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**Emotion Evoking Strategies as an Effective Tool of Advertisement**

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## INTRODUCTION

In recent decades, advertising and advertising discourse have been one of the most attractive objects of research in terms of implementing emotion evoking mechanisms and communicative strategies. Today, the spectrum of types and genres of advertising is quite wide: print, TV and radio advertising, outdoor and many others. In the process of development of advertising discourse, the emergence of new types of advertising is observed.

Advertising discourse is a complex and multifaceted phenomenon. Advertising is considered as one of the important forms of human communication, as an integral part of mass culture, as a philosophical, historical, socio-cultural, psychological phenomenon. In linguistics, advertising texts and their linguistic and stylistic features are studied.

Advertising was studied as a cultural phenomenon, as a genre (В.Л. Музыкант), from national and cultural perspective (Т. Dmoch, G. Held), pragmastylistic (P. Kotler, M. Baumgart, H. Fink, N. Janich, R. Römer), semantic (P.W. Langner, P. Nusser, H. Stöckl), communicative and pragmatic (D. Flader, H. Hartwig, B. Hauswaldt-Windmüller, N. Sauer), cognitive (В.І. Охріменко), and psycholinguistic (H.-J. Hoffmann, J. Möckelmann) perspectives, as well as in terms of using discursive tools (А.П. Мартинюк).

**The topicality** of this study lies in an ongoing endeavour to pin down the discursive function of advertising in its influence on various social forms of life.

**The object** of the paper is modern English discourse of commercial and social advertising.

**The subject-matter** of the present study is the communicative strategies and techniques, linguistic means that are used to evoke emotions in advertising.

**Theoretical value** of the master's paper lies in the fact that it is one among few attempts to research emotional background of social and commercial advertising, how communicative strategies are implemented in order to achieve the advertising goal. The findings make a contribution to lexicology, stylistics, grammar and translation studies.

**Practical value** of the results gained in the study is in their application of the knowledge in the classes of practical English, both spoken and written; translation studies, lexicology, stylistics, grammar. The results can also be applicable to writing students' papers, diploma papers and conducting post-graduates research.

**The aim** of the paper is to identify linguistic features of advertising discourse (both social and commercial) that help to evoke emotional feedback in customers.

The aim of this study is achieved by the following **tasks**:

- to consider modern advertising discourse as a linguistic concept;
- to single out main features, functions and themes of modern advertising discourse;
- to specify communicative strategies and techniques in modern advertising discourse;
- to define and analyse emotion evoking means in social advertising discourse;
- to elicit and analyse linguistic means for evoking emotions in commercial advertising discourse.

**Methods of research** used in the paper include analysis and synthesis, comparison, generalization, linguistic and cultural analysis, contextual analysis (to identify and systematize the linguistic means of advertising discourse), discourse analysis (to clarify the strategies of emotional influence in advertising discourse), linguo-pragmatic analysis (to identify communicative strategies and techniques for emotion evoking).

**The novelty** of the paper is in in the analysis of strategies of emotional evoking in commercial and social advertising discourse.

The paper consists of the introduction, two chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references and the list of illustration material.

In the **Introduction** the paper presents the object and the subject of the investigation, underlines the topicality of the problem under study, mentions the novelty of the gained results, sets the main aim and the tasks by which it is achieved,

considers the methods of research used in the paper, and discusses the content of each chapter separately.

**Chapter One** presents a general theoretical account of modern advertising discourse and emotional evoking strategies.

**Chapter Two** considers communicative strategies and techniques of social and commercial advertising discourse.

In **General Conclusions** the results of the performed research and prospects for further exploration are outlined.

## **CHAPTER 1. PRAGMATIC FEATURES OF MODERN ENGLISH ADVERTISING DISCOURSE**

### **1.1. Key features and dominant themes of modern advertising discourse**

Advertising is the most effective means of influencing consumers and buyers. However, it is rather difficult to find an unambiguous definition of the term “advertising”. There are various interpretations and definitions of this concept. In particular, the famous marketing specialist P. Kotler gives the following definition of advertising: “any paid form of non-personal presentation and promotion of ideas, goods and services through mass media such as newspapers, magazines, television or radio by an identified sponsor” (Kotler, 1984, p. 58).

So, depending on the goals of advertising, P. Kotler distinguishes the following types:

- prestigious advertising;
- brand advertising;
- classified advertising;
- advertising sales;
- explanatory and propaganda advertising.

The author of the book “Theory and Practice of Modern Advertising”, researcher V. Muzykant, gives the following definition of advertising: “Advertising is a printed, handwritten, oral or graphic message about a person, goods, services or a social movement, openly published by an advertiser and paid for with the purpose of increasing sales, expanding clientele base, obtaining votes or public support” (Музыконт, 1998, p. 121).

F. Desmaris notes that advertising as a marketing tool is used in tourism to create symbolic expectations in potential tourists through textual, visual and audio presentations (Desmarais, 2007), and M. Hosney views advertising as a certain type of discourse and notes that it affects the structure of language, lifestyle and the content of daily communication, “advertising is able to change the structure, use of language and verbal communication” (Hosney, 2011).

O. Tkachuk-Miroshnychenko views advertising discourse as a “dynamic formation, which is characterized by the synthesis of many components” (Ткачук-Мірошниченко, 2015), among which there can be distinguished verbal and iconic, which, according to G. Cook, can testify to the interaction in the advertising discourse of at least two languages - the actual language and the paralanguage. He emphasizes that advertising is a complex interaction of textual material, audio, collage and people who create and perceive this complex (Cook, 2001).

T. Kravets states that advertising discourse possesses a mixed semiological structure, that is, it can be considered a hybrid of text and images with different components: iconic component in combination with a linguistic component (brand, slogan, headline, body text) (Кравець, 2012).

Advertising discourse is defined as a complete message that has a strictly oriented pragmatic setting (drawing attention to the subject of advertising), combining the distinctive features of oral speech and written text with a complex of semiotic means (Bovee & Arens, 1989).

In the search for a definition of advertising discourse, one cannot but agree with A. Martyniuk that “the definition of advertising discourse as persuasive appears to be the most relevant”, as a “symbiosis of persuasive, argumentative and emotional components” (Мартинюк, 2009).

Advertising discourse is considered to be a complex communicative formation, characterized by a specific kind of functioning in the professional and sociocultural environment (Кутуза, 2014).

An important requirement for advertising texts is maximum information with a minimum of words (Розенталь, 1981). In advertising discourse, the impressive function of mind shaping stands out, since the purpose of advertising is to influence the consciousness of the target audience, by the urge to buy a certain product, and the symbols used in advertising cause an emotional response that differs from the direct message they manage to convey.



The same definition is given by L. Diadechko, who claims that advertising discourse is “a special, complex communicative event that has obtained a textual form, the understanding of which is possible only by taking into account non-linguistic factors” (Дядечко, 2011).

Advertising discourse is analyzed from different angles: economic, sociological, cultural, legal, psychological, socio-philosophical, linguistic, etc. Thus, marketers are primarily interested in the economic efficiency of advertising. Sociologists identify patterns in the impact of advertising on different groups of the population, taking into account the value orientations of the latter. The focus of attention of culturologists is advertising as a manifestation of mass culture. Lawyers conduct research, the object of which is an advertising text that allegedly violates one or another administrative or legal norm. Psychologists, studying advertising, focus on such phenomena as social perception, collective activity, motivation to achieve success, the level of claims, etc. In philosophical works, advertising is considered as an instrument of social transformations taking place in the last decade. Advertising in this case is comprehended as an essential characteristic of modern globalization. The focus of the linguistic study of advertising is the linguistics of the text, linguistic means that are used in it with a specific pragmatic intention.

“Advertising offers readymade solutions to certain problems, teaches, introduces automatic standard behavior, imposes a certain lifestyle and even speech templates when communicating”, which, in turn, “leads to a practical result”. The pragmatic aim of this type of discourse is explained by the efficiently designed customers’ necessity to meet both life and psychological needs (Кутуза, 2014).

Advertising is always aimed at achieving commercial goals by encouraging the target audience to take certain actions, convincing them of the benefits of the advertised product, and maintaining their interest in it. Successful advertising is characterized by the ease and simplicity of perception, interest and purposefulness for the audience, appeal to thoughts or feelings (Городецька, 2015).

According to the nature of the emotional impact, advertising is divided into the following types: 1) rational or objective: appeals to the mind of a potential buyer, provides convincing arguments; 2) emotional or associative: refers to feelings and emotions. The main means of persuasion here are artistic images: drawings, photographs and illustrations; the logic of the text, as a rule, plays a supporting role. In most cases, advertising combines both types of influence.

Advertising can facilitate the recovery in memory of past experiences that are associated with the feelings and emotions created by the advertising message. These can be associations with previous own experience or with the experience of other users (which is described in the advertising message) (Лук'янец, 2003).

P. Kotler also distinguishes the following three types of advertising (of a product or company): informative, persuasive and reminder (Kotler, 1984).

Informative advertising is a message about a new product (for example, a new cream); information about price changes; indication of product functions; information about a possible place of purchase; a list of subject characteristics, etc. Usually, this type of advertising is used when introducing a new product to the market, or to clarify certain changes in the product (new ingredients, application, manufacturer, etc.):

*New Garnier Fructis Triple Nutrition Shampoo with its innovative 3 fruit oil formula nourishes every strand to the core. The Olive oil nourishes the inner core; the Avocado oil nourishes and softens the middle layer and the Shea oil nourishes and smoothes the surface. It leaves your hair silky and full of life. Now even cheaper than before. (Garnier, 2012)*

Persuasive advertising is used to form a certain attitude towards the product, to differentiate it from similar products, to suggest its special characteristics:

*Beauty product of the year. Weleda Skin Food is a 100% natural, nourishing and hydrating treatment for the whole body. Made today as it was 80 years ago with*

*organic pansy, rosemary, chamomile and calendula. It's just what your skin has been waiting for. It's naturally Weleda.* (Weleda, 2022)

Reminder advertising is aimed at maintaining the image of the product in the minds of consumers, maintaining awareness about the class of goods, reminding about where, when and under what conditions the product can be purchased, as well as about the fact that the product may be needed in the near future. In addition, advertising of this kind can be reinforcing, designed to assure those who have already bought or are going to buy a product, that the choice made is correct:

*This simple, easy to use, affordable system is guaranteed to give you a flawless-looking complexion. See for yourself. If you aren't completely satisfied, you can return it within 60 days of delivery for a refund of the purchase price. Now out in cosmetics stores.* (Sheer Cover, 2014)

J. Burnett singles out the following main functions of advertising:

- informational function: “mass distribution of information about a product or service, its nature, place of sale, allocation of one or another brand, etc.”;
- the economic function of advertising consists in stimulating the sale of goods, services, as well as capital investments;
- the educational function of advertising “envisages the promotion of various types of innovations in all spheres of production and consumption, healthy lifestyle, etc”;
- the social function of advertising is aimed at forming public awareness, strengthening communication ties and improving living conditions;
- the aesthetic function of advertising is to shape consumer tastes (Burnett, 1998).

The main functions of the advertising discourse are as follows: informative, since verbal interaction is always focused on the transmission or receipt of information. Pragmatic (impact) function is the use of linguistic means for intellectually, emotionally or leftwardly influencing the addressee of speech.

Emotional (emotionally expressive) one is the use of language means to express a relationship to the content of the message or to the interlocutor. Phatic (contact-establishing) function is the use of linguistic means to establish psychological contact with the addressee.

A primary, recurrent idea or message used in advertising is called a theme and is used to motivate consumers to take the desired action. It is at the core of marketing text (Chaudhuri, 1995). The following list includes some of the most common themes used in product advertising.

- Prestige. This theme is used in advertising to promote luxury goods, the ownership of which elevates a social status and evokes a feeling of pride. Cars, motorcycles, refrigerators, furniture, jewelry, etc. are a few examples.

e.g., Porsche's commercial: *You may get lost, but not in the crowd.* (Porsche, 2015)

- Comfort. This comforting sense is typically present in the commercials for bath products, air conditioners, fans, and other home appliances. Advertisers attempt to demonstrate how utilizing the product could make a person's life a little easier or more enjoyable by using this approach.

e.g., Camay's advertising slogan: *Every Bath a Beauty Treatment.* (Camay, 1950s)

- Economy. It frequently appears in clearance sales and special offers. Advertising with this theme typically promotes low-quality goods.

e.g., *It won't get any bigger than this....Big Sale.* (Kate Spade, 2021)

- Health. This theme is frequently used in advertisements for medications and food items. Every customer cares about his health, so influence of this subject is powerful.

e.g., Oscar app: *"You're always on the phone, so we put doctors there, too".* (Oscar, 2017)

- Beauty. For both men and women, commercials for toilet soaps, toiletries, and other products use this theme. All people want to feel admiration from other people using certain products. Beauty advertising can make them feel more attractive and pretty.

e.g., *Because younger-looking eyes never go out of fashion.* (Olay Definity, 2009)

- Parental Affection. Products for children, such as toys, baby meals, baby clothes, tricycles, etc., are advertised using this subject. Parents feel responsibility for their children, it is crucial for them to feel safety and comfort when using products and services.

e.g., Luvs dipper advertising sounds like: *Luvs keeps your little dreamboat comfortable.* (Luvs, 1982)

- Fear. Themes emphasizing fear of death, accidents, personal loss due to fire or burglary, etc., are utilized in commercials for insurance and safety deposit boxes and other things. This topic is also used by the traffic police to issue warnings, such as “*Life is short; don’t make it shorter*”, “*Keep off the road*”, “*Shun the misery of an accident*”, etc.
- Achievement. This topic is typically employed by huge companies that provide goods essential to the growth of a nation's economy. “*H.M.T Time keepers to the Nation*” (H.M.T., 1970s), for instance. There is a drive to imitate or emulate notable individuals, such as the methods that successful men around the world employ.
- Patriotism. Local businesses employ this theme to persuade consumers to purchase their goods rather than those from abroad. For instance, the phrase “*Made in the USA*” has an impact on the views of those who exclusively want to buy products made in this country.
- Curiosity. The innate curiosity of the human intellect makes people believe in usefulness of different products and services. Since there is such a strong need

for new things, advertisements promoting new designs, styles, packages, etc. can employ this theme.

e.g., *Staying awake will never be this painful anymore. It's not just coffee, it's Starbucks.* (Starbucks, 2015)

In order to present advertising discourse in media marketers or advertisers are using the following communicative strategies:

- advertising-comparison;
- plot or dramatized advertising;
- advertisement-instruction;
- advertising-dialogue;
- advertising-question or riddle, paradox;
- advertising with the participation of famous personalities;
- advertising with the participation of ordinary consumers.

### **1.2. Emotional evoking in media discourse**

The category "emotionality" is interpreted by scientists as a psychological characteristic of an individual, his state, properties and level of the emotional sphere. "Emotionality" is a linguistic characteristic of the text; as a set of linguistic units capable of causing an emotional effect (i.e. corresponding emotions). "Emotionogenicity" - as a set of language units that evoke an expected emotional response in the recipient (Михайленко, 2013).

Emotional influence is almost the most important, because it determines the attitude and acceptance of the subject of advertising by the recipient - sympathy, antipathy, neutrality or contradiction. Each person has an emotional memory that is stronger than any other, so most social advertising messages are aimed at exacerbating or alleviating guilt and some other feelings. Emotional motives can be both positive and negative. Positive ones are aimed at encouraging the object to achieve a certain goal, and negative ones, on the contrary, are aimed at avoiding.

***Emotional branding***, also known as emotional marketing, is a relatively new concept in marketing that refers to the technique of creating brands and companies that appeal directly to customers' emotional states, wants, desires, beliefs, and aspirations. Emotional marketing is effective when it evokes an emotional response from the customer, such as a strong and long-lasting desire for the promoted goods (Burgoon, 1993; Solomon, 1980).

An increasing number of businesses that invested their marketing expenditures in communication initiatives meant to link their products to emotive themes over the past 10 years. Many well-known businesses have developed an emotional vibe around them. For instance, Apple promotes a sense of love, belonging, and connection through their advertising. Coca-Cola has a great affinity for the concept of happiness. The basis of Facebook is friendship. According to David Timm, the marketing chief at KFC, the company now seeks to connect with customers on an emotional level rather than appealing to their brain's logic.

Since emotions are crucial to understanding how media messages are received and have a significant impact on individual behavior and public social life, they can be employed as a key tool for persuasion in the media as well (Döveling, von Scheve, & Konijn, 2011).

The behavior "may be motivated by the anticipation of emotion that could or will occur," according to Frijda (Frijda, 1986).

Prefactual evaluations, in which a person imagines the emotive repercussions of goal achievement and goal failure before deciding to act, are known as anticipated emotions (Gleicher & Boninger, 1995).

Anticipated emotions can have a positive or negative connotation, signifying structurally different constructs rather than just the bipolar extremes of a single construct (excitement, delight, melancholy, etc) (Bagozzi & Lee, 1999; Phillips & Baumgartner, 2002).

So, the more intense are the positive and the negative anticipated emotions, the more consumers are motivated to adopt behaviours needed to achieve the positive outcome or to avoid the negative consequence of their actions (Perugini & Bagozzi 2001).

As a result, the term "*emotionalization*" has been used to describe the intensification and legitimization of emotional discourse in social contexts (Ahmed 2014).

Tropes and stylistic devices are among other means used in advertising, and this is due to the fact that they serve as a means of attracting the attention of the addressee, creating a catchy, memorable, extraordinary image, which, in turn, is important both when addressing the emotional sphere of a potential buyer, and for implementation of the pragmatic installation of the advertising message.

Advertising messages provide information that is accompanied by an emotional evaluation of the content of the context. The influence on the consumer is carried out through emotional argumentation, that is, through emotional presentation of the subject of advertising (Македонова, 2017)

Such purely human feelings as love, happiness are often associated with advertised goods in advertising messages. Arousing positive emotions of joy, love, care about the value and importance of purchasing and using the product is the direct goal of manipulative advertising (Романюк, 2014), for example:

*Happy now. That's because you're free to choose.* (Chicago Booth, 2011)

In the advertisement of the well-known university of finance and management, the official name of which is shortened to Chicago Booth, the subject of advertising (university services) seems to recede into the background, and the basis for manipulation is such values as happiness, freedom of choice, which the addressee associates with the subject advertising and will be able to feel them, as the addressee tries to prove, in case of using the offered services of the institution.



Modern advertising takes into account the recommendations of psychologists regarding primary and secondary motives or desires. Innate motives are called primary, and sociogenic motives and desires are secondary. D. Whitmen singles out eight main biologically programmed desires: 1) Survival, enjoyment of life; 2) Enjoyment of food and drink; 3) Freedom from fear, pain or danger; 4) Sexual communication; 5) Comfortable living conditions; 6) To be better, to win; 7) Care and protection of loved ones; 8) Social approval.

Secondary desires include the following: to be informed; interest; cleanliness of body and environment; efficiency; convenience; reliability/quality; expression of beauty and style; savings / profit; a profitable purchase (Whitmen, 2009).

Psychologists believe that advertising appeals based on primary desires or motives are more effective, because “these motives are biogenetic in nature, that is, closely related to the needs of the body. The more a person notices such connections in an advertising appeal, the faster he pays attention to it and remembers it” (Лук’янець, 2003).

No matter what goods or services are being advertised, it's critical to comprehend the target market and their driving forces. The most popular psychological tactics used by advertisers to connect with and influence their target audience to make purchases are the following seven emotional appeals (Bulbul & Menon, 2010).

*Positive appeals.* These appeals aim to influence the audience to link your brand with good emotions. These appeals typically center on faith, happiness, love, and loyalty, which you can capitalize on by using stirring music and vivid imagery. For instance, General Electric’s campaign “*We bring good things to life*”. (General Electric, 1979)

*Fear appeals.* When a product or service is required to help a person reduce risk in their life, such as the risk of financial failure, poor health problems, the security of losing a house, and even political decisions, fear can appeal to people.

As long as it's not too harsh or severe, the feeling of anxiety can be exploited effectively. BCAA Life Insurance's "*How would they get by without you?*" (BCAA, 2009) campaign is a good example of implementation of this appeal.

*Humor appeals.* A lot of advertising uses humor. By appealing to people's sense of humor, brands can get more popularity and customer trust. The trick with humor, though, is to retain your brand in it so that your target audience links it with your brand. The humor is frequently more vividly recalled than the actual content. Making an audience laugh can result in significant revenue if done correctly. Brilliant example is Chikfila's beef cows holding up their signs "*Eat More Chicken*". (Chikfila, 1995)

*Musical appeals.* Similar to humor, music is a terrific way for businesses to stand out and leave a lasting impression on consumers. Additionally, when someone hears a pleasant tune in an advertisement, they may be reminded of wonderful times, positive memories, it helps them feel good about the product being promoted. Apple's iPod used massive promotion with Jet's "*Are You Gonna Be My Girl?*" (Apple, 2009)

*Rational appeals.* While certain items can successfully persuade customers by appealing to their emotions, some products necessitate a more logical approach, especially if the advertisement is utilized in print. Advertisements for medications, kitchenware, and cleaning supplies frequently make use of rational appeals, which use reasoning, facts, and data to persuade customers to purchase things. For instance, Elementary's commercial about tableware: "*What's functional is beautiful, what's beautiful is Elementary. Handcrafted creations that make everyday beautiful*". (Elementary, 2020)

*Sexual appeals.* Ads for many products include sex and romance-based appeals, from jeans to cars to cologne to hamburgers. Sexual appeals have been employed so frequently that, in some situations, they may not have the impact that marketers may anticipate, even though history has demonstrated that sex can, in fact, sell or at the very least, attract attention. The outdated Old Spice brand was elevated

to new heights by the recent “*Smell Like A Man, Man*” (Old Spice, 2010) deodorant commercial.

*Scarcity appeals.* However, make sure that scarcity actually applies to what you’re selling: If you’re advertising a limited time offer, customers will notice if it goes on longer than advertised—and they may lose trust in your company’s promotions. Make sure a “sale” is truly a “sale.” In order to persuade consumers to take advantage of a deal or a limited-edition product, scarcity appeals play on people's fear of missing out. It is crucial to make sure that what is offered genuinely fits the definition of scarcity: customers will notice if a limited-time deal lasts longer than advertised and may stop believing in the company's promotions. The bright example is McDonalds’ commercial: “*The McRib is back, but not for long*”. (McDonalds’, 2020)

Abraham Maslow created a hierarchy of human’s needs that is used nowadays in advertising sphere. Maslow's pyramid is so important in the development of the idea of advertising and its implementation, because when creating a product, it is necessary to build on the needs and desires of the consumer (Lester, 2013). They are following:

- **Physiological needs.** These are the underlying needs we as humans can’t live without. E.g. Food, water, sleep, oxygen etc.

When these basic needs are not met, a person may feel uncomfortable and irritated. If a person satisfies his instinctive needs, then he begins to think about “higher” needs. In the meantime, a person pays attention to advertising products, drinks, etc. The successful promotion of basic medical services, basic food products in sufficient quantity, medicines relies on solving problems related to life support. Expensive services will not find a response in this group of consumers. For example, Ginsana’s advertising with the famous basketball player saying: “*I won’t play a single game without my Ginsana*”. (Ginsana, 1996)

- **Safety needs.** People all need to feel safe, whether that be physically, financially or job security and health.

A person is not up to self-realization if he does not feel secure enough. This need underlies the advertising of alarms, self-defense equipment, security systems for an apartment, armored doors, etc. Insurance and additional pension provision allow a person to feel protected. “*Don’t let your world go up in smoke*” (Fema, 2015) is the bright example of this kind of appeal that in the advertisement.

- **Social needs.** People all look for social connections in friends and family.

A person wants to feel needed. Advertising of family entertainment, interest clubs, social networks, dating services is based on this need. Clothes, cosmetics, drinks give people the opportunity to identify their belonging to one or another community.

e.g., advertising slogan of KRU Vodka is “*Life’s more fun when you bring your KRU*”. (KRU, 2018)

- **Esteem needs.** Everyone desires to have respect and be respected by others, this includes self-esteem, confidence and a sense of self achievement.

After the basic needs are satisfied, a person can afford to develop further and demonstrate this to others by making expensive purchases. Cosmetics, sports cars, gadgets, fashion, style-related products all use the need for esteem. Furniture, credit cards, the level of shops, elite clubs, suburban real estate, expensive drinks enhance the consumer's self-esteem, emphasizing prestige and status.

e.g., Mastercard’s ad: “*Travel with Mastercard Standard. Do not leave you in the lurch*”. (Mastercard, 2017)

- **Self actualisation.** This is realising one’s full potential and this will differ from person to person. This is the highest level on the hierarchy and what people are all striving for (Maslow, 1969).

People who already have everything can only be concerned with maximizing their potential. They need new knowledge, new experience, discoveries, etc. Here it can not be mentioned about advertising educational services, schools for the development of abilities, travel related to self-development, advertising books. Hobbies, travel, self-education make a person free to achieve the global goals set for him, allowing him to realize his dreams and reveal his potential.

e.g., Wanderlust Travel Agency's commercial: "*Looking for a lively atmosphere? – Explore San Francisco*". (Wanderlust Travel Agency, 2019)

Business solutions became successful, the developers of which looked for a problem and offered its effective solution. Maslow in his pyramid gave the basis for the search, which is very important for promoting a product. Maslow's pyramid shows where to best focus your marketing impact. This provides marketers the chance to target each need specifically and each client who is trying to fulfill it.

Goods and services that satisfy basic needs are easier to sell - everyone needs them. But the higher the need, the more difficult it is to satisfy it, because the needs of the previous levels must be satisfied first. If a person is hungry, it is difficult to convince him to take a course in the psychology of relationships.

Maslow's pyramid is used in various fields, but in marketing and advertising it occupies a special place. Using this hierarchy of human needs allows marketologist and advertisers to:

- understand and evaluate a person's fears for offering a particular service/product;
- determine the relevance of the market and adjust your business to them;
- establish a trusting relationship with the consumer;
- determine at what level a person is and what product he needs;
- develop long-term relationships with the buyer;
- save resources on researching people's motivations and their needs;
- write a customer profile for your offer (Lester, 2013).

When consumers watch an advertisement, they learn information that they later assess. Due to the variety in personalities among customers, people assess the information they receive from various types of advertisements in different ways. While some consumers are more drawn to advertisements that speak to their emotions, others respond favorably to advertisements that include a lot of technical information on the functional features of the product. The acceptability of an advertisement is actually mediated by the reaction it elicits in the viewer rather than the advertisement's actual message (Wright, 1973).

When creating advertising texts with an emphasis on emotions, it is necessary to take into account the peculiarities of the human psyche: “People pay attention to what they like or afraid of; fears are closely related to instincts; positive emotions motivate, negative emotions lead to avoidance of the object that poses a threat, the expectation of danger at the same time strengthens the search for relevant information”. “The stronger the information overload, the more the human brain is oriented to the emotional examination of information, which frees consciousness from analytical calculations. The choice can be made unconsciously, based solely on emotional preferences, without the participation of mental activity” (Городецька, 2015).

People not only enjoy satisfying their own desires, but also get information about other people who have already done so. There are several principles that are used in advertising texts are based on the psychological characteristics of people (Whitmen, 2009).

- principle №1: selling fear through stress, which causes a desire to do something and thus motivates. For example, the fear of aging, which is first emphasized, and then a means of solving this problem is offered (buying an expensive cream). For example, Dermitage advertising slogan sounds like “*Less wrinkles in only 60 minutes*” (Dermitage, 2014);
- principle №2: the ego principle. A person does not need the product itself so much as the attitude and feeling he will get from using it. When the reader

sees an attractive woman advertising a product, it is not the product that the reader needs, but his Ego, which wants to be as beautiful and successful as the model depicted. It is important to create an association with the product and the image. For instance, “*Build your confidence on a sound foundation*” (Alamy, 1983);

- principle №3: credibility, which is achieved through the testimony of people. The more people who confirm the effectiveness of the product, the better. Commercial of Coke Diet can be a good example of credibility. They used Taylor Swift on their posters and in the ads with such slogan “*Two pop icons. One great taste*” (Diet Coke, 2015);
- principle №4: the need to belong to a group. A person is a social being, therefore the importance of status in society, belonging to a certain group of people has an important psychological effect, which is often used by advertisers. E.g., American Eagle Outfitters: “*We The People. Live in AE jeans*” (American Eagle Outfitters, 2011);
- principle №5: transtheoretical model: in order to buy something, a person must have some knowledge about a product similar to this one. For instance, Dove advertising slogan “*Doesn't your skin deserve better care*” (Dove, 2013) with a picture of another cheap product;
- principle №6: development of probability – Attitude change through the use of persuasion, using logic or associations of pleasant thoughts and images. Coca-Cola's campaign “*Unlock summer surprises with us*” (Coca-Cola, 2019) is the bright example of using this principle.

All these principles are based in the properties of language means of advertising messages, such as to create associations, to highlight the recognized values and shape the motives of the consumer. Therefore, the successful use and accentuation of primary and secondary motives and desires performs a motivating function in advertising discourse.

In order to have a hidden influence on the addressee, which stimulates him to perform certain actions due to the influence on the psyche, various manipulative technologies have gained a prominent place in the process of creating advertising texts. The careful organization of an advertising message, among other things, depends greatly on the organization of its key parts (Whitmen, 2009).

## **CONCLUSIONS TO CHAPTER 1**

Advertising exists in almost all areas of modern society, it reflects the interaction and mutual influence of various social forms. Consequently, many scientists provide their definitions of “advertising” from multiple perspectives: economic, psychological, cultural, linguistic, etc.

Generally speaking, advertising discourse is an ideal combination of text (slogan, advertising text) and an image which has many functions to influence customers’ points of view in order to make them buy the product, or use the service, or stop behaving in a certain way.

There are different classifications of advertising; the one suggested by P. Kotler involves: prestigious advertising, brand advertising, classified advertising, advertising sales, explanatory and propaganda advertising, informative, persuasive and reminder.

According to the nature of the emotional impact, advertising is divided into the following types: 1) rational or objective: appeals to the mind of a potential buyer, provides convincing arguments; 2) emotional or associative: refers to feelings and emotions.

J. Burnett singles out the following main functions of advertising: informational, economic, educational social and aesthetic functions.

A primary, recurrent idea or message used in advertising is called a theme and is used to motivate consumers to take the desired action. It is at the core of marketing text. There are certain themes that are widely used in marketing and advertising:



prestige, comfort, economy, health, beauty, parental affection, fear, achievement, patriotism and curiosity.

Over the past ten years, an increasing number of companies have used their marketing budgets to fund communication projects that connect their products to emotive themes. It is called emotional marketing, it is effective when it elicits an emotional response from the consumer, such as a strong and enduring desire for the promoted items.

Anticipated emotions, which are prefactual evaluations, in which a person imagines the emotive repercussions of goal achievement and goal failure before deciding to act, are used for consumers to adopt behaviours needed to achieve the positive outcome or to avoid the negative consequence of their actions.

The suggestions of psychologists on primary and secondary motives or desires are taken into account by modern advertising. According to psychologists, it is more successful for advertisements to target consumers' primary desires or motives. So, positive appeal along with fear, humor, musical, rational, sexual and scarcity appeals are used to connect the customer and a product/service emotionally.

A. Maslow hierarchy of human needs is used nowadays to single out potential customers, understand their wishes and desires and offer them much-needed products or services.

In order to fulfill the primary objectives of advertising, which are to forge associations and convey the essential values and motives to the consumer, 6 principles of Whitman are realized through language units in advertising campaigns: selling fear through stress, which causes a desire to do something and thus motivates; the ego principle; credibility, which is achieved through the testimony of people; the need to belong to a group; transtheoretical model and development of probability.

## CHAPTER 2. EMOTION EVOKING STRATEGIES IN MODERN ENGLISH SOCIAL AND COMMERCIAL ADVERTISING

### 2.1. Communicative strategies and techniques in Modern advertising discourse

Advertising discourse is a complete message that has a clearly defined task - to reduce the distance between the advertising message and the consumer's consciousness, which combines the features of oral speech and written text with a complex of non-verbal means of communication (Голомоз, 2020).

The task of advertising discourse is to draw the consumer's attention to one of many, usually identical, products, to create a positive image for him, so that it is remembered for a long time. It is aimed not at the product, but at the sale of typical psychological preferences of people.

Value-oriented tactics are aimed at activating positive value orientations in the mind of the addressee and their association with the advertised product or service. At the subconscious level, it actualizes values that serve as the basis for selecting facts, making decisions, and guide the addressee's behavior (Радченко, 2019).

To exert a manipulative influence on the addressee and establish control over his consciousness, a system of basic values is involved:

- The value of “freedom”, which, on the one hand, can be considered as a somewhat universal value, which is at the center of the value system of most cultures of the world. Given the fact that the value of “freedom” is interpreted ambiguously, in this context, copywriters appeal to:

- a. freedom of choice:

*Happy now. That's because you're **free to choose**.* (Chicago Booth, 2011)

- b. freedom of action:

*Jack of all Trades. Master of all. The revolutionary Samsung Galaxy Note is the size of a phone but has the productivity of a PC and with a 5.3 HD Super Alomed*

*screen, it gives you the ultimate **freedom to work and play on the go**. Capture screens, make notes and share your ideas in an instant. It's like nothing you've ever seen before.* (Samsung, 2020)

That is, the addressee's consciousness is manipulated: as if he is given complete freedom of action or choice, but in fact there is a hidden incentive to purchase a product or use a service.

c. a sense of internal and external independence:

***Free your head!** A healthy one. Braun. Brush.* (Oral-B, 2018)

- The value of “security”, which belongs to vital values that reflect the biological needs of a person, based on the need for self-preservation. In any culture, this value is understood as the absence of a threat to life, health, or a sense of emotional peace. Promoting this value, copywriters emphasize the safety and quality of goods on the one hand, and on the other hand, lead the addressee to believe that the purchased goods will save them from danger.

***Safe Happens.*** (Volkswagen, 2006)

It is Volkswagen's ad campaign, which used car crashing scenes to advertise the Jetta line. Surprisingly, consumers are more loyal to a brand that was present during a frightening situation than to a company that was present during a happy situation.

- The value of “individualism”, which occupies a special place in the hierarchy of American values. In advertising discourse, the concept of "individualism" has a two-sided character. On the one hand, it manifests itself as an exclusive property of the advertising object offered for sale, and on the other, it emphasizes the uniqueness of the individual who is offered to purchase the product or use the service. So, in advertising messages, the slogan that every individual deserves better is often declared.

The value "individualism" is most often realized in "superlative" nominations with a positive evaluative connotation: "unique, precious, wonderful, special, original".

*Unique. Individual. There's different Wavelength for every mood you are in.* (Bic Wavelength, 1991)

In the advertising of Bic Wavelength ballpoint pens, the key words "unique, individual" emphasize the uniqueness of the offered products. Thus, the addressee is given the illusion that each pen is one of a kind and made especially for him/her.

- The value of "rest", which is one of the vital needs of a person, a condition for his normal existence. The need for rest protects a person from overtiredness, timely and good rest ensures health, thereby being a necessary element for maintaining a full life.

Appealing to the value of "rest", the authors of advertising products offer addressees:

- a. relaxation

*Relax (this Rover helps to service itself). Rest assured? The hydraulic tappets in our K series engines are designed to adjust themselves? So they never need servicing.* (Rover, 2000)

The advertising of the Rover car calls on its owners to relax and take a break from the worries related to car maintenance. The addressee gets the idea that rest is something that allows you to relax.

- b. peace and tranquility

*The welcome is warmer in the Country... A country **hospitality. Peace and tranquility** of the place... You 'll find all this and more every time you check in to Country Inns & Suites By Carlson.* (Country Inns & Suites, 2017)

This advertising evokes the customers' desire to visit this wonderful hotel in order to enjoy peacefulness and calmness of this place.

- The value of “family” is suggested to the addressee as the highest aspiration of a person. This value is realized in advertising texts by introducing the image of a prosperous, happy family. Manipulating this image, the compilers of advertising messages offer:

- a. home atmosphere

*Thanks to an improved formula, Purina Tidy Cats Premium Scoop solutions now work harder to immediately neutralize odors in multiple-cat homes. And they're 99.7% dust free. So it's easier than ever to keep **your home smelling** just the way you want it. **Keep your home smelling like home.** (Purina, 2006)*

According to the advertisement, using this product, customers will prevent themselves from unpleasant smells and at the same time it will give them the feeling of cozy home atmosphere.

- b. pleasant spending time in the family circle

*Brach's has bagfuls of delicious ways to make **family time even more fun.** (Life's little celebrations, 2019)*

Buying the products of this company will make any family party or celebration much better giving the feelings of joy and happiness.

- c. family meals

*Having a real family dinner isn't impossible. You just need a little help. With our busy schedules, the only way we can **share dinner as a family** is if everyone pitches in. *Stouffer's.* (Stouffer's, 2018)*

Having big family meal can be hard, in accordance with this commercial, so Stouffer's brand is offering products that will help to make time spent at the table easier and will bring only positive emotions from the process.

The tactic of *transaccentuation* ensures the formation of a positive emotional mood, as if it involves shifting the emphasis from the purchase of goods (services) to receiving pleasant emotions and sensations. That is, by manipulating the

addressee's emotional state, his desire to experience positive emotions, the addressee replaces the desire to own a product or use a service for a pleasant experience, which is conveyed at the speech level by the use of emotionally colored vocabulary and various stylistic techniques (Радченко, 2019).

It should be borne in mind that in rhetoric as a science, this influence is called pathos, associating with it all that under the influence of which a person changes his decision, with which feelings of satisfaction or dissatisfaction are associated, in particular anger, suffering, fear and the like and opposite feelings (Мартинюк, 2009, 161). In this sense, the emotional “contagion” of the addressee in the English advertising message appears as the excitement of emotion or passion, on the basis of which the manipulation is carried out.

English-language advertising discourse is characterized by high emotionality, creating positive, bright images that stimulate the emotional and associative reactions of the addressee, exerting a manipulative influence on the emotional sphere of the addressee's consciousness. Lexical units denoting emotions are associative-emotional, because they associatively refer the consciousness of communicators to the sphere of emotions.

The use of transaccentuation tactics ensures the formation of an emotional mood, it assumes that the purchase of goods will be carried out by stimulating positive emotions and sensations. That is, by manipulating the addressee's emotional state, the addressee “replaces” the desire to own a product or use a service for feeling or experiencing pleasant sensations. The corpus of factual material proves that most often the transactional meaning of buying a product or using a service is transferred to such feelings and emotions as:

- feeling of satisfaction/pleasure:

*For the ultimate pleasure, bet on Red! It's Rich, it's Red, it's Non-Menthol. Newport cigarettes.* (Newport, 2012)

In the advertising of Newport cigarettes, firstly, any information about the negative health effects of smoking is hidden from the addressee, and secondly, there are no lexical units with the semantics of an appeal to purchase them. After all, the addressee deliberately focuses the addressee's attention on pleasant feelings, manipulating his desire to get them by purchasing the advertised product.

- feeling of joy:

*The **Happiest** Place on Earth has all the **happy** you never knew could exist, so you're a new kind of **happy** every time you visit.* (Disneyland, 2022)

In the Disneyland's campaign "The Happiest Place on the Earth" there are all words that children and their parents need to visit this place and spent a lot of time and money there. With the address "you" and word "happy" customers automatically start feeling joy and happiness.

- peace of mind:

***Worry-free!** Sun Protection in a sun-sational range of style.* (Clarins, 2017)

*Enjoy the sun **without a worry!*** (Clarins, 2017)

Advertisements for glasses and sun cream convey to the addressee the idea that he will not worry after purchasing these products, that is, he will be in a calm state in a peace with his mind.

- providing comfort:

*Life's a journey, make it a **comfortable one**.* Rieker antistress: footwear brand. (Rieker, 2012)

In the given advertising text, the focus of the addressee's attention is shifted to the feeling of comfort provided by wearing shoes, and not to their purchase. Perceiving such an advertising message, falling under the manipulative influence, the addressee forgets that he needs to spend money, and focuses on pleasant feelings.

- assistance (in business, health):

*Midland's business start-up pack... includes a 30 minute video... There's also a software package for your PC which **helps** you work out forecasts and projections. The business start-up pack is Just one of Midland's bright ideas **to help business customers**. (Midland, 2010)*

*16 hours of **pain relief**. Can your patch say that? (Thermal Care, 2021)*

In the first case customer receives the necessary information about the product. Advertising text clearly states that everything that is included in this “start-up pack” will help addressee to succeed in the future. The same situation with the second example where product will help buyer to get rid of pain for a long time.

– absence of obstacles:

*When we designed our traditional Heritage windows, we left out some traditional features. **No cold spots. Less noise intrusion. No flaking paintwork. No draughts. No rotting timber. No sticking cords. No rattles.** (Heritage Window, 2019)*

Presence of all these negative particles “no, less” make customers understand that with this kind of windows they will forget about any kind of irritating sounds at home. This advertising text persuades people to buy this brand in order to feel this comfort and coziness.

*The masking tactic* consists in creating such a position of the addresser in the advertising message, which allows him to play various roles in order to transfer communication with the addressee to the plane of personal communication. This tactic is based on the existing in the mass consciousness of the idea of a mask as a reincarnation into a character. The concept of an advertising mask is related to the phenomenon of a speech mask as a means of transforming into a different speech personality by imitating its speech behavior.

Thus, the masking that the “author” chooses allows not only to hide the collective nature of the creation of an advertising message and its true goals, but also to exert a hidden influence by playing different roles, which are realized by both lingual and paralingual means. It is appropriate to note that the correctly chosen



position of the author is the key to creating a positive image of the advertised product, so that it occupies a worthy place in the mind of the addressee, which will distinguish it from other competing products. The positions most often chosen by the addresser are following:

- the role of a mentor, which demands from the “author” of the message to take on the role of a professional and act as well-known experts who guarantee a positive result from the use of the product:

*“After studying many patients with acne conditions, I know how important it is for a product to help heal current blemishes while working to prevent future breakouts. The real secret is prevention. Using these products today will eliminate your breakouts of tomorrow”.* – Dr. Dennis Gross (Dr. Dennis Gross products, 2021)

The actor of the advertisement is a doctor (Dr. Dennis Gross), who on his own behalf (“I know”) and from his own experience (“after studying many patients”) convinces in favor of the product.

- the role of the interlocutor, according to which the author shares the interests of the addressee and establishes an atmosphere of relaxed communication, addressing him personally. This role of the addresser involves addressing as if to each addressee, while focusing attention on what worries the addressee the most, in particular by introducing a specific problem. Such messages usually use the deictic element you to create the illusion of a casual dialogue:

*“Don’t go out after dark”. Are you living life without boundaries? Staying at home is no way to experience the world, which is why HSBC Premier offers essential emergency help. Lose your wallet in another country and we’ll get emergency cash to you as well as cancel and replace your card. And wherever in the world you are, you can call for help. HSBC. The world’s local bank.* (HSBC, 2017)

As we can see from the given example, the HSBC bank advertisement begins with an appeal and a rhetorical question, which immediately creates a sense of

friendly dialogue and personal communication. However, the following are examples of problems that can happen to a person while traveling, and subsequently ways to help. The repeated use of the pronoun “you” throughout the text performs a contact-build function and changes the communicative space into more intimate one.

- the role of an advisor, which is to provide friendly advice. The addresser, in the form of friendly advice, thereby tries to convey to the addressee his opinion regarding the purchase of the advertised item, implicitly indicates the advantages, positive qualities, characteristics (Радченко, 2019):

*Money says, “Don’t worry about tomorrow today’s payday.” Let’s sort money out. We’re committed to help you as good about your money at the end of the month as you do on payday. There are hundreds more money, saving idea in our “Let’s sort money out book”. It’s a practical and impartial guide that helps you to put money in its place and enjoy real peace of mind. (Glen James’ book commercial, 2021)*

S. Romaniuk singles out strategies for influencing the emotional sphere, gaining trust, and strategies for suggestion (Романюк, 2009), and Y. Kryvobok notes the attention-attracting strategy and the strategy of influencing the emotional sphere (Кривобок, 2012).

The main goal of advertising is the implementation of the strategy of “gaining trust”, which consists in the fact that the author tries to create trust in the buyer in such a way that the addressee either relates the mentioned problem to his own troubles, or considers the advertisement as an interesting work from an artistic point of view. The most used tactics for implementing this strategy are: “pseudo-life story” tactics and “representing a single problem as a global one” (Шевченко, 2005).

“Pseudo-life story” is built as a credible story, which, fixing the reader's attention on unpleasant conditions for him, persistently suggests to the recipient that he is not the only one who faces similar problems. How easily they can be solved

with the help of the advertised product, the addressee learns from the following sentences of the text:

*Still getting burned by the sun? It could be your sunscreen does not fully protect wet skin. Why can't powerful sunscreen feel great on your skin? Actually it can. No other sunscreen works better. Clinically proven Helioplex technology provides unbeatable broad spectrum UVA/UVB protection to help prevent early skin aging and skin cancer. Nothing beats it. No other sunscreen feels better. While other sunscreens can leave a greasy layer, Dry-Touch technology provides a matte, non-shiny finish. Nothing feels more light and clean.* (Neutrogena, 2021)

The tactic of “presenting a single problem as global” is designed to influence people so that they feel part of a society that offers the best. The constant use of the form of the 1st person plural is due to the intention to get closer to the addressee, to impose on him with the help of the unifying values of a certain group of people, to make him identify himself with this group. This approach encourages the potential consumer to analyze his problems, to realize the need to solve them with the help of the advertised product:

*Visibly reduces dark spots equal to a leading drug ingredient. Should your hands and chest join in on the disappearing act? We said, at 12 weeks all skin tones see a visible reduction in the dark spots, age spots, traces and acne past. You said, why not backs of hands and chest. Our clients tell us that damage is disappearing as fast as the bottle. So consider our larger 50 ml size of even better Clinical Dark Spot Corrector. We love seeing you. But if you have even better things to do, size up now.* (Clinique, 2011)

Thanks to the use of pronouns “your”, “we”, “our”, a certain dialogue is created between the addresser and the addressee, which causes trust in the reliability of the facts presented in the advertisement.

Such consumer incentives as novelty, fashion, exoticism and prestige are involved in advertising texts. The factor of fashion or “trendiness”, novelty, prestige

is one of the most important psychological levers, because every advertisement refers to the position of the buyer in the structure of society. In other words, it can give him an additional sense of satisfaction.

*Shine like a true starlet with wet n wild Rock Solid Nail Lacquer and Diamond Brilliance Moisturizing Lip Sheen. With rock-hard nails in nine glitter-infused shades and luscious lips in six dazzling, diamond-faceted sheens you're sure to steal the spotlight. Perfect for the girl who loves to be the center of attention!* (Wet n Wild, 2020).

This text focuses on fashion and creating the image of a popular girl - the “starlet” of any party, who is the center of attention thanks to the color and shine of the lips and nails.

The “attention-attracting strategy” should be singled out separately, which uses the following tactics for its implementation:

- tactics of using the name of the advertised product – in each advertising text, the name of the product and company is indicated at least once;
- word game tactics: *for legs that can run a marathon, run a bath & run a household*;
- tactics of using a bright title: *Massive Scandal; Kisses on duty*;
- tactics of using the poetic form: *bubble bubble, causes trouble*;
- tactics of using non-verbal means include such techniques as placing attractive photos of celebrities, using graphic elements of text selection (font, underlining) and various symbols (Кривобок, 2012).

The study showed that the “strategy of influencing the emotional-self ” of the addressee is implemented with the help of the following tactics:

- familiarization.

According to A. L. Paliychuk, “intimization” is as “purposeful speech behavior of a specific author, aimed at creating the effect of direct, friendly communication through the text” (Палійчук, 2011):

- a. the use of pronouns “you, your” - personal and possessive pronouns are especially actively used in advertising to create a feeling of “liveliness” and direct communication;
- b. the use of lexemes with an emotional and evaluative connotation in order to form a positive attitude towards the advertised product. Adjectives associated with a high degree of intensification play the biggest role here. Among the most used ones, there are the following: *new, natural, beautiful, smooth, perfect, soft, flawless, young(-looking), healthy*;
- c. the use of abbreviated constructions and expressions characteristic of conversational speech: *and because you never stop caring, neither do we* (Clinique, 2020);
  - showing solidarity with the addressee (“*your problems are our problems*”).

The “strategy of suggestion” is implemented in the following tactics:

- use of imperative sentence patterns: *Expect brilliance from your brunette* (John Frieda, 2019);
- use of duplication of letters that can cause multiple associations: *Sssssssssss. What's that sound? Oh yes, it's you, sizzling* (Aussie, 2010); *Here's mine... What's your swisssh? For the chance to win some ready swisssh prizes* (Pantene Pro-V, 2011);
- use of simple sentences, parcellation, enumeration: *Palmer's works. I'm a proof* (Palmer's Cocoa, 2011). *A gentle way to get smooth, visibly hair-free and beautiful skin* (Olay Challenge, 2019);
- use of repetition: *Strength to shine, strength to grow, strength to be beautiful, strength to resist damage. Whether it's long or short, straight or curly, colored or natural, we believe strong hair is beautiful hair* (Garnier, 2016).

## **2.2. Eliciting emotions in Modern English social advertising discourse**

Social marketing includes several techniques to promote attitude and behaviour change (Spotswood, French, Tapp, & Stead, 2012) for the common social good.

Social advertising is aimed at the general public, its main goals are to change behavioral patterns in the society, advertise moral values, shape public opinion and a positive attitude towards state institutions, popularize moral principles. The subject of social advertising is an idea that has a certain social value (Бурайова, 2013).

Social advertising campaigns are made of appeals whose tone promotes a predisposition or reason to behaviour change. Based on the appeals used in the advertisements, the target audience pays more or less attention to the ad and its message and develops different responses to the given social recommendation (Helmig & Thaler, 2010).

Emotional advertising appeals convey messages that persuade the target audience through affective stimuli, appealing to emotions, independently of their positive or negative direction.

The ad design and the way the message is developed and communicated have a strong influence on the public's attitude when paying attention, listening and remembering the advertisement (McKay-Nesbitt et al., 2011).

In the general context, social advertising can be defined as a type of communication aimed at drawing the public's attention to the most pressing problems of society and its moral and ethical values (*"Let's stop AIDS before it stops us"*, *"Are you afraid of old age? would be happy to live to see it!"*, *"Love is the best means of education"*, *"Youth will preserve history and build the future"*). This is any information distributed in any form, which is aimed at achieving socially useful goals, the popularization of universal values and the distribution of which is not aimed at making a profit (Гязова, 2010).

Social advertising pays considerable attention to the topic of violence, the following examples are vivid examples of its use:

*“She was asking for it just wearing her new dress. When we excuse disrespect, it can grow into violence” / “She was asking for it just styling up. When we excuse disrespect, it can grow into violence” (WHO, 2017).*

There is one feature in these slogans, namely the phrase “she was asking for it”, which is used to provide a greater emotional impact on the recipient, as society often tends to blame the victim, motivating it by the fact that she herself provokes violence with her actions.

The social advertisement “Moms Demand Action for Gun Sense in America” was released with the support of Moms Demand Action and raises the issue of uncontrolled acquisition and use of weapons. The social posters of this company include a comparison between a child holding a weapon and a child holding some harmless thing, but nevertheless prohibited for children. For example:

*“One child is holding something that is banned in America to protect them. Guess which one. We keep “Little Red Riding Hood” out of the schools because of the bottle of wine in her basket. Why not assault weapons?” (Moms Demand Action, 2013)*

Some advertising messages emphasize the inevitability of a situation with a negative and undesirable “scenario” of development of events. If the recipient of the message wants to change the course of events in a positive direction, he must follow the instructions presented:

*“Tobacco Breaks Hearts. Choose health, not tobacco” (WHO, 2019)*

Thus, the main task of social advertising is to encourage the addressee to reconsider his behavior as a member of society.

At the same time, social advertising should not contain a reference to a specific product or its manufacturer, to the advertiser, to objects of intellectual

property rights belonging to the product manufacturer or the advertiser of social advertising. For example, a hidden commercial is an ad for rehabilitation centers. (for example, “*What do drugs mean to you? For us - this is the past! Choose the correct answer! Rehabilitation center for alcohol and drug addicts*”). (Alta Mira, 2015)

In social advertising various linguistic means of different levels (phonological, morphological, syntactic, stylistic) are used in order to appeal to customers, their feelings and emotions (McKay-Nesbitt et al., 2011).

At the phonological level, rhyme, which is achieved through assonance, and alliteration, which promotes memorization due to its associative nature, are effective means of influencing the consumer: “*NOBODY IS IMMUNE TO BREAST CANCER*”. (MFW, 2011)

As a result of alliteration, attention is focused on important points, emphasis is placed on what will be discussed in the main advertising text: “*Real Relief in Real Time*”. (Real Time Pain Relief, 2020)

In advertising aimed at combating smoking, the sounds of the shot are expressed onomatopoeically: “*Smoke smoke smoke that cigarette! Puff Puff Puff smoke yourself to death!*”. Thanks to the use of onomatopoeia, the authors of the text equate smoking with suicide, that is, a smoked cigarette is equal to a shot. It evokes bad associations with the product and makes customers reconsider using them. These lines are taken from the famous song and they are often used in social advertising taglines.

In the following example, with the help of rhyme and rhythm, the text of a social advertisement can be perceived by recipients more effectively. Rhyme makes the text of the advertisement, which calls for cultural behavior in public transport, more memorable: “*Talk at 86 decibels on a cell. Lose your secrets and your friends as well. Let's stay human on public transport*”. (RATP, 2017)



At the morphological level, an effective means of creating expression in the texts of social advertising is the use of degrees of comparison of adjectives, mainly the comparative and superlative degrees of such adjectives as “good, bad, big”. One of the options for solving the problem of the destruction of forests and green spaces can be found in the following slogan: “***Easier** Saving Paper Than Planting Trees*” (Sizzle Properties, 2020). The problem of environmental pollution, which is currently the most urgent, is reflected in the following advertising text: “***Less** pollution is the **best** solution*” (Atlanta Healthcare, 2016).

Dramatic climate changes are caused by human activity, which threaten the existence of all living things on Earth. Saving the planet's energy resources, reducing energy consumption, which will benefit not only the environment, but also the person himself, also has a place in the texts of social advertising: “*The **less** you burn, the **more** you earn*” (OffShore Energy, 2015) . The call to unite the efforts of all people on the planet to improve living standards and environmental conditions is described in the following advertising text: “*Join the race to make the world a **better** place*” (VegaIt, 2017).

Appealing to the ecological consciousness and moral values of all mankind, social advertising does not avoid the opportunity to address each of us individually using the pronouns “we”, “you”, “I”, “yours”, etc., thereby using the principle of inclusiveness: inclusion in the circle of like-minded people, personal appeal. For example, the following examples of social advertising place the responsibility for everything we have done with the environment not on some abstract person, but specifically on everyone who reads or listens to this appeal, prompting them to act: “*The environment needs **you** now. **I** am the earth. **You** are the earth. The Earth is dying. **You** and **I** are murderers. **You** can't change the past but **you** can change the future, always remember to recycle. Because **we** don't think about future generations, **they** will never forget **us***” (Greenpeace, 2019).

The problem of the disappearance of numerous species of animals from the face of the Earth is reflected in the following advertising slogan: “**They were not**

**born to be worn**” (Greenpeace, 2019). The same problem is highlighted with the help of a word play, the basis of which is the playing of polysemous words or homonyms in order to create a comic or rhetorical effect: *“Don't Capture Animals or You Will See Them Captured Only in Photographs”* (Greenpeace, 2019).

In the following sample of social advertising, the word play creates a paradox, giving a person an ultimatum: either recycle trash or “throw away” the planet: *“Recycle your trash or trash your Earth”* (PickMyTrash, 2018).

According to K. Alan, a euphemism is used as an alternative to an unwanted expression in order to avoid a possible loss of one's own reputation or through an image of the reputation of the addressee or some third party. That is why the high-frequency use of this tool in advertisements for cosmetics and smoking contributes to the creation of an exaggeration effect by hyperbolizing the advantages of products and downplaying their disadvantages. The use of euphemism in the advertising text is the following: *“Children of parents who smoke, get to heaven earlier”* (Child Health Foundation, 2014). Here the word “death” is replaced by a more positive expression “get to heaven”, which acts as a euphemism in this context. So, in this case, euphemisms act as figures of speech aimed at replacing rude, inappropriate words with indirect and softening ones. Also, it evokes cautiousness about possible consequences of such a bad habit as smoking (Allan, 1991).

The use of exclamation sentences, rhetorical questions and repetitions was revealed at the syntactic level. As for syntactic means of expression, it is worth noting that repetition is widely used when creating social advertising. Repetition aims to emphasize the most important information, to logically emphasize key words. At the same time, repetition is able to convey a huge range of human feelings. Both anaphora and epiphora are found in advertising texts on social topics. An example of anaphoric repetition is a call to save all living things and the planet itself: *“Save Paper, Save Trees, Save the Planet”* (Greenobin, 2019). The campaign to change one's attitude towards nature with the use of anaphoric repetition is

permeated with the following advertising slogan: “*Let's go green... let's go*” (ESPID, 2019).

Another example of anaphora is a public service advertisement aimed at awakening environmental awareness: “*See Green, See Life*” (a name and a slogan of the campaign) (See Green, See Life). Epiphora also focuses on the most important part of the advertising message. For example, environmental advertising warns humanity not only about the disappearance of fertile soil, but spirituality also uses epiphoric repetition: “*When the soil disappears, the soul disappears*” (DM Shellac, 2017). The text of the public service advertisement, which calls on people to join efforts to green the planet, is built with the help of epiphora: “*My green, your green, our green*” (Global Green, 2020). With the use of pronouns, this commercial shows how important environment is, and that every citizen is responsible for caring about it.

Another expressive tool widely used in social advertising is rhetorical questions. They make people subconsciously react or think about what they hear or read, which is especially important when it comes to solving social environmental problems. For example, “*What will your children breathe? What Will Your Children Drink?*” (WHO, 2018). In both examples, the answer is clear, but at a subconscious level the question arises about what air children will breathe and what water they will drink. It makes them worried about the future that they are creating for their descendants.

Hollywood celebrities actively participated in social campaigns dedicated to COP21. For example, the video “Nature is speaking” was voiced by Hollywood actors and actresses. Grammatical constructions and used tenses, otherwise, are also diverse and their choice is not conditioned by anything except for rhetorical questions “*Where will humans find me when there are billions more of them around? Where will they find themselves? Will they wage wars over me?*” (Conservation International, 2014). These questions are chosen in order to press the sense of responsibility and awaken the conscience of the viewer.

A metaphor reveals an elegant expression of emotional evaluation, vivid characteristics and figurative content that are presented in an advertising slogan. Metaphor is used for the easiest emotional impact on the end consumer. For example: “*Set the kids free from abuse and violence. He has his mother's eyes. Report abuse*” (Amnest International, 2014).

The use of personification, which consists in endowing objects and natural phenomena with features characteristic of living beings, sometimes even people, is often used to evoke more personal emotions as, for example, in the advertisement of the Greenpeace organization: “*The Earth is breathing*” (Greenpeace, 2006). In this advertisement, the Earth is compared to a human; she also needs air. Another example of personification: “*Can You Hear the Eco? - Many don't. Maybe we can teach them*” (Greenpeace, 2006). In this case, the environment is endowed with the ability to speak, but only the person does not hear it, does not pay attention to the cry for help. It evokes the feeling of guilt.

Paronomasia is a stylistic figure (sound metaphor) achieved by the skillful use of words that are close in sound but different in meaning for the purpose of juxtaposition, another technique used in the creation of social advertising texts. It can be traced in the following examples of social advertising: “*Nurture Nature*” (Nurture Nature) - here paronomasia serves as a call to care for nature. With the words from the following advertising message, the authors convey to the public the opinion that environmental pollution worsens the living conditions of the person himself: “*Don't litter, it makes the world bitter!*” (Now This, 2017). This device is used to call people for their responsibility for nature.

Another example of paronomasia can be found in the following text of a social advertisement: “*When you refuse to reuse it's our Earth you abuse*” (Attero, 2014). Here, this stylistic technique appeals to human moral standards, emphasizing that by refusing to recycle garbage, we are plundering the planet.

Antithesis is a stylistic figure that consists in the juxtaposition of words or phrases that are opposite in meaning. In the case of using this stylistic device, the

effect is achieved due to the contrast and gets a more original sound, and the meaning is determined more precisely by superimposing on this explanation its opposite meaning: *“Each time you sleep with someone, you also sleep with his past”* (One Life, 2015); *“If dying for your faith makes you a martyr, what does it make those whom you killed for your faith?”* (The Logical Indian, 2015). Antithesis is characterized by a harmonious combination of sounds and rhymes, balanced syllables, sharp rhythm and brevity. Combining visuals with text often drives the desire to respond to social advertising. Such a stylistic tool is more emotionally charged, and therefore will be able to better and more effectively influence the reader of the advertising text.

Creating similes is usually the initial stage of structuring tropes. In some cases, similes are used to explain the unknown with something known. However, the comparison in advertising is usually used for the original sound. The standard comparison in social advertising headlines is extremely rare: *“Americans are 20 times more likely to be murdered with a gun, than people in other developing countries”* (Everytown, 2015).

The following example shows a chiasmus. The phrase *“If you forget trees, trees will forget you”* (CTS, 2018) is built in the form of a cross, that is, the end of the first part of the sentence coincides with the beginning of the second, which, in turn, allows us to show cause and effect relationships. This slogan makes people understand the awful consequences of not caring about environment.

### **2.3. Emotion evoking in Modern English commercial advertising discourse**

In order to carry out emotion analysis of commercial advertising discourse, a classification was developed, which includes both the linguistic parameters of advertising for the study of the verbal component and the study of the non-verbal component of videos, and pictures (Голомоз, 2020). The following linguistic parameters were taken into consideration:

At the **phonetic** level, the most important techniques are: sound repetitions, accents, onomatopoeia, sound symbolization, anaphora, alliteration, assonance,

rhyme, onomatopoeia which contribute to memorization due to their associative nature (Дорда, Голобородько, 2017).

- “*Impossible is nothing*” by Adidas (Adidas, 2021). “*Everything is Easier on a Mac*” by Mac (Apple, 2002). The advertising text uses the technique of assonance (repetition of the sound /i/).
- “*Let's Eat Out*” McDrive (McDonalds, 1965). Alliteration is used in the advertising text (repetition of the /t/ sound). It conveys a feeling of suddenness or authority;
- “*It Gives You Wiings*” by Red Bull (Red Bull, 2022). Artificial deliberate "stretching" of sound creates the effect of free flight, exaltation of feelings, conveys emotions of happiness.
- “*They're grrreat!*” by Kellogg's Frosted Flakes (Kellogg's Frosted Flakes, 1999). The purpose of the elongated sound /r/ is to convey the sound of crunch when using flakes, that is, a specific characteristic of the attractiveness of a food product for potential consumers.
- “*Once you go Mac. You'll never go back*” by Apple (Apple, 2014). Combination of assonance and rhyme is used in this example. The use of rhythmically organized stanza and primitive verse in modern advertising emphasizes its genetic kinship with the urban folklore of street vendors, who used rhyming lines to attract the attention of buyers.

In the advertising of the Jaguar car, the alliteration of the sounds /d/, /t/ is used: *Don't dream it. Drive it* (Jaguar, 2015). This slogan is uninformative, it does not provide information or characteristics and consists of imperative constructions. Such an alliterative rhythm seems to have a hypnotic effect on the subconscious, the addressee is in a semi-trance state, his brain begins to work more actively and is able to make unconscious purchases

There are also interesting examples of onomatopoeia in the advertisements: – “*Shhh! You know who?*” by Schweppes (Schweppes, 1965). The /f/ sound imitates the sound of uncorking a bottle of carbonated drink, evoking an image that is familiar

and acceptable to the reader when he has previously tasted the advertised drink. The desire to experience pleasant emotions again prompts the addressee to purchase the product.

At the **lexical** level, the use of polysemantics, homonyms, synonyms, antonyms, paronyms, phraseological units, stylistically colored vocabulary, emotional and evaluative vocabulary, lexical repetitions, dialectics, spatial vocabulary, archaisms, neologisms, word formation, as well as terminological vocabulary are of particular interest.

According to Bernadska's classification, persistent collocations are divided into pure phraseological units that retain their original meaning and form, but reflect the realities of the advertised product, and author's transformed phraseological units, among which paraphrases and reinterpreted phraseological units are distinguished (Бернадська, 2008).

A transformed phraseological unit is “any deviation from the generally accepted norm fixed in lexicographic sources, as well as an improvised change for expressive and stylistic purposes”. Paraphrasing means replacing one word or a whole phrase with the brand name. Reinterpreted phraseological unit is a phraseological unit that changes according to the individual needs of the author who uses it to advertise his products (Гусейнова, 1997).

Classifications of author's transformations of phraseological units are presented in a number of works. Among the most used types of transformations, the following can be named:

1. Concretization of meanings – introduction of adjectival or adverbial components that specify time, place, event or person.
2. Substitution or lexical-grammatical replacement is the replacement of some components of a phraseological unit with others that are semantically similar.
3. Expressiveness: the introduction of components that enhance the emotional expressiveness of the text.

4. Intensification of a phraseological unit is a hyperbolization of ideas about any object of the real world.
5. Permutation of the components of a phraseological unit: the components of an idiom replace each other. (Давиденко, 2012).

The slogan of the famous American computer manufacturer *Easy as Dell* (Easy as Dell, 2002) was based on the phraseological unit “easy as pie”, which means “very easy”. Using this expression, the company informs buyers that there will be no problems with the offered product, using such equipment does not require any effort, the main task of the potential buyer is to simply enjoy the work process and its results. The modified phraseological unit is an example of substitution, since in it the lexical unit “pie” was replaced by the name of the Dell company. That is, the generic name was changed to a proper name, which ensured the preservation of the structure of the stable phrase and the modification of its meaning.

The medical institution Myojin-kan Brain Clinic, which specializes in neurosurgery and neurology, used the quite widespread phraseological unit “time is money as the slogan of its clinic, replacing the lexical unit “money” with “brain”, as a result of which a transformed stable word combination time appeared: “*time is the brain*” (Myojin-kan Brain Clinic, 2010), which is an example of intensification.

The meaning of the original idiom refers to the material sphere of a person's life and indicates that one should not waste time on conversations or matters that do not bring profit, but on the contrary, interfere. In the new phraseological unit, the emphasis is on one of the most important human organs - the brain, problems with which will prevent a person from achieving success in any field of activity. The main task of the clinic is to take care of the health of patients, so they emphasize that there is no need to waste time and take away the chance to live to the fullest. Doctors advise to pay attention to your problems and start solving them immediately. The advertising text is generally informative, the main impact is aimed at potential patients.



A rather famous Irish company Guinness is engaged in brewing and produces its own products. To advertise their brand, marketers chose a phraseological unit “in black and white”, which was the basis of the slogan “*not everything in black and white makes sense*” (Guinness, 1995). Modified phraseological unit is an example of casual expressiveness, as this slogan emphasizes that not every combination of "white" and "black" creates a finished product. Usually, black and white colors are opposed to each other and are perceived together as something incompatible, as having opposite properties. However, in the advertising slogan, the meanings of these lexical units are not opposed, but on the contrary, they are combined, since the advertised type of beer has the properties of a dark and a light drink.

So, in relation to Guinness beer, the combination of dark and light (black and white) is not something unusual, but on the contrary, such a unity leads to the formation of a fundamentally new taste. And this idea is expressed in the company's slogan. With the help of a phraseological unit, information is transmitted at a subconscious level. Using the negative particle “not”, the company focuses on its products, leaving competitors behind (individuality of the company), and in combination with the pronoun “everything”, this expression has a greater emphatic effect.

The American subsidiary of Coldwell Banker has earned the trust of its clients for many years, and to confirm its status, it chose such an expression as “*where dreams come home*” (Coldwell Banker, 2018). The phraseological unit “dreams come true” was taken as a basis. There is a concretization of meaning, since this transformed phraseological unit indicates not just that dreams come true, but that they come true right at home, that is, there is a concretization of the place of action. In addition, the transformed phraseology specifies the lexical meaning of the word “dreams”, since in the advertising slogan we mean “money” by dreams. The main purpose of this expression is to attract the attention of potential customers and encourage them to further cooperation with the company. It evokes the feeling of reliability.

The American trading company Target quite successfully used the idiom “give more, expect less” in the advertising of its product, transforming it into the expression “*expect more, pay less*” (Target, 2016), that is, substitution and rearrangement of components took place. The structure of the phraseological unit has been preserved, there are no extra words that would only complicate the understanding of this expression. However, the meaning of the modified phraseology differs from the original one, because the main philosophical thought has become more down-to-earth, consumerist. Potential buyers always expect more when they order and buy a product, while the company promises high quality products at a lower price.

The famous American company Apple in its advertising slogan used the phrase “*an apple a day keeps the doctor away*” (Apple, 2010). This is a reinterpreted phraseological unit, because formally nothing has changed in it, but the lexeme “apple” is actualized simultaneously in two meanings: in the original phraseological unit, “apple” is a fruit that contains iron and other vitamins that are necessary for our health, in the slogan - it is also the name of a brand of equipment that helps in everyday life and has already become an integral part of human existence, although it has a rather negative effect on the body. However, consumers do not pay attention to the possible negative consequences of using advertised products, as attention is focused on the positive connotation of the original phraseological unit.

A Japanese company Asics, which has a fairly popular line of sports clothes and shoes, chose the phraseological unit “*sound mind, sound body*” (Asics, 2021) as its brand slogan. This is a pure phraseological unit that has not undergone an author's transformation, as its original meaning and structure have been preserved. Playing sports is a way to physical and mental health, which is important for people of all ages, financial and social status. And correctly selected sports clothes and shoes are a guarantee of success in sports. Thus, not oversaturated with unnecessary information, an easy-to-remember advertising slogan attracts the attention of a wide target audience (Голуб, Пантюх, 2017).

Synonyms in the advertising text perform various functions, but one of the most important is the function of enriching the message to avoid repetitions and thereby increase interest in the product. For example, the advertisement “*Eat good. Look great*” (Pure Protein, 2011) used two synonyms – good, great. From this context, it becomes clear that the customer will enjoy the chocolate bar that he has tasted.

The advertising text “*Its unique blend of rich hydrating cream and skin nourishing oil turns extra dry skin into extra soft, extra smooth, extra beautiful skin*” (Dove, 2010) uses the synonyms soft, smooth with the repetition of the word “extra” (which makes an emphasis on its effectiveness), and which indicates that after trying Dove body oil, a customer will feel that the skin will be smooth and silky.

Antonyms are also used in the advertising text. For example, in the advertising of food products and household chemicals, the frequency of using gradual degrees of opposites, expressed by antonyms, is noticeably increasing. In the sentence “*First it makes you weak. Then it makes you strong*” (Snickers, 2010) there is a noticeable difference in condition. That is, if you taste chocolate, then at first you will feel weak from the fact that the chocolate will turn out to be extremely tasty, and then strong, having received great pleasure from it.

Another example is “*Burn more fat. See more thin*” (iSatori, 2017), the advertising slogan for drugs. It says that by taking these diet pills, it is possible to lose excessive weight and become slim easily and quickly. So, most often, antonymy in advertising texts is formed through content, and it also gives rise to new semantic relations.

There is another tendency to use homonyms. Most often, they are used in the text of advertisements to create the effect of a pun or a play on words. It consists in using the device of homonymy in one sentence to make it more interesting for the audience. For example, in the advertisement of the transport organization “*Go Ahead with AHEAD*” (AHEAD, 2018), one of the elements “Ahead” is a homonym and means “forward” combined with another element “AHEAD”, which is an acronym.

In addition, this phenomenon can be traced in jewelry advertising, in particular in the slogan “*Every kiss begins with Kay*” (Kay, 2015). The play of words in this case is that the advertisers cleverly used the word “kiss”, which begins with the letter “k”, and the hidden double meaning suggests how the company “Kay” will lead to kisses and love through the purchase of their products. Thanks to the homonymy and the effect of the language game, the linguistic background is created, which prompts the emergence of a special interest of the consumer in the product.

Polysemy belongs to one of the types of simultaneous transmission of two meanings in the advertising text - direct and figurative. In the car advertisement “*The power of dreams*” (Honda, 2015), the word “power” means either a car or a powerful engine. So, this slogan can be interpreted as follows: the car of dreams or the engine of dreams. Another vivid example of the use of polysemy in the advertising text is the following advertising slogan: “*The drive of your life*” (Peugeot, 1995), where the word “drive” has three meanings at the same time - car, trip and desire. Thus, we can interpret this slogan in three ways: the car of your life, the trip of your life, or the aspiration of your life. This tactic gives customers the feeling of freedom of their opinion on the product.

Use of neologisms in advertising texts makes customers understand that product or service is extremely modern and follows all trends. It makes them feel really up-to-date and they keep up with the times. Neologisms formed by the affix method usually have the ability to give advertising messages a hyperbolic tone, focus the addressee's attention on the information necessary for the addressee, and by exaggerating the capabilities or characteristics of goods or services, create the illusion of their uniqueness.

Productive prefixes in advertising are ultra-, hyper- and super-, for example: *Weight off your shoulders and a load off your mind. Introducing the Lenovo IDEAPAD u300s ultrabook just 14.9 mm thin from the edge to edge, thanks to its stylish book-like design, the Ideapad u300s is a showstopper. With Rapid drive SSD*

*technology for ultra-fast boot-up, it's a unique blend of high style and ultra-responsive performance. Lenovo. For those who do. (Lenovo, 2011)*

The use of neologisms is conditioned by the creation of a pleasant emotional state of the reader and the effect of anticipation of satisfaction from using the product.

Among the techniques of the **grammatical** level, morphological and syntactic means can be distinguished. **Morphological** ones include: use of different parts of speech, word formation, use of diminutive suffixes, superlative and superlative forms of adjectives, verb forms, as well as deliberate violation of grammar rules.

It should be noted that in advertising there is a frequent use of comparative and superlative degrees of comparison of adjectives such as “better, the best”, etc.: *Bigger. Better. Grande* (Grande Cosmetics, 2016); *More blonde. Less brass* (Moroccanoil, 2020); *Avaxhome – the biggest Internet portal* (Avaxhome, 2019). It is necessary to mention the recommendations of researchers of advertising texts regarding the avoidance of excessive use of the superlative degree of comparison, because this can cause mistrust of perspective consumers. One of the effective ways to avoid a negative reaction is to involve the form of an assumption using the lexemes “probably, maybe”, for example: *Probably the best in sun protection* (Neutrogena, 2013).

The use of emotional adjectives evokes the feelings required by the advertiser in the readers. The results of our analysis of the use of adjectives in advertising texts are consistent with the research of D. Crystal and G. Leech, who investigated the most used adjectives in advertising. In particular, D. Crystal singles out 20 of them that are most often used in advertising texts (Quensheng, 2013): *1. new 2. good/best 3. free 4. fresh 5. delicious 6. full 7. sure 8. clean 9. wonderful 10. special 11. crisp 12. fine 13. big 14. great 15. real 16. easy 17. bright 18. extra 19. safe 20. rich.*

According to J. Leech's research, the most frequent adjectives are new and good (Leech, 1966), for example:

*Introducing New Sure Roll-on with the most effective anti-perspirant formula you can buy. Nothing will keep you drier* (Sure, 2012).

*Our special lip color. Coral isn't just the wonderful lip shade of the season; it's the richest makeup color that you've ever put on. Trust us – you'll instantly look glowier, brighter and generally greater for as little as five bucks* (Sephora, 2016).

Verbs in the advertising text are the most important morphological group that contributes to the readability and dynamism of the text. Verbs “give life, excitement, movement, strength, and strength to thoughts” (Городецька, 2015).

Some ad headlines consist of only verbs:

*Heals and softens, moisturizes and tones* (Palmer's, 2015).

*Renew, revitalize, repair and rejoice* (Proactiv Solution, 2021).

For greater personalization of advertising, pronouns are used, especially personal and possessive, which help advertising to leave the “state of anonymity”, that is, a dialogue is formed between the advertiser and the recipient, which, in turn, has a positive effect on the latter's attitude towards the advertised product (Кривобок, 2012):

A personal pronoun of the first person singular “I” is not used often, which is explained by the collective nature of creating advertising messages. However, cases of the use of the pronoun “I” are still-present. It usually indicates an expert, adviser, interlocutor, mentor, for example: “*I don't lie about my age. My skin does. Jacqueline Bisset, actress*” (Avon, 2011) for Avon campaign. Actress Jacqueline Bisset acts as a consultant in the advertising message, who, in the form of friendly advice, tries to convey her opinion regarding the purchase of the advertised product and "guarantees" a positive result from its use with her own example (excellent condition of the skin of the face).

The result of using the “we-you” unity is clearly demonstrated by the following example: “*At every stage, we stand by you to bring together the know-how essential to your success. Societe General. We stand by you*” (Societe General, 2011). The insurance company Societe General, by using the pronoun unity we-you, “reduced the distance” between the participants of communication, established a harmonious relationship with a potential consumer, distinguishing the product from others with the pronoun “you”. It can be concluded that the unity of “we – you” is a method of changing the communicative space into more intimate one.

By using a possessive pronoun “our”, key features of the advertised product can be emphasized, such as naturalness, safety, quality, etc. for example: “*Our 100% all natural EggWhites are a complete source of protein and ½ the calories of shell eggs. Egg Beaters*” (Egg Beaters’ slogan).

In most examples, pronouns “your, our” are used in combination, thus demonstrating the solidarity of the addresser with the addressee. This is done using the problem-solution opposition: “*Your problem – our solution. We simply must give you the best that modern methods have devised. Barclays Capital*” (Barclays Capital’s slogan). Barclays Capital bank advertising shows that the opposition “your problem – our solution” not only helps to create the impression of trusting communication, imitates conversational speech, but also shifts the emphasis from using the bank's services to solving problems.

Among the **syntactic** means, the most important are: the use of imperative constructions, negative constructions; anaphora, epiphora, gradation, inversion, asyndeton, polysyndeton, parcellation, rhetorical question, exclamatory intonation, address, syntactic parallelism, ellipsis, chiasmus.

Nominative sentences are used to emphasize the uniqueness and high quality of the advertised product: “*Braun. Versatility. Design. Quality. Innovation*” (Braun, 2021); “*New Bottle. Same Sprite*” (Sprite, 2022).

Question-and-answer constructions are borrowed by advertising from conversational syntax and are used to draw attention to the content of the message, encourage the consumer to think, create an atmosphere of ease, for example: Sprite: *“What do the really, really beautiful people drink when they get thirsty? The same thing as the rest of us”* (Sprite, 1995)

Advertising also uses such a syntactic technique as the rhetorical question, the main function of which is to attract attention (Бешлей, 2020): it is easier for the author of the ad to enhance impressions and set an emotional tone, which directly affects the subconscious creation of a woman's image: *Maybelline - The bigger. The better? You bet your lashes* (Maybelline, 2019).

Advertising texts frequently use negative pronouns such as “never, nobody, no one none, no”. For example, in advertisements about cosmetics, food products, television, the negation itself helps to highlight the uniqueness and importance of certain products, for example: *“Never has a perfume provoked such emotion”* (Provoke, 2020); *“M&Ms melt in your mouth, not in your hand”* (M&Ms, 1980); *“Sometimes you feel like a nut, sometimes you don't”* (Almond Joy, 1998); *“Please Don't Squeeze the Charmin”* (Charmin, 1970s); *“It's not TV, it's HBO”* (HBO Commercial, 1997). So, the lexical-grammatical structures of negation function in advertising texts as emotional stimuli.

The important means of the **stylistic** level within the advertising discourse include: allegory, hyperbole, litote, allusion, antithesis, paraphrase, pun, irony, sarcasm, euphemism, epithet, metaphor, metonymy, synecdoche, simile, oxymoron, etc (Голомоз, 2020).

In an advertising slogan, the use of a metaphor helps to attract the reader's attention and evoke positive emotions in him. This stylistic figure “saves language, naming the concept or action more precisely”. The advertising metaphor “gives an opportunity to understand some objects through the properties and qualities of others” and is aimed at the originality of the advertising text of cosmetic products.



A metaphor is used for the most effective emotional impact on a potential consumer (Городецька, 2015). Example: *Skittles – Taste the rainbow* (Skittles, 2018).

Advertisors gave a short and at the same time maximally effective message in terms of its informativeness, which is characterized by high emotionality and dynamics of persuasion.

In modern magazine advertising, various methods of influence have been developed, one of which is metonymy. In contrast to metaphor, metonymic comparison of objects takes place on the basis of their contiguity.

Metonymy is widespread in the advertising title as a capacious expressive and pictorial means: *Britain loves this mascara* (Rimmel, 2022).

An epithet is a stylistic figure that is an attribute of an object, action, state and is characterized by a high emotional and expressive charge and imagery.

Epithets are used by advertisers, as they help to make the arguments livelier: “*subtle French flavor*”; “*brilliant moisturizing color*”.

A hyperbole is a verbal turn in which the features of the described subject are presented in an excessively exaggerated form in order to draw the special attention of the reader to them (Львова, 2011).

With the help of hyperbole, the advantages of the advertised product are emphasized, thereby strengthening its exclusivity and encouraging the purchase of this product. The manufacturer uses this stylistic technique in order to demonstrate its product in the most favorable light:

*IT TOUCHES EVERYTHING* (Calvin Klein Beauty, 2011).

*Nothing works better* (Neutrogena, 2021).

Fundamentally, in the hyperbole there is always an element of a certain absurdity, a contradiction to common sense or social experience, a deliberate exaggeration of the properties of the subject, which enhances expressiveness and gives the statement an emphatic character (Мороховський, 1984).

*Don't just volumize, millionize your lashes in Extra Black* (L'Oréal Paris, 2016).

In advertisements for online stores and driving courses, antithesis is used to actualize the function of persuasion through its emphasized juxtaposition of opposite but similar concepts. In addition, as a means of contrast, antithesis is used to emphasize and emphasize the advantages of the advertising subject, as well as to give the advertising message additional expressiveness. To better follow the use of this rhetorical figure, there are the following examples: “*Big Brands - Low Prices*” (Morrisons, 2022); “*Beauty outside. Beast inside*” (Apple, 2010).

Personification belongs to one of the most frequently used methods of advertising. It consists in transferring human qualities to advertised goods or services. Most often, personification is presented in the advertising text using verbs. In the advertisement of toilet paper “*There is care in every square*” (Cottonelle, 2010) toilet paper is able to take care of our skin which gives the feeling of comfort and coziness.

Personification is also used in car advertising, in particular: “*The car that cares*” (IAV, 2021), where the car is endowed with human qualities and is able to provide care and comfort. Therefore, in the given advertising texts, a certain imagery is created, which helps the consumer to better understand what exactly is meant by a specific advertising text (Куспісь, Саноцька, 2021).

## **CONCLUSIONS TO CHAPTER 2**

In order to influence customers emotionally advertisers use various strategies and techniques. There is a value-oriented strategy which involves the following values: freedom, security, individualism, rest and family. They help customers to associate product with the certain positive value and activate emotions towards them.

The use of transaccentuation tactics also helps evoke feelings in people. It guarantees the development of an emotional feedback and anticipates that purchases

will be made through inducing pleasant feelings and experiences. Satisfaction, joy, peace of mind, comfort, assistance and absence of obstacles are feelings and emotions targeted by this tactic.

In order to bring the communication with the addressee to the level of personal communication, the masking tactic entails placing the addresser in a position within the advertising message that allows to perform a variety of roles. The “author” of the advertising text can be presented as a mentor, interlocuter or adviser.

Other emotion evoking strategies influencing people’s minds are the following strategies: gaining trust strategy, strategies for suggestion, the attention-attracting strategy and the strategy of influencing the emotional sphere. Each of them involves its own tactics in order to achieve the pragmatic aim.

Eliciting emotions in social and commercial advertising discourses can be observed on all linguistic levels: phonetic, lexical, morphological, syntactic and stylistic. Various stylistic devices and expressive means are the tool of advertisers to create successful advertisements which appeal to customers’ feelings and emotions. The feelings and emotions evoked in both social and commercial advertisements are in accordance with the same strategies, tactics and technics.

## GENERAL CONCLUSIONS

Today, advertising has become not only an integral part of the economic and political life of society, but also the most important element of its culture, since it not only informs about goods and services, but also influences the formation of the inner world of consumers, transforming traditional values inherited from previous generations, changing emotionally the psychological state of people.

Advertising may be seen practically everywhere in contemporary society, and it shows how many social forms interact and influence one another. Numerous scientists have defined "advertising," elucidating it from a variety of angles, including economic, psychological, cultural, linguistic, etc.

Advertising discourse is a perfect fusion of language (slogans, advertising text) and a picture that serves a variety of purposes to sway consumers' opinions and persuade them to purchase the goods, use the service, or change their behavior.

According to P. Kotler, advertising can be divided into a variety of categories, including prestige advertising, brand advertising, classified advertising, advertising sales, explanatory and propaganda advertising, as well as informative, persuasive, and reminder advertising.

J. Burnett names the informational, economic, educational, social, and aesthetic functions as the five basic goals of advertising.

A theme is a central, recurring topic or message used in advertising to inspire people to take the intended action. It is the foundation of any marketing text. Prestige, comfort, economy, health, beauty, parental attachment, fear, achievement, patriotism, and curiosity are some themes that are frequently employed in marketing and advertising.

In the past 10 years, an increasing number of businesses have funded communication initiatives that link their products to emotive themes with marketing budgets. An emotional response from the consumer, such as a strong and enduring

desire for the promoted things, is what is meant by the term "emotional marketing," and this is when it is successful.

Consumers are encouraged to adopt the behaviors necessary to achieve the desired outcome or to avoid the undesirable outcome of their actions by using anticipated emotions, which are prefactual evaluations in which a person imagines the emotive repercussions of goal achievement and goal failure before deciding to act.

Modern advertising takes into account the advice of psychologists on primary and secondary motives or desires. Advertising that focuses on the fundamental goals or motivations of consumers is said to be more effective, according to psychologists. Therefore, to emotionally link a customer to a product or service, positive, fear, humor, musical, rational, sexual, and scarcity appeals are used.

Maslow's hierarchy of needs is still utilized today to identify new clients, comprehend their requirements and wants, and provide them with the products and services they want.

The six Whitman principles are implemented through language units in advertising campaigns in order to achieve the main goals of advertising, which are to create associations and communicate the fundamental values and motivations to the consumer.

Advertisers employ a variety of tactics and strategies to emotionally impact consumers. The following values are part of a value-oriented strategy: family, individualism, freedom, security, and rest. They encourage favorable feelings about the product and help people link it with specific positive attributes.

Transaccentuation strategies are used to arouse emotions in readers. It ensures the emergence of an emotional state and assumes that purchases will be made by eliciting pleasurable sensations and sentiments. These are some of the feelings and emotions that are exemplifying this tactic: satisfaction, joy, peace of mind, comfort, assistance, and the absence of obstacles.

To conclude, emotion evoking techniques and strategies are crucial in persuading customers to buy their products or use their services. Advertising is one of the many structural elements of culture and at the same time a relatively independent link. It is not just a separate sphere, but a holistic, multifaceted phenomenon, which is formed with the help of social norms and rules of conduct, as well as the mentality inherent in a nation. The meanings embedded in advertising can not only reproduce the surrounding reality, but also set the stage for the vector of the nation's behavior.

## RESUME

Сьогодні реклама стала не тільки невід'ємною частиною економічного та політичного життя суспільства, а й найважливішим елементом його культури, оскільки вона не тільки інформує про товари та послуги, а й впливає на формування внутрішнього світу споживачів, трансформуючи традиційні цінності, успадковані від попередніх поколінь, змінюючи емоційно - психологічний стан людей, аж до поведінкових і мовних стереотипів.

Рекламу можна побачити практично всюди в сучасному суспільстві, і вона показує, скільки соціальних форм взаємодіють і впливають одна на одну. Численні вчені дали визначення поняттю «реклама», висвітлюючи її з різних точок зору, включаючи економічну, психологічну, культурну, мовну тощо.

Рекламний дискурс — це ідеальне поєднання мови (слоганів, рекламного тексту) і зображення, яке служить для різних цілей, щоб впливати на думку споживачів і переконати їх придбати товар, скористатися послугою або змінити свою поведінку.

В даній роботі було розглянуто сучасний рекламний дискурс як лінгвістичний концепт, виокремлено його основні ознаки, функції та тематику. Комунікативні стратегії та техніки емоційного впливу досягаються за допомогою різноманітних стилістичних та експресивних засобів. У комерційній та соціальній рекламі вони вживаються на всіх лінгвістичних рівнях: фонетичному, лексичному, морфологічному, синтаксичному та стилістичному.

Підсумовуючи, методи та стратегії, що викликають емоції, мають вирішальне значення для того, щоб переконати клієнтів купувати їхні продукти чи користуватися їхніми послугами. Реклама є одним із багатьох структурних елементів культури і водночас відносно самостійною ланкою. Це не просто окрема сфера, а цілісне, багатогранне явище, яке формується за допомогою соціальних норм і правил поведінки, а також ментальності,

притаманної нації. Сенси, закладені в рекламі, можуть не тільки відтворювати навколишню дійсність, а й задавати вектор поведінки нації.



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