourself' expressed indirectly with the help of 'emotional talk'. The advertising has raised a global issue or gender, races, and age equality. All the models are different, with diverse appearances, voices, gestures, and vibes. The fact that each person says a different phrase contributes to the general understanding of the message, as it is easier to perceive, and it seems you can continue their flow of speech with your own voice and your own phrase.

Respiratory nonverbal communication in advertising (deep inhalation and exhalation) are demonstrated by the characters of video ads to emphasize a pleasant

(or unpleasant) smell and indicate certain qualities of the product (Knapp & Hall, 2014). This kind of nonverbal communication is actively used in advertising of perfumes, as it evokes olfactory images helping us to imagine a smell of a fragrance. For instance: when a customer watches an ad by Lancome with Julia Roberts being an ambassador of 'La Vie Est Belle Expression', the emotion of 'surprise and love' is understood thanks to the 'Magician Archetype' (Lancome, 2018). It seems that all the sparks, water splashes, and sequins in this ad are splashes of the fragrance. It is so magical that everyone would love to have this little 'magic' in their life. Moreover, once you see Julia Roberts in an ad, you experience the feeling of being stunned by her beauty and instantly get an aspiration to acquire the gorgeous fragrance that she is endorsing.

In conclusion, manipulative techniques used in video advertising are primarily aimed at creating an emotional response in the recipient. The main task of such advertising is to bring the emotional reaction of the latter out of the subconscious and achieve a conscious reaction to a particular message encoded in the video sequence. The stronger the emotional reaction, the more likely it is that the recipient will consciously react to the event shown in the advertisement at the time of its development, and the more memorable it will be. This task justifies the use of vivid metaphorical images to demonstrate certain qualities of the advertised product.

2.2. Pragmatic dimensions of emotion evoking strategies in international commercial advertising

When talking about advertising, we would usually imagine logos, slogans, etc. But, not only do words in an ad denote conventionalized semantic meaning and make us act but the way words, sounds, and images are put together by an individual and among individuals also have conventionalized meanings (Deny, 1988). So, when perceiving any type of advertisement, we are greatly influenced not only by the obvious message it conveys by means of language, but also by the background elements that are not of less importance. Therefore, both verbal and non-verbal

means of emotion evoking firmly anchor the pragmatic strategies used to affect the consumer.

The peculiarity of the advertising 'text' is the inseparable unity of informative and influencing functions, which determines the place of emotivity in the content structure of such texts and the specifics of their emotive background, emotive tonality, and emotive coloring (Cymbalista, 2012).

The emotive slant of the advertising text reflects the whole complex of the author's pragmatic tasks:

- Emotional self-expression;
- Emotional assessment;
- Emotional impact.

Moreover, these tasks can be simultaneously present in one text (Otamendi and Martín, 2020). Therefore, while creating any ad, the author aims at some particular intentions: make us follow the link, like the video, order a product, etc.

A special property of an advertising text is not just the manifestation of positive or negative emotions using the means of language, not just the ability to cause a positive or negative attitude in a person. A special feature of the advertising text is the dynamic transition from a negative emotional attitude to a positive one (Franke, D., Reid, A., & DiRenzo, A., 2010).

The vibe the advertising produces depends on the pragmatic aim the company chooses for a particular campaign. Therefore, not all ads must evoke only positive or only negative emotions and these practices are observed internationally.

As a rule, at the beginning of each ad, a consumer remains neutral. The basis for the formation of any reaction is a problem situation, which is aimed at updating the negative emotions of displeasure. The dynamics of the advertising text based on the category of emotivity follows a certain scenario: from displeasure to pleasure, from a negative emotional charge to a positive one. The transition from implicitly expressed negative emotions to explicitly expressed positive ones indicates a tendency of hidden influence (Gee, 2005).

Negative emotions are usually expressed implicitly, using ‘emotional talk’. The ad’s character does not say ‘I feel anger’, instead, we understand it from the facial expression, sounds, exclamations, intensifiers, some stylistic devices or expressive means, the atmosphere in general. Therefore, these emotions from the subconscious, emotional scope are realized by the addressee and attributed to the subject of the problem situation. Then the image of the subject of advertising is represented, which, on the contrary, causes positive emotions of pleasure. For example, when we watch an ad by a company ‘Ozmosis’ (Ozmosis, 2017) firstly we encounter a lot of scenes of people getting injured from doing sport. This makes us feel afraid of getting injured, so the implicit emotion of ‘fear’ is triggered here and understood through the ‘emotional talk’. But, suddenly, at the end of the ad, you do not feel afraid anymore, because this negative emotion of ‘fear’ has been changed to an emotion of ‘amusement, excitement’ of doing sport. The logo ‘Pay with Pain’ brings to life the philosophy that to master our passions we must endure a certain amount of failure. If we get knocked down, we get back up and go again. Therefore, generally, the pragmatic aim of this advertisement was to make us overcome the fear of getting injured, and, finally, to make us buy Ozmosis products, as they become a point 0 for understanding this philosophy.

One more example of negative emotions transferring to positive ones can be an ad by a famous cleaning company ‘Cillit Bang’ (InsaneNutter, 2007). The ad, in general, is very vivid and quite loud, as a man at the beginning is screaming hysterically that hardly any person can like it positively. Then, we see many women complaining about the problem of cleaning dirty pans. By women’s voices, tones, complaints, we understand that they are angry, so the emotion of ‘anger’ is used through the ‘language as emotions’. Again, after watching the video you do not feel angry about cleaning pans, you are rather excited and interested if this product really works. So, you go and get it, which means that the negative emotion of ‘anger’ was channeled into ‘excitement’, and that combination makes you buy.

Positive emotions are usually presented explicitly, through ‘emotion talk’ or the ‘language of emotions’. When a company wants us to feel happy, an ad might

have the word ‘happiness’ presented in it. For example, a famous brand YSL Beauty has made a very successful promotion of their perfumes ‘Libre’ with Dua Lipa as an ambassador (YSL Beauty, 2019). The obvious message we get from the first sight is that we should be happy because we are free. This word ‘free’ was repeated a lot of times (‘free’, ‘freedom’, ‘libre’ etc), so in this case, the positive emotion of ‘happiness of being free’ is more than obvious and it fulfills the company’s main aim - to make us want the same happiness of freedom by using their perfume. One more example can be Calvin Klein’s promotion ‘CK everyone’ (Calvin Klein, 2020). The advertisement is full of repetitions of the phrase ‘I love...’ intensifying the emotion of ‘loving yourself’, so the triggered emotion here is expressed explicitly.

Moreover, there is one more interesting fact in how companies choose a way to evoke a particular emotional response. The world-famous brand companies which produce luxurious things tend to show emotions implicitly: by music, gestures, facial expressions, and general atmosphere. That is why many luxury campaigns look ‘strange’ to a majority of people. Actually, they are not strange, they just have a different pragmatic aim in comparison to mass-market brands, which usually tend to use ‘emotion talk’ and name the emotion directly. To find out a difference in the pragmatic aims of luxury and mass-market brands, we need to deal with a couple of examples.

We all know the Christian Dior brand not only for clothes but for perfumes as well. One of the most successful perfume promotions was the ‘Miss Dior’ ad with Natalie Portman (Dior, 2020). The main character does not tell any word, she is mute, only posing and dancing. However, it is definitely that the ad produces the effect of joy, happiness, excitement. After watching it, each woman wants to be ‘Miss Dior’, so she goes and buys the perfume. This effect is achieved by means of non-verbal communication, the triggered emotion of ‘joy, self-satisfaction’ is expressed implicitly, through ‘emotional talk’. Another vivid example is Chanel ‘Coco Mademoiselle’ promotion (Chanel, 2018). Keira Knightley does nothing but enjoys herself (smiling, dancing, fluttering, etc.), and the ad seems very easy, gentle, and light as well. You watch it and want to have the same feeling - to be as easy,

light, and gentle as the main character is. The emotion of ‘happiness, joy’ is expressed implicitly, through ‘emotional talk’ as well. Both of these campaigns are similar because they attract us by using non-verbal elements and grab our attention through the feeling we get while watching them. The pragmatic aim of them was to evoke a pleasant emotion of ‘happiness, joy, and ease’ and make us truly believe we can feel the same by using their fragrances. These ads are created for a particular group of people who can afford to buy such luxurious products without hesitating, and because of that, there is no need to emphasize the main message of it, or to repeat the aimed emotion a lot of times. With a luxurious brand, it is easier: a rich person watches an ad, the emotion is evoked, the desire to buy appears, and the purchase is done, as she\he does not think before spending money. Advertising is like a trigger that evokes an emotion, completes its task, and then disappears.

On the other side, as mentioned before, mass-market brands tend to express emotions explicitly. Let’s take Mango’s promotion ‘Life in Bloom’ (Every Deep Moment, 2020). From the first second we hear the word ‘happiness’, and then it seems we have its definition: ‘It’s in the rays of the sun. It’s in the colors of nature...’ All of that contributes to our perception of happiness, so that each time we see the rays of the sun or colors of nature, we unconsciously associate this with the ad we have seen, and this makes us want Mango’s products. The fact that the word ‘happiness’ is repeated and defined contributes to the pragmatic aim of the video - make us want to feel ‘happiness’, to buy ‘happiness’, to wear ‘happiness’, to be able to define ‘happiness’ for ourselves, and check if their definition of it suits our world view.

Another example can be a mass-market brand H&M creating an ad for its collection in 2019 (H&M, 2019). The company uses the repetition of the word ‘love’ (‘love for life’, ‘love for today’, ‘love like growth’ etc.) to emphasize that wearing H&M clothes can bring true ‘love and joy’ in daily life. Both these ads are created for the mass market, so by repeating the name of the emotion companies can be sure the message is obvious, understood correctly, and their brand will become more popular among the middle class. Furthermore, they do not need only to evoke

emotion, they also need to last the impression, to make people remember the emotion as the effect must last till the purchase is done.

Pragmatics also determines the relations of the 'sign-recipient' level. The pragmatics of advertising communication is designed to answer the questions of why an interpreter with critical thinking is influenced by advertising, what can influence it, what factors are significant for the consumer, and, what makes the customer buy.

For better insight, we decided to have a look at the promotions of the perfumes and clothes internationally. Generally, any perfume or type of clothes is able to influence a person, his mood, well-being, the perception of himself and other people. The choice of it for a person is a process of self-identification since the smell and appearance perform the function of representing a person in the society, his individual characteristics, strengths, and character traits. In addition, it is something we can be remembered for. The individual nature of associations makes the process of perception unique for each person.

Advertising, despite its aesthetics and 'sublimity', affects the basic instincts and emotions of a person universally. That is why, the main topics revealed in the advertising of perfume products and clothes are, mostly, the theme of love and passionate attraction. Everyone wants to be loved and to experience intense pleasant feelings. So, that is the point which is valid for all people as we all want the same.

Each consumer can choose for him/herself what they lack, what they would like to bring into their lives, or what fully corresponds to their mood.

Apart from this pragmatic role, advertising performs social and aesthetic functions (Gee, 2014).

The social function of advertising is manifested in the following aspects. Firstly, the advertising of perfumes and clothes broadcasts images for consumers, interpreting which, the addressee is guided by social patterns that he would like to be affiliated with. Secondly, this particular advertising forms an advertising reality for consumers, in which it is always beautiful, free, prestigious, and convenient to live, a person perceives these conditions as desirable for his real life, and, accordingly, strives to possess the advertised fragrance. Thirdly, advertising

communication solves the problem of choosing a modern person, as you no longer need to spend your energy on self-identification – it's enough just to 'try on' a fragrance\new T-shirt that fits a socially desirable image (not always approved by society, but necessarily interesting), advertising points to these images. In addition, images of modern celebrities are often used in advertising. They are popular and rich, the whole world knows them, and they represent a fragrance\fabric – which means that it is part of their popularity and success. Identification of oneself with a star is a phenomenon, the use of which in advertising communication effectively affects consumers' behavior.

The paradoxical psychological (for the consumer) moment of advertising communication of perfumery and clothes is that it combines the functions of the social and the individual, while these functions are opposite. A person strives to be unique, individual, special, original, for this he/she 'emphasizes' their identity with a certain thing\smell, at the same time they want to put on a certain social mask containing a set of standard properties common to all its representatives, and for this, they also 'emphasize' themselves with a fragrance\clothes.

There is a concept of social comparison, based on which an individual compares some of his features with those of others within the framework of the value system he has adopted. Among these characteristics are usually material well-being and appearance. Advertising directs the consumer to compare himself with the image of appearance, lifestyle, and the image of self-realization in society, which is broadcast during advertising campaigns. To achieve a higher social status (based on the social comparison factor), people use self-promotion – a demonstration of their qualities, advantages (perhaps with some exaggeration), potential, and reflection of this in the form of certain signs, including perfume\clothes.

The aesthetic function of advertising communication in the interpretation with the recipient is manifested as follows. Firstly, the use of an advertised fragrance is fashionable; it corresponds to modern trends. A person understands the importance of fashion (as belonging to a certain cultural stratum) and, accordingly, strives to possess a certain type of clothes or a fragrance. Secondly, advertising pushes

consumers to an aesthetic perception of the world: it shows what is beautiful, stylish, attractive, which is the key to success and popularity. Thirdly, the aesthetics of advertising is reflected in the emotional side of a person, 'plays' with his emotions, adjusts it to a certain 'wave', encourages them to buy through emotional experiences. Every consumer wants to see something that he likes, he wants to buy, something that gives him pleasure. In addition, advertising of perfume products, for example, is considered the most artistic – it is itself the subject of aesthetics. Cultivating a sense of beauty in a person, a sense of real art is also a powerful tool for influencing the consumer.

The name of the product's promotion is a verbal sign that reflects the unique property the product can provide a person with. The lexical meaning of the name always carries an exclusively positive connotation for the consumer. For example, 'J'adore' (by Dior) - meaning 'I love', 'La vie est belle' (by Lancome) – 'Life is beautiful' evoke an emotion of joy. 'My Scent' (by Trussardi) – 'My fragrance', 'Mavie' (by Hugo Boss) – 'My Life' evoke emotions of pleasure and satisfaction. A famous 'Black Opium' (by Yves Saint Lauren) intrigues and invokes interest. So, some companies try to instill emotions even into the name of the products to get a deeper impact on customers.

In addition, the influence of the color used in advertising is very significant when perceived by the consumer. In visual communication, color performs the following functions: structural or spatial (through colors, the recipient builds the space and shape of the object, i.e. colors can bring objects "closer" or "further"); expressive (the color can create a certain mood and cause an emotion); expressing (the color is the carrier of values); symbolizing (continuing to be a carrier of values, the color denotes a certain symbol); binder (the color provides compositional unity); accentuating (the most important elements and qualities of the object are emphasized by a certain color) (Kramer, 2019).

We also need to mention that advertisers tend to use a lot of images in their ads: especially visual, gustatory, auditory, oral, and olfactory (Jonson & Wetter, 2008). This tendency is prompted by the primacy of perception in the strategic

organization of commercial advertising. For example, when dealing with advertising of perfumes, the difficulty of describing fragrances is that there are no specific terms in the language that express the meaning of smell. As for sound, there are only 'volume', 'height', 'timbre' and what concerns taste – 'bitter', 'sweet' or 'salty'. Due to the lack of special parameters for describing olfactory impressions, advertising borrows vocabulary belonging to the description of experiences of other sensory organs. For instance, the fragrance can be 'sweet', 'ringing', 'bright', 'velvety', 'warm', etc. These epithets can involuntarily occur in a person who has felt the aroma of certain perfumes. Nevertheless, advertising communication is aimed at creating associations mainly through visual images (Jonson & Wetter, 2008). The consumer judges the features of the advertisement, relying primarily on the color scheme of the message.

Thus, the color and color combination in advertising causes a number of associations in the consumer, based on which he makes a general impression about the product and makes a purchase decision. However, perfume and clothes advertising has a unique specificity. Since any type of smell or clothes can be called an attribute involved in the formation of the image of a person, the color in the advertising carries the meaning of a social image (DashBurst, 2014). Thus, black, gold, black-and-white, white-and-gold colors reflect the status, prestige, luxury, wealth, indicate the material and social well-being of the owner. Pink, turquoise speak about the youth, lightness, and carelessness of the target audience of advertising. Also, pink, red, orange colors can talk about femininity, while blue, blue, gray, black – about masculinity. It is also considered that very bright, flashy colors in advertising attract a low-income stratum of the population, and calm, muted shades are chosen by people who have achieved a high financial situation. Dark colors in perfume advertising (black, brown, burgundy, purple) cause an association of things\fragrance suitable for winter, and vice versa, light shades (white, blue, pink, scarlet) are suitable for the summer period (DashBurst, 2014).

For example, a famous company Lancome has achieved a great success thanks to the promotion of their perfume 'Lancome Idole' with Zendaya

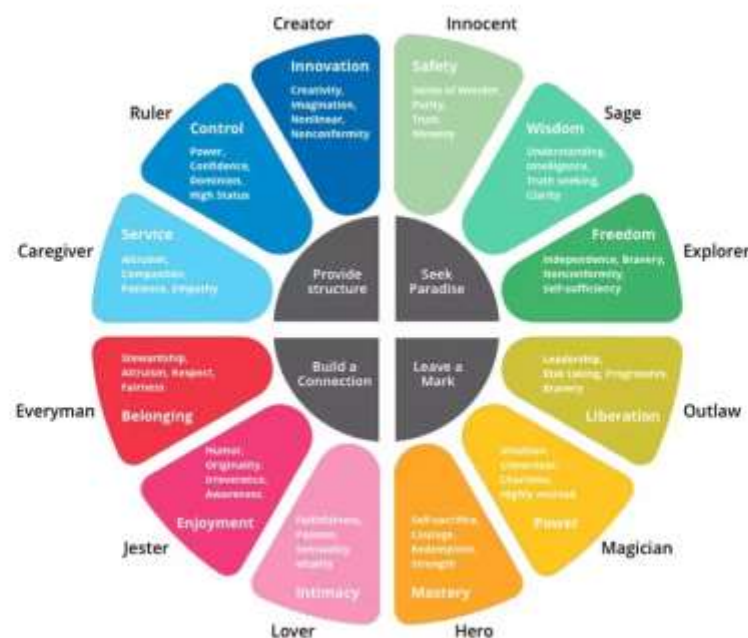
(Fashiongonerogue, 2019). While watching this ad, which evokes the emotion of ‘joy and happiness of freedom, power and self-confidence’, each person feels easy. This is mostly achieved by a color range (pink, peach, nude, light brown, etc.). All of these shades are so bright and neutral at the same time that they are associated with lightness and freshness of a fragrance. The effect is also testified by words from a song saying ‘I am unstoppable, I am invincible’. Every person wants to have power, and it seems this fragrance can give it together with the lightness and tenderness. So, the pragmatic aim of this particular ad – to evoke an emotion of joy of power was achieved by a color choice, and non-verbal elements (gestures, facial expression), and the background music.

Advertising characters, as well as colors, play one of the most significant parts in the perception of advertising by the consumer. When choosing a fragrance\clothes, a person pays attention to the advertising character: his gender, age, social characteristics, appearance, mood, and vibe. Thus, the consumer compares himself with an advertising character, and by purchasing a product, he establishes illusory correspondences between himself and the advertising hero. A woman wants to match the image of a successful, beautiful, businesslike, playful, popular, luxurious model advertising a product. A man wants to ‘try on’ strength, determination, and popularity with women, freedom, status, etc. For instance, a popular actor Chris Hemsworth has become a brand character for a famous among men fragrance ‘Bottled Eau de Parfum’ by Boss Company. In their advertising (Boss, 2020) he was presented as a strong, powerful, charming ‘hero’ possessing all features of a real man. The triggered emotion of ‘joy of power, strength, and freedom’ is expressed explicitly through ‘emotional talk’, by means of music, gestures, color range, and most importantly, the pragmatic aim was achieved thanks to the right choice of a brand character. Chris Hemsworth is famous for acting in movies such as ‘Thorn’, ‘Avengers’, ‘Red Dawn’, etc. Due to his roles, he is a prototype of strength, power, and endurance. That is why he has become the ambassador of Boss fragrance, and it is a success.

Moreover, the age characteristics of advertising characters and the age of

consumers who choose the advertised product are often not logically dependent. A young girl may want to use the fragrance\dress advertised by a mature woman, because of the desire to be like her, to be the same authoritative, luxurious and successful. Or a mature man may well choose a thing, in the advertising of which there is a young guy because he wants to be just as cheerful and full of energy. Thus, even the age characteristics are not appropriate, but are desirable for the consumer, like the other characteristics of advertising characters.

That is why it is very crucial for advertisers to identify a correct brand character. According to Sam Douglass (Douglass, 2019), ‘Identifying a brand character establishes this brand trust by allowing immediate infusion of trust cues’. The purpose of a brand character is to define the way a brand connects to an audience humanly, staying away from robotic, idealistic properties and giving a brand the dynamics of a person where minor flaws make them relatable and endearing. Generally, depending on the pragmatic aim the campaign might have, all brand



characters can be divided into categories (Douglas, 2019):

For example, a world-known brand ‘Guess’ has always been known for eye-catching campaigns with celebrities. One of the examples is their Fall/Winter '20 Campaign with a famous actor and model Michele Morrone (Guess, 2020). The

advertisement is Michele Morrone posing for a campaign being mute. The obvious aim of the ad is to make customers want to be the same as Michele – powerful, strong, patient; to be ‘the king of the world’. And this message is understood through the ‘emotional talk’ as we do not have any direct references to any kind of emotions, we perceive it thanks to non-verbal elements, music, the general mood the characters have. Moreover, we see that a brand character is an example of a ‘Ruler’: he seems to be powerful, confident, calm, having high status and name. This ad proves that the correct choice of a brand character can also contribute to the understanding of a general message.

There is one more factor that can help to achieve the pragmatic aim of any advertising. The situation, the atmosphere shown in advertising, is often a means of performing the aesthetic function of advertising communication. Advertisers create such conditions that can impress the consumer, cause him aesthetic pleasure, the desire to be in the demonstrated situation, and, accordingly, to buy an advertised product. The situation contains all the advertising elements that can influence the consumer's choice: it is made based on the color scheme, it shows the character of the advertising hero, or includes the relationship of advertising characters (if there are more than one). If we are concentrating more on the advertising of fragrance and clothes, any situation in the advertising of such products should be a source of pleasure for a person: it can be a summer garden, the seacoast, a luxurious hall, a city landscape or a non-existent, fantasy world.

For instance: Gucci made a floral fragrance, which was best presented in a campaign together with Dakota Johnson, Hari Nef, and Petra Collins (Gucci, 2019). The advertising is, basically, a courageous scent that transports you to a vast garden filled with many flowers and plants, a bouquet of abundance. The garden is as beautiful as women are colorful, wild, diverse, where there is everything. The ad has achieved a great success thanks to evoking an emotion of ‘happiness and joy of being self-confident, and relaxed’ by creating a light and easy atmosphere. Moreover, the emotion of ‘joy’ is expressed by ‘emotional talk’ (which is characteristic of such luxurious brand as Gucci), as the only thing we distinctly hear is the fragrance name

'Bloom', which intensifies the blossom of a flower, a woman and a smell of a fragrance itself.

To sum up, discourse as complex as advertising, always holds out more to be analyzed, leaves more to be said. To make a real impression of an advertising, the companies need to take into account many factors: choose a correct brand character, know how to show this character properly, decide on a name, concept, a form of presentation, predominant colors, strategies and general atmosphere of it. There is a lot of work to be done before we come across a 1-minute video on YouTube. Behind our gained desire to buy a product, a lot of effort was put into making us feel the triggered emotion the way the companies predicted us to perceive it. However, only understanding this unique advertising language, one can buy products, not for the magical qualities suggested by such advertising, but by relying on critical thought.

CONCLUSIONS TO CHAPTER 2

Chapter II comes up with the analysis of strategies used in emotional commercial advertising. The focus is on the pragmatic aim of commercial advertising of perfumes and clothes, and on tactics and techniques of implementing emotional triggers into an ad to make a person buy.

Advertising discourse is a special kind of discourse, the goal of which is to encourage people to buy. This type of discourse usually means using sophisticated ways to achieve a definite pragmatic aim. To do so, the companies enrich their ads with a lot of things: stylistic devices, expressive means, divergent non-verbal elements, specific brand characters, etc. Each company decides on an exact way of manipulating people's identities, values, and preferences by avoiding direct expression of motivation, so that the messages are perceived by recipients of information as part of the general information flow, not subject to strict analysis.

One of the main goals of advertising texts is to grab the attention of a potential customer. Nevertheless, the findings of the paper attest to another yet more exquisite function of advertising that consists in social stratification. This feature is observed in that mass-market brands usually tend to refer to emotions directly, by naming the expected emotional response and projecting a long-lasting effect of guided memorability. Adversely, luxurious brands (Dior, Chanel, YSL, etc) are used to evoking emotions mostly using non-verbal elements: music, gestures, facial expression, general mood and atmosphere. It makes a target audience follow a simultaneous non-governed impulse to purchase.

The study discovered that to achieve a great success in promotion, companies need to concentrate not only on a product itself but also on the form of its presentation, brand character, name, image use, etc. They should develop a well-thoughtful strategy of each campaign stage in order to meet their business goals.

GENERAL CONCLUSION

Nowadays with the rapid development of technology, brands are competing for customers' attention and brand loyalty. Media plays an integral part in sharing information about products and services to people, which leads directly to the connection between a client and a brand. With a wide range of products on the modern market, each company needs to have something to stand out in order to grab clients' attention and to make one prefer their brand. To manipulate people's intentions to buy, companies are making a lot of efforts always coming up with new ideas of controlling our buying habits.

With understanding the emotional buying behavior of consumers, companies focus on the concept of emotional marketing, in which they take the emotional aspects of their products and customers into consideration. This leads to the fact that brands are able to engage and communicate with their clients on the level of emotion and sensation.

Great companies understand that the intention to buy does not come from a rational analysis of price and quality but from a dexterous manipulation of feelings and values associated with a brand. Purchase decisions are often irrational: they are instinctive, intuitive, and spontaneous. All of these reactions are always driven by emotions.

Emotional advertising is aimed at evoking some kind of feeling that makes us buy without hesitating. It creates an impulse that we cannot control. It speculates our understanding of our world, our values, desires, and preferences. For some reason, we buy an advertised product without any doubt. We follow a pattern created long before we watch an ad. That is why implementing emotions into a brand's campaigns is one of the successful ways to increased loyalty and popularity.

If one thinks about his buying behavior, one will find out that he buys something only thanks to a short impulse that is a result of companies' thoughtful strategies. Of course, one hesitates for some time, but finally, the purchase is done. Great companies know how to help this impulse come out.

The important fact about emotional discourse is that it is capable of integrating in any type of situation of social interaction. It is absolutely reflective, as it reflects the emotional attitude of an author and an addressee to a specific social situation; and the emotive pragmatics of an event and a situation. Emotional discourse has a great manipulative potential based on its nature, suggestive power, and reference to social and cultural values.

The majority of people usually tend to distinguish emotions as ‘positive’ and ‘negative’. But the thing is that emotions do not only show our state of being but also transmit information about our culture, personality, style, etc.

Emotions in advertising can be expressed with the help of words naming emotions directly (‘love’, ‘joy’, ‘anger’, etc), or by ‘round’ ways, so that the emotion is understood with the help of some stylistic devices, expressive means, interjections, intensifiers, etc. Another key fact to mention is that emotions can be perceived thanks to non-verbal components: gestures, mimic, general atmosphere, etc.

At the beginning of each ad, the recipient is left neutral. Only after manipulating consumers’ state, one will start feeling a particular emotion. There are a couple of ways companies use to implement emotions into advertising:

1) Evoking only positive emotions in an ad. Emotions with a positive appeal are rather expressed explicitly with the help of ‘language of emotions’ or ‘emotion talk’. It is obvious the ad like that is aimed at making us feel happy, pleased, and surprised. Usually, the positive emotion is named directly, may be repeated a couple of times, so that one begins to feel the same, and most importantly, wants to share this positive experience. Moreover, a positive brand attitude will appear simultaneously with a positive attitude towards advertising.

2) Evoking only negative emotions in an ad. Emotions of a negative appeal are often not named directly, as they are expressed implicitly through ‘language as emotions’ or ‘emotional talk’. The brand character does seem upset, angry, dissatisfied but he does not repeat a lot of times ‘I am angry\sad\dissatisfied’. This is done because negative emotions in advertising are used to motivate the recipient

to change, to develop, and the companies should not overwhelm a customer with it. As we know people tend to remember negative emotions more than positive ones, and no brand will want to be associated with a negative experience.

3) Starting advertising with a negative emotion transferring to a positive one in the end. These negative emotions from the subconscious, emotional plane are realized by the addressee and attributed to the subject of the problem situation. Then the image of the subject of advertising is represented, which, on the contrary, causes positive emotions of pleasure, which creates a long-lasting effect.

Advertising text, in particular, has its own features and peculiarities. Except for verbal elements, it also has a lot of non-verbal aimed at increasing the effectiveness of the text itself. While we perceive it through our personal experience, it can be of different topics with no clear structure. Moreover, it can consist of a lot of elements used to make a text more eye-catching (assonance, alliteration, repetition, zeugma, etc). Stylistic devices and expressive means help to advertise to stand out and be more memorable.

Non-verbal elements in commercial emotional advertising play an even bigger role: tactile, mimic, respiratory, etc. That is the atmosphere, gestures, mimic of models that help us understand the general mood of an ad. A lot of luxury brands tend to emphasize the triggered emotion by music in the background, unique color range with an exact aim, special brand character, etc. It deeply affects the desire to buy as it makes customers involved.

One more vital thing that was discovered is that mass-market brands use ‘language of emotions’, by naming an emotion directly rather than overwhelm an ad with non-verbal elements. Except for this, mass-market brands can even define an emotion helping a customer to associate this particular emotion with their exact ad. The reason for this strategy is that advertising is primarily created for the masses, and companies need to be 100% sure the message they encode can be understood by people of different religions, social classes, gender, education, etc. Otherwise, the luxury brands tend to hide a triggered emotion, making a person be stunned by the beauty of colors, sounding music, general atmosphere. The advertising of such

expensive products is not aimed at forcing a person to spend their last money but at making a person believe that they are in real need of one more charming, gorgeous thing.

Finally, we found out that each emotion achieves a particular pragmatic effect in commercial advertising:

- happiness and joy make us share the experience;
- sadness makes us empathize and connect;
- surprise and fear make us cling to what is comfortable;
- anger and passion make us stubborn.

More generally, these basic findings are consistent with a paper showing that emotions are a great, powerful, and not fully researched way of raising brand popularity. There is no proper guideline of what emotion to choose - the triggered emotion should achieve a defined pragmatic aim resonating with the target consumer. We mostly buy because of an emotional impulse achieved by great emotional commercial advertising.

РЕЗЮМЕ

Дослідження присвячене актуальним проблемам використання емоційного компонента в структурі стратегічної організації сучасних англomовних рекламних текстів.

Наукова новизна дослідження полягає в тому, що у роботі з'ясовуються комунікативні стратегії, що переважають у сучасній емоційній комерційній рекламі, визначаються шляхи впровадження емоцій у рекламні кампанії з метою поширення популярності брендів, охарактеризовується емоційне функціональне навантаження реклами, визначаються особливості емоційної комерційної реклами та аналізується реклама парфумів та одягу відомих брендів на предмет наявності емоційних тригерів.

Метою дипломної роботи є дослідити прагматичний потенціал стратегій, що викликають емоції, у сучасному англійському рекламному дискурсі.

Об'єктом цього дослідження є емоційні стратегії у сучасному англійськомовному рекламному дискурсі.

Предмет дослідження складає прогнозований перлокутивний ефект використання стратегій емоційної маніпуляції у сучасному англійськомовному рекламному дискурсі.

Матеріалом дослідження є сучасні англomовні рекламні відеоролики та тексти, які апелюють до емоційного відгуку цільової аудиторії.

Теоретичне значення роботи визначається вагомими результатами лінгвістичного аналізу сучасного англійськомовного рекламного дискурсу, що полягають у з'ясуванні ролі вербальних та невербальних чинників стратегічної психологічної маніпуляції спрямованої на популяризацію бренду.

Практична цінність дослідження полягає в отриманні знань про використання емоційних стратегій як потужного інструменту комерційної реклами з можливістю подальшого використання результатів дослідження у викладанні дисциплін мовознавчого та суспільствознавчого циклу.

Дослідження зосереджується на аналізі відеороликів, текстів

комерційної реклами, спрямованої на викликання певних емоцій у реципієнта. Для досягнення цілі було проаналізовано понад 40 рекламних оголошень з акцентом на рекламу парфумів та одягу відомих сучасних брендів, таких як Christian Dior, Gucci, Dolce & Gabbana, Armani Exchange, Lancôme, Chanel, Yves Saint Laurent, а також брендів масового продажу: Mango, H&M, Reserved, Puma, Adidas тощо. Фрагменти переважно взяті з веб-сайту YouTube разом з логотипами та гаслами, взятими з офіційних веб-сайтів компаній.

Робота складається зі вступу, двох розділів, висновків до кожного з них, загального висновку, резюме, списку використаної літератури та списку використаних рекламних відеороликів та логотипів.

У вступі висвітлюється актуальність, мета, основні завдання, теоретична та практична цінність цього дослідження.

Розділ I складається з чотирьох підпунктів та описує теоретичні засади вивчення комунікативних стратегій у рекламі, стратегій, що викликають емоції, особливостей комерційної реклами та її ключових рис.

Розділ II присвячений аналізу сучасної реклами парфумів та одягу всесвітньо відомих брендів, окресленню прагматичних цілей та визначенню стратегій емоційного впливу у сучасному англomовному дискурсі.

У результаті дослідження, виявлено, що емоційна комерційна реклама – це потужний інструмент маніпуляції, а також засіб контролювання дійсності, спрямований на те, щоб спонукати цільового споживача афіліювати себе із певною соціальною групою шляхом придбання продукту чи послуги. Кожна викликана рекламою емоція має свою прагматичну ціль, і компанії мають чітке розуміння, яку саме емоцію вони хочуть викликати у цільового споживача та за допомогою яких мовних чи позамовних засобів.

Ключові слова: емоції, комерційна реклама, викликання емоцій, стратегія, прагматика, дискурс.

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