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**EMOTIVE LANGUAGE AS AN EFFECTIVE TOOL OF MODERN
ENGLISH ADVERTISING DISCOURSE**

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INTRODUCTION

This paper focuses on the use and the pragmatic effect of emotive language in Modern English advertising discourse. Social English advertisement serves the material of the study in order to outline the communicative functions of emotive language and track the effect achieved.

Emotions as an integral part of human life have attracted the attention of prominent scientists from ancient times. Even in the writings of the ancient philosopher Aristotle emotions were regarded as a special kind of knowledge. Many fundamental works of famous psychologists (Izard 2006; Ilyin 2001; Miall 1989; Tapio 1992), sociologists (Lyon 1996) and linguists (Bolotov 1986; Shakhovskiy 1987; Burke 2002; Bytsenko and Shevchenko 2003: 48-50; Gibbs 2000; Jacobsen 1979; Kövecses 2000) are devoted to the study of emotions, providing explanations for this concept, developing various classifications of emotions, defining basic emotions, establishing their functions, etc.

In its turn linguistic attention turned to the questions of the realization of emotions in the text and discourse. The ability of texts to excite, influence, and compel readers to emotional experience has always been attributed to the immanent language property of culture and emotion transmission (Wierzbicka 1999; Bolotov 1986; Kunin 1986; Romanova 2001; Teliya 1981; Shakhovskiy 1987 and others).

The **subject** of the paper is the emotive language in Modern English advertising discourse.

The **object** is the emotive language techniques used to trigger proper audience's emotional response in Modern English Advertising discourse.

The **topicality** of the investigation lies in the interest of contemporary studies in the capacity of emotional language to convey emotional messages and trigger relevant emotions by the language means used in social advertisement. Although emotive language has been rather profoundly studied by both native and foreign scholars, it appears to be reasonable to give its account in the contemporary English advertising discourse.

Methods of research used in the paper include: a contextual analysis is used to analyze the multi-media texts of advertisement that helps to characterize its qualities, a pragmatic analysis is used to extract the needed information from the commercials to figure out the actual meaning of the utterance, a discourse analysis is used to examine how language functions and how meaning is created in different contexts and an intent analysis is used to research web links of the social advertisement.

The novelty of the paper consists in the distinction of seven emotion-based advertising techniques: happiness and joy, sadness, fear, anger and disgust, guilt, interest, and shame; discerned on the basis of the perlocutionary effect achieved through the use of relevant emotive language.

The **aim** of the work is to reveal the main features and techniques of emotional language use in modern English social advertisement.

To achieve the aim put forward in the research it is necessary to solve the following **tasks**:

- to describe language as a fundamental unit of emotion;
- to categorize between emotivity and emotionality;
- to define and characterize the significant features of the English social advertising discourse;
- to determine the features and techniques of emotional advertising.
- to thoroughly analyze the pragmatic effect of emotional and emotive brand cultivation on the target audience.

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

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

Chapter One – “**The study of emotive language in modern linguistics**” – deals with the investigations into the concept of emotive language from the standpoint of linguistics. Furthermore, the categories of emotivity and emotionality are distinguished and major means of emotion verbalization are outlined.

The second Chapter “**Emotions and emotion evoking in modern media discourse**” aims at analyzing the ways the emotive language is manifested in social advertisement discourse and the communicative effect produced on the consumer.

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

CHAPTER ONE. THE STUDY OF EMOTIVE LANGUAGE IN MODERN LINGUISTICS.

1.1 Language as a fundamental unit of emotion.

Emotions are included in the life of every person. In speech, a person is constantly faced with emotions. Thanks to emotions, our speech is emotionally colored with the content of a sensual background and it is easy for the listener to perceive the speaker.

Emotions are the object of study of such related sciences, the focus of which is the mental and social activity of people, namely linguistics (Bolotov 1986; Shakhovskiy 1987; Burke 2002; Bytsenko and Shevchenko 2003: p. 48-50; Gibbs 2000; Jacobsen 1979; Kövecses 2000), psychology (Izard 2006; Ilyin 2001; Miall 1989; Tapio 1992) sociology (Lyon 1996), medicine, physiology (Lee, Beattie 2000; Williams, Bendelow 1996) etc.

Foreign and domestic psychologists have made a great contribution to the development of theoretical and methodological framework for the study of emotions. The essence of emotions was revealed, classification of basic emotions was developed, the characteristics of emotional phenomena was provided.

Psychologically, emotions are understood as a complex phenomenon (Williams, Bendelow 1996: 36) for the designation of a group of mental processes: emotional reactions (behavior), emotional states (experiences), emotional situations (emotional impact) (Maslova 1995: 188; Nushikyan 1986: 30), which are caused by social or psychological events (Kövecses, Palmer, Dirven 2002: 150) and arise as a result of the integration of cognitive and physiological processes that affect human behavior (Bytsenko, Shevchenko 2003: 48).

Variy mentions that there are many classifications of emotions: a classification on the temporal basis, by T. Brown, on the basis of the emergence of emotions, by I. Kant, on the basis of emergence and reproduction developed by M. Spencer and many others (Variy 2007: 445).

The psychologist and emotion researcher Izard singled out fundamental emotions and complex emotional states, which are a certain combination of fundamental emotions. Fundamental emotions include interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame, embarrassment (shyness), and guilt (Izard 2006).

Based on the semantic principle of the classification of emotions, O.N. Luk divides emotions into positive (bliss, joy and delight, etc., all in all 44 emotions) negative (sadness, despair, rage, etc., all in all 42 emotions) and emotionally neutral states (indifference, state of quiet contemplation, etc., total 4 emotions) (Luk 1972: 12-13).

But this classification is considered inaccurate because, for example, the scientist refers to the feelings of compassion, pity, and remorse as negative emotions, while the feelings of gloating and complacency are referred to as positive. From the point of view of its semantics, the feeling of gloat is considered negative, and from the hedonistic point of view it is positive, that is, the one that is satisfying.

After analyzing 26 emotions, Ilyin grouped them into 5 classes according to their functional characteristics:

- 1) emotions of expectation (excitement, anxiety, fear, despair);
- 2) emotions of pleasure and joy;
- 3) emotions of frustration (insult, disappointment, annoyance, anger, insanity, sadness, boredom, nostalgia, grief);
- 4) communicative emotions (fun, embarrassment, shame, guilt, disgust);
- 5) intellectual "emotions" or affective-cognitive complexes (wonder, interest, sense of humor, emotion of guess, doubt) (Ilyin 2001).

Thus, the development of classifications of emotions based on various factors, is widely represented in psychology and is of great importance for the study of emotions in linguistics, because it is the classification of emotions in psychology which is the starting point in the study of linguistics of emotions.

Zolotykh mentions that “emotions motivate people, they mobilize energy, and this energy in some cases is perceived by the subject as a tendency to perform an action”. (Zolotykh 2017: 8). Emotions direct the mental and physical activity of the individual, directs it in a certain direction. Emotions regulate, or rather, filter out our perceptions.

As noted above, emotions can be both positive and negative, as well as expressing emotional indifference. These various types of emotional reaction can be represented in various facial expressions and gestures.

There are situations when we need to describe our or someone else's emotional state or describe the ways in which the emotions were expressed. Description and expression of emotions are two different things. According to Zolotykh “the description of emotions is achieved through lexical units and the expression of emotions is a means of expressing the emotions themselves” (Zolotykh 2017: 9). The description and expression of emotions may overlap.

Urazaeva mentions that “the mechanisms of the linguistic expression of the speaker’s emotions and the linguistic designation, the interpretation of emotions as the objective significance of the speaker and the listener are fundamentally different. We can talk about the language of describing emotions and the language of expressing emotions” (Urazaeva 2002: 422).

The most powerful way of expressing ideas and emotions is language. Lexicalized emotions sometimes do not correspond to what the speaker really experiences. Therefore, in order to recognize any emotion in a correct way, it is necessary to pay attention not only to linguistic, but also to non-linguistic means of expressing it.

In the foreign languages, in English in particular, emotions are expressed differently depending on the situation and the speaker himself. In the colloquial speech, people often use the same word to denote different experiences, so that their

actual nature becomes clear only from the context. At the same time, the same emotion can be worded differently.

The linguistic study of emotions involves the analysis of emotions at different levels – on the phonetic, lexical, on phraseological and syntactic. The linguistics of emotions has been the subject of attention of many scholars.

According to Bally, “expression of emotions is a central function of language” (Bally 1961: 24). The linguistic aspect of the study of emotions becomes important and relevant because it is possible to clarify certain provisions of the theory of emotionality. In linguistics, the developer of the theory of emotion is V.I. Shakhovskiy, who introduced its basic provisions, developed a terminological apparatus, outlined the problems of speech communication in different types of discourse. (Shakhovskiy 1987).

According to Ad Foolen, the relevance of emotion for language and linguistics is considered from three perspectives:

- a) the conceptualization of emotions;
- b) the expression of emotions;
- c) the grounding of language. (Foolen 2012: 349).

As to the conceptualization perspective, the emotional lexicon is discussed. Emotion nomination vocabulary includes not only nouns, verbs, adjectives, interjections, as well as adverbs and modal particles, but also prepositions (to long for, hate against).

From the perspective of the expression of emotions, it is stated that the expression of emotions takes place on all linguistic levels: phonological, morphological, lexical, syntactic, and on the level of figurative language use (metaphor and metonymy). Foolen explains that “grounding of language in emotion means that emotion is one of the preconditions for the functioning of language (emotion is part of the embodied grounding) and for its coming into existence, both ontogenetically and phylogenetically” (Foolen 2012: 349).

We can talk about emotions and express them using nouns like love, anger, surprise, what is more, there are other parts of speech which also contain words that convey emotions, for instance verbs (to love, hate, to enjoy, to hope) and adjectives (disappointed, stressed out, depressed, happy). Prepositions are also discussed, as they play a role in the relational (love for something) aspects of the conceptualization of emotions.

Wierzbicka et al. (1999) have shown that languages differ in the way they shape the feeling rules of the community. For instance, Ukrainian language distinguishes between «ревності» and «зздрість» while in the English language “jealousy” can have both these meanings (Wierzbicka 1999).

According to Lindquist who calls this view a “constructivist view on emotion”, such differences between languages have an effect on the perception of the speakers and the way they experience their own and other’s feelings (Lindquist 2009).

Bloem mentions that the conceptualization of emotions can develop through time since a lot of linguists have studied different degrees of emotivity (Bloem 2012). Tissari, for instance, looked at word pairs like happiness-sadness, love-hate, hope-fear, pride-shame, calmness-anxiety, and excitement-respect in Early Modern and Present-Day English (Tissari 2010).

Foolen states that “such researches are a prerequisite for interdisciplinary studies on the impact of language on the (varied) experience of feelings” (Foolen 2012: 351).

Foolen also explains that “emotions are processes, they begin, get stronger and fade away and this aspect is conceptualized in a natural way with verbs, being “process words” (Foolen 2012: 352) and in emotion verbs, four different stages can be described:

- causes (lights in “That lights infuriate me”);
- targets (noise in “I hate that noise”);

- experiencers (the person who experiences the emotion, I in “I hate that noise”)
- effects (trembling in “She trembled with fear”).

There is a whole line of research on mental verbs where the main question is how we can explain the variable distribution of the semantic roles of cause, targets, experiencer, and effect over the syntactic subject, object, and predicate (Croft 1993).

According to Foolen, West-Germanic languages have at least 3 classes of mental verbs:

1. Causative verbs: That noise frightens me, where the Cause is subject and the Experiencer is direct object; a passive paraphrase is possible (I am frightened by that noise);
2. Unaccusative verbs, which don't allow a causative paraphrase or a passive. The Experiencer object has the syntactic role of indirect object.
3. Experiencer-subject verbs: I like/hate that sound (Foolen 2012: 352).

Foolen claims that “noun phrases that refer to emotions often occur together with a preposition: preposition + emotion (in love) or emotion + preposition (love for something)”. Besides nouns, verbs, and prepositions, languages use adverbs (unfortunately, terribly) and adjectives (thrilled, happy, disappointed, sad) in the lexicalization of emotions (Foolen 2012: 353).

Talking about the expression of emotions, in linguistics, expressive linguistic forms have been studied less intensively than the emotional vocabulary. However, when we try to discover the expressive forms in the language structure, it can be said that expressive linguistic forms can be found at all language levels: prosody and expressive morphology. Jing-Schmidt says that “interjections like wow, and intensifiers like terribly, horribly, etc. often have an emotive effect” (Jing-Schmidt 2007: 423). What is more, there is connotation on the lexical level: a word with a special connotation which arouses a special feeling, such words as cancer or death. In addition, if we take euphemisms, for instance, in this case the referential meaning

should be saved and we should get rid of the negative feelings, for instance “Afro-American”. Also, a lot of constructions have an expressive meaning, like “he was a lion in the battle”.

Talking about language and emotion in the perspective of grounded cognition, it should be mentioned that “embodied cognition” or “grounded cognition” is one of the trends in the development of modern cognitive science. According to Falikman, it is represented by a whole range of new ideas and approaches to the study of cognition, emphasizing the role of body organization and the experience of the interaction of an organism with the environment in the functioning of various cognitive processes (Falikman 2012: 35). Along with “distributed cognition”, “emotional cognition” and “situated cognition”, this direction determines the face of modern cognitive science (and cognitive psychology, in particular), which has already gone quite far from metaphors and understanding of cognitive processes as purely computational.

Barsalou points out that “cognitive processing of conceptual knowledge does not take place in a separate conceptual part of the brain, dealing with ‘abstract knowledge’. Neuro-imaging researches show that when people think about animals or plants their visual areas become active, and when they think about objects, motor areas become active, because people would want to utilize a ball or a fork or any other object in an activity. Similarly, when people process foods conceptually, gustatory areas become active” (Barsalou 2008: 627).

What is more, embodied grounding also takes place when words with emotional meaning are used. Various psycholinguistic researches showed that processing emotion words differs from processing ‘neutral’ words (Scott 2009).

According to Foolen, “emotion-laden words activate the limbic system, the complex of emotional centers in the brain, in particular in the right hemisphere, which is strong in processing prosody, gesture, and emotion words (words with a connotation)” (Foolen 2012: 354).

Landis conducted several experiments with such words (rage, weep, kill, nude, pain, dead, love, rape, hate, slap, stab, fear) versus non-emotional words (core, half, time, view, fact, main, pile, unit, span, dual, gist, form) (Landis 2006: 826). According to Landis, when presented in the left visual field, and thus processed in the right hemisphere, there was an advantage for emotion-laden words: they were recognized more quickly than non-emotional words (Landis 2006: 827). This shows that the right hemisphere plays a role in the processing of emotional words. It allowed to make the conclusion that the connection between the emotional part of the brain the connotation of the word speeds up the processing.

In addition, emotions gradually receive its proper place in research on linguistic meaning. The way emotions are transferred in language is at least threefold. According to Ad Foolen “emotions are (a) conceptualized in languages by a variety of word forms, with “literal” and figurative meaning, (b) can be expressed in a more direct way by prosody, morphology, syntactic constructions and by the use of figurative speech, and (c) are foundational for processing language and its ontogenetic and phylogenetic genesis and development” (Foolen 2012: 363).

What is more, if we speak about cognitive linguistics, it is well-known that language and cognition interact and according to Damasio “cognition, in its turn, interacts with emotion” (Damasio 1994). So, the cognition is connected to both emotion and language, then the relationships between language and emotions must be established as well.

According to Foolen, there are 4 possible ways we can understand the relations between language and emotions:

1. There is no direct connection between language and emotion: cognition stands as an intermediate between them (emotion is conceptualized in cognition and cognition is reflected in language, for example in the lexical differentiation between emotions);

2. Language has a direct connection to emotion (emotion can be expressed in a direct way in verbal utterances);
3. Language has both a direct and an indirect link to emotion (language reflects conceptualization of emotion and expresses emotion)'
4. The relation between language and emotion varies, depending on the types of emotion. For example: A belief-dependent emotion like surprise is typically expressed in language, whereas anger or fear is only conceptualized in language but expressed in non-verbal ways (Foolen 2012: 350).

In one of his works Foolen suggests that the 3rd option is a correct one: “people have the ability to conceptualize emotions, not only their own, but also those of others, and in this respect, cognition serves as intermediate between language and emotion” (Foolen 1997: 22).

What is more, an individual can also express their emotions using language directly, utilizing emotive language. For instance, a listener can become aware of the emotions of the other if the speaker simply says “I think this meat is disgusting” or, as an option, the speaker may express the same emotion by uttering “faugh”. Foolen states that “these two different ways of communicating the same feeling differ semiotically in a fundamental way: the first one is symbolic, using words with relatively context-independent meaning (the indexicals I and that need of course context to be interpreted), and the second is a ‘symptom’, a reflex, showing that the speaker in the here-and-now has a specific emotion (disgust)” (Foolen 2012: 350).

And according to Michael Bamberg, the relationship between language and emotions can be viewed from only 2 angles (Bamberg 1997: 309). He mentions that “language, in a broad sense, can be viewed as being performed “*emotive*” and from this point of view, it is assumed that people, at least on occasions, “*have*” emotions, and that “being emotional” gains its own agency, impacting in a variety of ways on the communicative situation” (ibid.). This can take place extralinguistically, expressed

by body postures or facial expressions, in terms of suprasegmentational and prosodic features, and in terms of linguistic (lexical and syntactic) forms.

The other point of view offered by Michael Bamberg deals with the relationship between language and emotion from a completely different perspective. It is assumed that “language in a way refers to, and therefore "reflects" objects in the world, among them the emotions: Languages have emotion terms, and people across the world engage in talk about the emotions” (Bamberg 1997: 309).

From this perspective, it remains uncertain whether emotions are "real" objects in the world, such as behavior, or they are "internal" psychological states or processes. Bamberg mentions that “this view perceives different language-emotional relations and language is a means of understanding emotions, and as such can be used as a starting point for exploring the world of emotions in different languages” (Bamberg 1997: 309).

1.2 The categories of emotivity and emotionality.

Today, in linguistics, there are two terms to convey feelings and emotions – "emotionality" and "emotivity." But despite the fact, that the distinction between these two terms occupies one of the central places in modern linguistics, so far the interrelation between them has not been established. In the works of one group of scientists the terms of "emotionality" and "emotivity" are considered to be interchangeable (Marochkin 1995: 69), while others oppose them (Larina 2003; Shakhovskiy 1987: 23-24; Shakhovskiy 1995: 13). The reason for this is that emotions are at the core of emotionality and emotivity.

The emotional category can be viewed in a broad and narrow interpretation. In the broad sense, emotion is understood as the totality of the spheres of the subject's feelings and emotions, or as intensity (Birenbaum 1977: 3).

In the narrow sense, emotionality is interpreted as the feeling of the speaker, reflected and fixed in the semantics of the word, its relation to the object of speech (Kurlova 1996:137). It should be noted that according to Kurlova, together with the term "emotionality", the term "emotivity" is used synonymously (Kurlova 1996: 138).

However, some scholars distinguish between these terms. According to Teliya, the category of emotivity is psychological because it is related to the emotional sphere of the psyche and correlates with certain types of emotions, which we define in the range of approving or disapproving reactions to what is indicated (Teliya 1981: 129)

Kunin states that "emotivity is emotionality in the linguistic reflection, the expression of feelings, moods, experiences of a person by linguistic means " (Kunin 1986:153).

Maslova distinguishes between the concept of emotionality and emotivity. By emotionality, the researcher understands "the psychological characteristic of a person, the state and level of development of their emotional sphere. Emotivity, however, is a linguistic characteristic of a word, a sentence that is capable of producing an

emotional effect, evoking corresponding emotions in the linguistic personality” (Maslova 2005, 227).

Filimonova determines that “the category of emotivity is extensive, because of the expression of emotions at different levels of the language system – phonological, morphological, lexical and at the level of words and sentences” (Filimonova 2001: 7).

According to Malynenko, in linguistics there are also different interpretations of the term “emotivity” (Malynenko 2014:187). In general, the category under scrutiny is related to the emotional vocabulary and is identified with the connotation as a whole or with any connotation component – emotionality (emotional component) and evaluation. As we can see, the category of emotivity encompasses all linguistic means of displaying emotions and emotional characteristics of the linguistic personality (its emotional state and relation to the objective world) and enables the existence of emotional communication (Shakhovskiy 1987). Shakhovskiy defines the linguistic category of emotivity as the immanent property of language to express psychological (emotional) states and experiences of a person through certain units of language and speech – emotives (Shakhovskiy 1987).

Thus, the categories of "emotionality and "emotivity" are closely interrelated, and are distinguished only by their scope – psychological or linguistic.

At this stage of development of linguistic thought in emotionology, a set of theoretical approaches has been developed. The study of emotions in language is complicated by a large number of psychologists' positions on the theory of emotions, their classification, the definition of the number of basic emotions, as well as the complexity of the lexicalization of emotions. According to the observations of Dodonov, “in the colloquial practice, we often use the same word to refer to different experiences, so their true character becomes clear only from the context. At the same time, the same emotion can be nominated by different words” (Dodonov 1975, 25).

Traditional in domestic emotiology is the approach of V.I. Shakhovsky, who regards emotionality as a prelinguistic, psychological category, and emotivity as a

linguistic category (Shakhovskiy 1983: 3-4; Arutyunova 1981: 9-11; Shakhovskiy 1987: 23-26; Shakhovskiy 1995: 13). Emotionality in its interpretation is a person's sensitivity to emotional situations and their emotional response to them, whereas emotivity is a characteristic of language to express emotionality as a mental state by language means, to reflect in the semantics of linguistic units emotional expressions. It is also emphasized that emotion as an important element of language pragmatics embodies the function of influence and acts as a stimulus for the emotionality of the speaker.

As a result, emotionality was considered as one of the properties of the artistic text (Bolotov 1986: 11; Hamziuk 1999: 113; Hlado 1998: 144; Hlado 1999: 104-105; Hlado 2000: 2,5,24; Levina 1999: 6-7; Maslova 1995: 185-187), which is created through emotional linguistic means and information that is able to elicit a specific emotional response from the addressee.

However, along with this, V.I. Shakhovskiy (Shakhovskiy 2002: 5) recognizes emotional and emotive competence, where the emotional competence of the linguistic personality is acquired through life experience and in real communication, and the emotive competence is acquitted through educational and fictional communication. The differentiation between emotional and emotive competence is not accidental, since in 1929 a distinction was made between emotional and emotive languages, that is, between the speaker's expression of his emotions and his efforts to cause a certain emotional state in the recipient (Danes 1987: 175).

In addition, the researches H. Arndt and R. Janney distinguish emotional and emotive functions of communication (Arndt, Janney 1992: 26-27). They mention that the difference between these types of communication is that the emotional communication has absorbed more of the psychic traits and is explained by the biological mechanisms that control the person at a subconscious level in emotionally intense situations.

Emotive communication is associated with the fact that, unlike animals,

humans produce complex, non-instinctive forms of emotional speech. When communicating in different social situations, speakers use emotional signals to avoid conflict and be tactful. The existence of emotional and emotive competence suggests that emotionality and emotivity are regarded as different concepts of the linguistic system, the distinction of which is closely linked to the uncontrolled or controlled expression of emotions in the speech process (Larina 2003: 228).

Emotional communication brings to the fore the expression of emotional states of the interlocutors. On the contrary, in emotive communication a certain emotional state of the listeners is caused due to the language means. Accordingly, the notions of emotionality and emotivity are considered in the plane of speech.

According to Gnezdilova, emotionality is a spontaneous, unpredictable property of speech; it reflects the emotional state of the speakers at the moment of communication. Emotivity, on the contrary, is a predictable, conscious property of speech, which results from the use of such linguistic means that purposefully make speech emotional and expressive and lead to a deliberately created emotional effect of communication (Gnezdilova 2007:19).

Emotional and emotive discourses differ in a number of parameters, which include: the intentionality of the speakers, in particular, emotional and emotive, which means the emergence of spontaneous and programmed emotions of the listener (Shakhovskiy, Zhura 2002: 48), the main purpose and character of the goals, time regulation, form, situational conditioning and informational significance of speech.

Gnezdilova mentions that emotional discourse can be defined as contradictory. It means that this discourse is both a process of experiencing one or another emotional state and its result: the speaker expresses his current state and, at the same time, with the help of this expression achieves an "emotional discharge" – release from emotions. (Gnezdilova 2007: 20).

Emotional discourse is related to the loss of emotional balance on the side of the speaker or interlocutor. Emotional balance should be understood as the state of the

speaker, which does not cause discomfort, which is harmonious and holds different emotions in balance. When the emotional balance is disturbed due to certain circumstances, there is a loss of emotional balance, which can manifest in screaming, tears, indignation, joy etc. Accordingly, the causes of emotional discourse are:

- 1) The emotional tension of the interlocutors, which is characterized by an increased level of excitation and is accompanied by the emotional worry of the communicants;
- 2) Sudden emotional outburst – intense, prolonged disturbance (Ilyin 2001: 17) which affects the emotional state of the speakers, accompanied by a narrowing consciousness and decreasing self-control;
- 3) Unexpected emotional reaction of the speaker;
- 4) The unexpectedness of news or conversation, that is, the presentation of such information that leads to the loss of emotional balance of speakers;
- 5) Time deficit.

The necessity to preserve the "face" of the speaker is of particular importance among these reasons. The notion of "face" is central to the theory of politeness developed by P. Braun and S. Levinson, which has many followers. When in emotional discourse the speaker feels his right for positive image is ignored or questioned, they try to protect their "face" (Braun, Levinson 1978).

Accidental, deliberate, or even fictitious threat to the "face" (Face Threatening Acts) is the basis of many interpersonal conflicts (Arndt, Janney 1992: 28). In other words, the participants of emotional communication actualize their communicative rights in seizing initiative in conversation, which is the reason for the speaker's urgent desire to gain the upper hand over the opponent. As a result, the ego-conflict develops, in which, on the one hand, the personal "I" forces to defend its position only because someone else adheres to the opposite thought (Fahnestock, Secor 1982: 7), and on another hand, victory or defeat is a reflection of the interlocutors' prestige and competence (Gamble, Gamble 1987: 183).

The speech form of emotional discourse is mainly a dialogue as the interaction of two or more speakers, between whom not only the propositional-meaningful information is exchanged at the communicative level, but also the emotional socially meaningful information at the metacommunicative level, on which certain relationships are formed between the interlocutors. (Buzarov 2002: 149; Honcharova 2002: 49; Duduchava 1966: 5; Kristal 1980: 157). The interactive nature of emotional discourse indicates its situational dependence, as it is created in a particular communication situation. It also indicates its dynamism, which could be traced through rapid development of conversation, the course of which is almost impossible to predict.

Emotive discourse, unlike emotional one, relies on socially conditioned, conscious, controlled and positively colored emotions. It is formal because it reflects a standard that is valued by a society and is seen as a combination of rhetorical, psychodidactic and logical-sequential norms of speech, based on the planned expression of emotions and the creation of the desired mood for the speaker in the audience.

The rhetorical features are determined by the fact that the emotive discourse is represented by the speeches organized according to all the rules of eloquence, prepared in advance, well thought out in terms of content, logically constructed and effectively presented, that is, so as to have the greatest possible influence on the mental and emotional sphere of the listeners.

It is well known (Achmanova, Mikael'an 1972: 86) that most speeches are always emotional, no matter what piece of information is given. First, affective language has an influential power (Hayakawa 1973: 82), second, emotionality is an important measure of an audience response to a speech. Third, emotional material, that is, transmitted through emotional thinking, is better reproduced than neutral. Passionate speeches are more effective and, as a consequence, more informative than dispassionate speeches, since such speeches are presented more emphatically and would be remembered better (Ellingsworth, Clevenger 1967: 166-169; Miall 1989:

190). Fourth, persuasion through emotion, not argumentation, is the foreground in such speeches, that is, a deliberate appeal to the senses of the addressee is conducted. (Belova 1997: 62-62, Skuratovska 2002: 8-9).

The authors of such discourses seek to actualize in the mind of the listener the system of such extralinguistic relations that will not leave them indifferent, will elicit emotions, attract attention and generate interest to the speech. Therefore, the main purpose of emotional discourse is to communicate socially meaningful information to create a benevolent attitude to the object of information, to create a positive feedback from listeners (Andrianovna 1991; Wezhbitska 1978; Devkin 1981; Kupryashkina 1991).

According to Gnezdilova, emotional discourse has a monologic form of presentation, not designed for the direct verbal response of the addressee and is considered as a long-lasting form of influence in communication (Gnezdilova 2007: 34).

Emotive discourse arises in the context of a solemn event – birthday, christening, engagement, wedding, retirement, promotion, graduation, funeral, memorial service etc. Emotive discourse is a stereotypical ritualized communication at the metacommunicative level because it aims at strengthening social communication, creating an atmosphere of trust between communicants and forming a psychological unison (Gnezdilova 2007: 35).

Emotional and emotive discourses are distinguished by a number of criteria (see Table 1.1 after Gnezdilova 2007) as those which represent different types of speech activity in emotional situations.

Table 1.1 Differential features of emotional and emotive discourses

Differentiation criteria	Type of discourse	
	Emotional discourse	Emotive discourse
the degree of readiness	spontaneous, without prior organizational preparation	prepared in advance, logical and consistent in presentation

the controllability of emotional manifestation	poorly controlled and uncontrolled	Controlled
the awareness of emotional manifestation	Unconscious	Conscious
the motivation	physiologically conditioned	socially conditioned
the tone of communication	negatively / positively colored	positively colored
the form of communication	mainly in the form of dialogue	in the form of a monologue
situational conditioning	situationally dependent	situationally determined
the nature of the goals	of a private nature	of a public nature
the informational significance of speech	at the communicative-propositional level	at the socio-metacommunicative level
the type of interpersonal relationships	Informal	formal, reflects a standard that is valued by society

Emotional and emotive discourses are different types of speech activity that have different extralingual conditioning. If emotional discourse is a spontaneous reaction to emotions, circumstances, situations, etc., then emotive discourse is a pre-planned stimulus because it is designed to have a purposeful emotional impact on the listener.

What is more, reflection and perception of the world by a person is impossible without the special means of emotionality and emotivity (Gnezdilova 2007: 36). Expressiveness in emotional and emotive discourses is achieved primarily through the use of stylistically colored lexico-semantic means of communication.

Emotional discourse is characterized by an informal style of communication reflected in its vocabulary. In the emotional discourse, expressiveness is created by the use of informal, stylistically marked vocabulary, represented by open class words and close class words notional and functional units (Gnezdilova 2007: 56). The criterion of openness-closeness can be understood as the presence or absence of a denotative component. Full-fledged emotional-evaluative units have a denotative and connotative meanings, but the latter prevails, conveying the speaker's emotional

attitude to the signified and naming the emotion. According to Gnezdilova, full-fledged emotional-evaluative lexical units include:

- lexical units with positive semantics like *beautiful, fantastic, sweet*;
- lexical units with negative semantics such as obscene, abusive, vulgar – *fool, cursed, trash*;
- diminutive vocabulary – *baby, honey, darling*;
- slang, jargon such as *sap, wack*;
- word derivatives with subjective affixes – *girlie, mondayish*;
- emotional vocabulary formed by word formation – *warm-hearted*;
- vocabulary which expresses the speaker's emotional attitude to the presented information or to the addressee – *to hurt, to irritate, to fascinate, to adore*;
- metaphorical units of predominantly abusive content, where emotionality is created by transferring the features of a person, an animal, an object or a phenomenon to a person the speaker is referring to – *tornado*.
- the names that underlie the phenomenon of antonomasia – *Judas, Napoleon Bonaparte*;
- the nicknames – *Drama Queen*;
- phrases with the animal component – *a filthy beast*;
- phytonyms – *cornstalk, turnip*;
- ethnic nominations – *like all the Irish*;
- metonymic words that call a person through the subject – *red hat, sweetie pie* (Gnezdilova 2007: 56-57).

Functional emotional-evaluative units in the emotional discourse include such units that lose their denotative meaning, because it is almost completely or partially displaced by the emotional component of the meaning of the word. They are multifaceted with a wide emotional range and express disappointment, despair, pain,

delight, wonder and joy (Marochkin 1995: 70). A group of functionallexical units in the emotional discourse consists of stereotyped, frequently used vocabulary, which is easily reproduced at the minimum cost of speech effort. Gnezdilova includes here:

- exclamations (*Oh, well, gee*), including calling gods (*Good God Almighty, for Chrissake*) and curses (*God damn their souls, damn you*);
- lexical emotional intensifiers (*terribly, perfectly, damned, so bloody*);
- familyr vocabulary, or obscene words (*sonny, my boy, pig-headed devil*) (Gnezdilova 2007: 58-59).

Emotional discourse is lexically impoverished because it consists of the most common, simple words which come to mind in the first place.

The essence of the emotional discourse is manifested in carefully selected lexical means and a high style of speech, aimed at the clear expression of the thought and the creation of the elevated mood of the addressee. A high style of speech consists of a sophisticated and organization of "striking" words (Romanova, Fillipov 2001: 35), that is, capable of attracting the listener's attention and stirring up their emotions.

To create expressiveness, a literary-written, stylistically sophisticated official and eloquent vocabulary is used, represented mainly by rarely used words that refer to:

- bookish vocabulary (*narcissism, sightlessness, wonderment*);
- poetic vocabulary (*anadem, cedar, heaven*);
- religious vocabulary (*Jesus' birth, Christ, Life and Light*);
- archaisms (*lenient, to knoll*);
- neologisms (*megafortunes, gangsterdom*) (Gnezdilova 2007: 61-62).

These lexical units denote abstract concepts. They do not belong to the class of emotional vocabulary, but the speaker in the emotional discourse resorts to combining

these lexical units in order to perform the expressive function. Compared to emotional, emotive discourse is characterized by a high degree of lexical diversity, which is achieved primarily by the large number of synonyms forming synonymous series, united by a common denotation.

Lexical means are the main indicators of emotional discourse because they convey the speaker's direct emotions through the emotional-evaluative units. Along with this, the emotional discourse is lexically diverse and is represented by the most commonly used words, which are explained by the spontaneity of speech and the automatic choice of words. The emotive language of the emotional discourse is created by high vocabulary and involves the use of a large number of synonyms, which indicates its great lexical diversity (Gnezdilova 2007: 64).

It should be mentioned that in emotional and emotive discourses, when the speaker intends to emphasize his feelings or evoke the emotions in the listener, stylistic means reinforce the importance of what the speaker says.

Stylistic means have different degrees of importance in the construction of emotional and emotive discourses. In the emotional discourse, they are auxiliary because they depend on the lexical meaning of linguistic units, and therefore reinforce what is expressed by lexical units. The peculiarity of the emotive discourse is that its expressiveness is created mainly by the stylistic means that organize the vocabulary in such a way as to give it and the discourse of expressiveness. In both emotional and emotive discourses, almost all possible stylistic figures and techniques can be utilized, but they differ in their values and functions (Gnezdilova 2007: 65).

Semantic stylistic means of emotional discourse are represented by hyperbole, metaphor, irony, comparison and gradation. They emphasize the attitude of the speaker towards another person, things, environment, world. Their effectiveness depends on the lexical content. If a negatively colored emotional vocabulary is used, then stylistic figures reinforce its negative meaning through comparison, exaggeration and juxtaposition. A special means among the stylistic means of the emotional

discourse is irony (Kaganovskaya 1992: 3; Pokhodnya 1984: 14; Prokofev 1988: 164). In this discourse, it is realized in its most natural function – mockery.

The peculiarities of the usage of stylistic semantic means in the emotive discourse are that they create emotional tension and give expressiveness to the vocabulary of this discourse through the combination of such units of language that cause good mood in the listeners. The speaker appeals to the emotional realm of the listener, using the words that should strike. In order to achieve a culmination in emotional discourse, various stylistic techniques are used, namely metaphorization, hyperbolization, analogy, juxtaposition etc. These stylistic techniques intensify the action of each other and the effectiveness of the whole discourse, since it is known that the expressive speech tends to use the effect of "stringing" on the expressive means in order to increase the influence on the listener (Morokhovskiy, Vorobeva, Likhosherst, Timoshenko 1991: 156).

Both emotional and emotive discourses widely use syntactic stylistic tools, which are divided into 4 groups:

- 1) direct repetition of lexical units (*anaphora, epiphora, repetition, polysyndeton*) and indirect repetition of lexical units (*parallelism, enumeration, tautology*);
- 2) transformation of the sentence structure – *asyndeton, inversion, ellipse, etc*;
- 3) complication or extension of the syntactic structure of sentence and discourse as a whole – *address, clarification, quotations*;
- 4) structural violations of the sentence – *pause* (Gnezdilova 2007: 70).

In the emotional discourse, the central figure of the syntactic stylistic means of the first group is repetition (Morokhovskiy, Vorobeva, Likhosherst, Timoshenko 1991: 145-147, 154, 156; Nushikyan 1986: 44; Sokolova 1998: 191), since despite the variety of means of this group, the principle of their functioning has the same character, which is manifested in the repetition of linguistic units (Beketova 1997: 17-18; Sokolova 2002: 9-11). In the emotional discourse, the means of this group

confirm that the formulation of the thought comes to light directly in the speech process. It means that the latter is spontaneous, because the repetition is either a selection of a more accurate word or an expression of its representation, or a high emotional arousal.

The most repetitive units indicate to what exactly brought the speaker out of the emotional balance. They also convey the tension, disapproval, mockery, fright, confusion, and other emotions inherent in the speaker at the time of expression. A peculiar means of emotional discourse belonging to the repetition group is interrogation (asking several times the same thing) (Artemenko 2000: 115; Trotsiuk: 1994: 128; Frolova 1998: 217-218). The speaker resorts to interrogations to request additional information not because he did not understand something, but because what he heard evokes a certain emotion, such as confusion, surprise, misunderstanding, etc.

The second group of stylistic syntactic means consists of asyndeton, inversion, embodiment, the common feature of which in emotional discourse is the transformation of the structure of sentence and discourse, when the most important, mostly new information comes to the fore under the influence of the emotional state (Gnezdilova 2007: 72). The speaker starts about something that is relevant to them, indicating the piece of information they want to clarify. In the emotional discourse, the central place of the means of the transformation group is occupied by inversion, which manifests itself in the violation of the traditional order of words.

The means of the third group – inserted elements, clarifications, quotations – indicate the extension and complication of the syntactic structure of a sentence and of a discourse. The central figure of this group the emotive discourse is the inserted elements. This follows from the fact that they break the structure of the main clause, they do not integrate grammatically and contextually, indicating the imperfection, the defect of spontaneous speech (Winchmann 2001: 177-178).

The fourth group of syntactic means that lead to the sentence structure violation is inherent in the exclusively emotional discourse, pointing to certain rhythmic

(pausing) and grammatical violations (grammatisms) (Gnezdilova 2007: 75). Pausation, for example, is realized in the emotional speech in interruptions that lead to repetition or unfinished replies. The reason for interruptions is the intemperance of the speaker due to a high level of emotional excitement.

Syntactic stylistic means of emotional discourse are divided into three groups:

- repetition;
- transformation;
- extension/complications.

The main means of repetition in the emotional discourse includes parallelism which is based on the lexical-syntactic repetition (Beketova 1997: 18; Sokolova 1998: 11) and is central in this group, on the assumption that 1) it will be taken as a basis in the formation of other means or 2) it plays a key role in the combination with other means.

In the first case we are talking about such varieties of parallelism as syntactic tautology and chiasmus. Syntactic tautology, characterized by the simultaneous use of two semantically and grammatically synonymous units, inserts into the emotional discourse the element of emotionality and conveys a double emphasis on the key idea.

The chiasmus, which is called the inverted parallelism (Cuddon 1982: 113), adds particular expressiveness to the discourse at the expense of the structural and semantic reflection of its first part by the second.

The expressiveness of the second group of stylistic syntactic means in the emotive discourse is manifested in the transformation of the syntactic structure of both the sentence and the whole discourse. Their significance and expressiveness are to weaken the close relationship between the individual components of a sentence or discourse, which is manifested in the disruption of the sequence of components of the traditional syntactic model and, accordingly, the change of meaning, giving a certain part a structural and intonational-semantic significance (Gnezdilova 2007: 80).

Particularly expressive and specific is the parcellation, which splits the members of a simple or composite sentence by dividing them into separate units.

The third group of stylistic syntactic means of extension includes complications, imbedded structures, references, emphatic structures, clarifications, citations. The things that combine them are, first of all, imbedded elements, clarifications and addresses are not obligatory, grammatically independent constructions in a sentence, the removal of which does not create significant difficulties in perception and comprehension; second, they lead to the complication and extension of the syntactic structure of a sentence or discourse; third, they are punctuated, which emphasizes their important role in the expressiveness of emotive discourse (Gnezdilova 2007: 81).

Imbedded elements and clarifications carry additional information (Biber, Johansson, Leech 1999: 137), detailing and specifying certain points in the message. In the emotive discourse, they are realized in the form of an independent, often complicated sentence. Addresses are used in the function of emotional nomination (Nushikyan 1986: 46), in order to emphasize the positive qualities of a person and are designed to establish the necessary contact with the addressee.

Quotation is common in both discourses, but unlike the emotional discourse, in the emotive one, the speaker refers to the source of the citation. And emphatic structures serve to logically isolate and intensify the value of the desired destination.

Therefore, in the transmission of the excitement of the speakers in the emotional discourse, the main emphasis is placed on the lexical expressive means, which directly reflect their condition, and the stylistic means, in their turn, reinforce what is expressed by the words. The expressiveness of the emotive discourse, as opposed to the emotional, is created mainly by the means of the stylistic level, frequently observed in the convergence of various stylistic figures and means.

1.3 Major means of emotion verbalization.

Linguistic verbalization of emotions can be accomplished by various means: by means of emotional vocabulary expressed in different ways, by metaphorical expressions, as well as by means of epithets, comparisons.

Malynenko mentions that emotives are categorized by the quantity of emotions in their semantics (affectives, connotatives, potentials), by the mode of their existence (verbal, speech), by the type of emotional semantics, by the parameter of explicitness, by implication of expression. The lexicalization of emotional processes occurs through the mental mechanism of their reflection in the semantics of words used to verbalize emotional relationships (Malynenko 2014: 187).

Galkina-Fedoruk includes here the words which express the feelings of the person and the words-evaluations that qualify the subject and the phenomenon positively or negatively (Galkina-Fedoruk 1958: 115) Arnold excludes from the emotive words those which indicate emotions and feelings (Arnold 1959). Vaygla believes that words that carry the information about the emotional attitude of a person should be considered as emotional vocabulary (Vaygla 1977).

Within the framework of the linguacultural approach, the model of interpretation of emotional states on the basis of universal semantic primitives for different languages was developed by Wierzbicka. According to the scientist, emotions cannot be identified without the help of words, and words belong to one specific culture and bring the cultural specificity. She classifies the names of emotional states as follows:

- 1) emotions associated with "bad things" (sadness, unhappiness, distress, upset, sorrow, grief, despair);
- 2) emotions associated with "good things" (joy happiness, content, pleasure, delight, excitement);
- 3) emotions related to people who have done bad deeds (anger, fury, rage, wrath, madness);

4) emotions related to thinking about oneself, self-esteem (remorse, guilt, shame, humiliation, embarrassment, pride, triumph);

5) emotions related to the attitude towards other people (love, hate, respect, pity, envy) (Wierzbicka 1996: 333).

In studying vocabulary that reflects emotions or feelings, Shmelev provides the following division:

1) into units that denote certain emotions and experiences;

2) into the units whose linguistic significance is created by means of word formation;

3) words, in the lexical meaning of which, an assessment of phenomena is contained (Shmelev 1977).

Talking about the definition of the emotional vocabulary, Fylymonova and Babenko have the same opinion. Emotional vocabulary is interpreted as a vocabulary that names, describes and expresses emotions (Babenko 1989; Fylymonova 2001).

Fylymonova states that emotional state and emotional attitude can be embodied in language by various means: direct nomination (fear, love, anger), expression (exclamations, investment vocabulary, etc.) and description (poses, features of speech and gaze) etc.) (Fylymonova 2001).

Shakhovskiy in his theory identifies three groups of vocabulary that represent emotions:

1) vocabulary, which names and denotes emotions;

2) vocabulary that describes emotions;

3) vocabulary that expresses emotions (Shakhovskiy 1987, 91).

The researcher notes that the word that calls emotion (love, hatred) does not express it, but serves as an indicator of the concept of this emotion, while "the emotion by its semantics expresses the emotional state of the inner self, its consciousness and psyche" (Shakhovskiy 1987, 91).

In modern lexicology the category of emotivity is used to describe emotive lexical units. Shakhovskiy divides emotions into universal, recognized in all cultures, and those, which are defined by social and cultural characteristics, therefore specific for a particular culture. The expression of emotions depends on the variety of cultures, periods, social classes and in such a way the use of proper means (vocal / nonvocal, verbal / nonverbal) is determined. Thus, we should distinguish emotions, their physiological embodiment (laughter, tears etc.), and the ways emotional categories are displayed in the texts using emotional vocabulary which can be represented by nomination, description and expression of basic emotions. (Shakhovskiy 1987).

Nominal means of representing emotional concepts include the names of concepts, their synonyms and derivatives. The mechanism of nomination of emotions is realized through the use of the key representative in the context – the name of the emotion, its synonym or derivative, which can testify to the multifaceted structure or semantics of linguistic units.

The descriptive means of emotion verbalization include linguistic expressions that express the meaning of an emotion, not by naming it, but by describing it or by indirectly pointing to it.

Expressive means include lexical units that express the subjective attitude of the speaker to the content or addressee of the speech in a communicative act.

Malynenko in the profound study of emotion categorization revealed the most common means of emotion verbalization (Malynenko 2014: 190). Lexical units expressed by nouns and adjectives quantitatively outweigh the usage of verbs. Descriptive means are also dominated by nouns and adjectives, adverbs predominate over verbs. Additionally, expressive means are most often represented by exclamations that are associated with the expression of emotion of sadness and dissatisfaction. What is more, fear is the most commonly expressed emotional concept compared to other basic emotional concepts.

Here are some examples where emotional concepts are verbalized by various means: *“She had a strange dislike to walking on the side of her companion where hung the afflicted arm, moving round to the other when inadvertently near it”* (Hardy). In this example, the description of the emotion of disgust occurs in the author's speech and is created with the help of the synonym of the word disgust – dislike which is expressed by a noun.

Here is the example of the language nomination of fear, which is verbalized by a synonym of the emotional concept fear – “panic-stricken”: *“Thoroughly panic-stricken, I dropped his hand, and uttered a cry of terror”* (Collins). The amplification of the emotion of fear is expressed by the expressive noun phrase “a cry of terror”, where the item 'terror' denotes the degree of extreme fear – horror.

The next example illustrates the expression of the feeling of sadness with the expressive exclamation “alas”, which shows the feeling of regret for the lack of courage. *“This might be very good for dinner, but it would be a bad joke for me when the hour for dancing came. And, alas! I felt that I lacked the courage”* (Trollope).

Shakhovskiy distinguishes two semiotic systems of emotions – Body Language and Verbal Language, which are not studied enough from the point of view of their correlation. Though, it has been established, that the primary semiotic system predominates over the secondary one (verbal) in the speed, directness, reliability, the level of sincerity and the quality of expressing emotions. The explanation of the phenomenon is rather simple as the reality is much richer than a language. The verbal expression of emotions is usually subjective. The same emotion is expressed by different personalities in different ways because of numerous factors. As far as emotions are always cognitive and situational, their choice is also situational.

Shakhovskiy stresses two types of emotive vocabulary: affective and connotative lexical units. The scholar refers “the following lexical units to the affective ones: interjections, swear words and tender words, emotionally intensified adjectives and adverbs that are shown as specialized emotive lexical units, as the

verbalization of emotions” (Shakhovskiy 1987).

According to Shakhovskiy “connotative lexical units are emotive in secondary figurative meanings, derivatives with affixes of emotive subjective estimation, which express emotivity through logical subject semantics” (...). The author thinks that the connotative lexical units have the following structure of their lexical meaning: the nomination of the object of reflection plus the emotional attitude of the subject of reflection. Emotional connotations are produced in a text with the help of emotionally estimated adjectives, verbs, which contain the estimation in their semantics. Interjections are commonly accepted language units with the emotional meaning (Shakhovskiy 1987).

Mikhaylovskaya analyzes the words that belong to different parts of speech connected by means of the stem with some secondary interjections, for example, *damn* interjection, *damnable* adjective, *darned* adverb. The author also considers the words close to the interjections by the meaning, for example, *nonsense*, *rot*, *rubbish*, *fine*, *great*, *splendid*, *lovely* (Mikhaylovskaya 1966).

An adjective is an important means of expressing emotional connotations. The negative estimation dominates in the adjectives *foolish*, *silly*, *dirty*, *stupid*, *crazy*, *mad* and others, that are used in the text to express rage, disagreement, contempt, astonishment. The positive estimation dominates in the adjectives *sweet*, *lovely*, *good*, *wise* and others, which are used in the texts to express delight, joy, approval.

Positive and negative emotions are expressed with the help of adverbs of measure and degree, in which emotional meaning is displayed first of all while the main denotative sense is suppressed. In such a case the adverbs are used as intensifiers with a higher degree of intensification, showing a very high level of emotional saturation.

The emotional sense is often transferred by the nouns, in which the meaning of emotional estimation is the only possible one and makes the base for nomination: *fool*, *devil*, *brute*, *idiot*, *treasure*, and *darling*.

Emotional connotations are expressed with the help of the nouns like *thing*, *creature* etc., in which the meaning of emotional estimation appears only in a proper context thanks to their connection with emotionally estimated adjectives: *What a charming wicked creature! I like him so much!*

It should be noted, that in comparison with the emotional potential of adjectives and nouns the possibilities of a verb are more limited.

Difficulty and diversity in expressing a person's emotional state is shown by phraseological units – permanent word combinations with entirely or partly reinterpreted components of the meaning.

Kondrashina studies the category of emotivity in phraseology in its correlation with corresponding notions in the sphere of psychology of emotions. The criteria, according to which Kondrashina points out the emotive component in the meaning structure of phraseological units, are the indicators, which are divided into two groups:

- 1) general ones expressed by the lexical units *feeling*, *emotion*, *mood*;
- 2) partial ones, which express or identify a particular emotion, e.g. *anger*, *joy*, *hate*. The scientist divides the partial indicators into four groups depending on the estimation they have: emotive indicators of negative, positive, neutral, and dual estimation (Kondrashina 1991).

The problem of an emotional factor in phraseology has been studied by Kurikalova, who thinks that the semantic group of phraseological units with the emotional state meaning is a combination of two classes of units, gathered according to the meaning of emotions:

- 1) phraseological units of the negative emotional state;
- 2) phraseological units of the positive emotional state (Kurikalova 1985).

Kurikalova concludes that phraseological units of the negative emotional state dominate. The author investigates separate groups:

- 1) The class of phraseological units, which denote the psychic state in the

cognitive activity:

- a) phraseological units with the meaning of embarrassment, confusion;
- b) phraseological units, that express astonishment.

2) The class of phraseological units, which denote the psychic state in the volitional activity:

- a) phraseological units, which denote the psychic state, characterized by the loss of volitional control;
- b) phraseological units, which denote the psychic state, characterized by the predominant idea of volitional component of the human psyche (Kurikalova 1985).

In modern linguistic researches the idea, that almost every word contains emotional component in the meaning, is widespread. For the reflection of emotions in a written form, special lexical means are necessary, to determine them the method of descriptors is used, as it is shown in the work of Sevidova. To the lexical descriptors the scientist refers:

- 1. words, that evoke emotions;
- 2. words and word combinations, that contain the emotional component in their semantic structure (swear words, tender words, etc.);
- 3. words and expressions, the semantic structure of which is absolutely emotional (interjections, emotional particles) (Sevidova).

Gordienko provides some examples of the usage of different lexical means to express different emotions:

- 1. the use of direct emotive lexical units:

“My wife is a woman of the most charming character, an admirable woman”
(admiration, affection);

“I was flattered” (satisfaction);

“I was desperate” (despair);

“I am shocked” (shock)

2. the use of rude words stresses irritation and anger:

“You are an idiot! How could you do that?”

“God damn it!”

3. the description of an emotional state, in which lexical units gain the meaning of emotive vocabulary with the help of the context:

“I could not but notice that the governor gave her hand an affectionate little squeeze” (the description of joy and love);

“I tried to smile but my heart was sore” (worry).

4. the description of an emotional state using the antonyms of different parts of speech (especially nouns, verbs, adjectives):

“They were blonde and dark, tall and short, fat and thin” (confusion);

“She was a woman of masculine intelligence and feminine sensibility” (admiration);

“What can a prolonged reflection add to the impulse of the moment?” (affection);

“She laughed till the tears ran down her face” (joy);

5. the use of the phraseological units with negative emotivity:

“I pulled all the strings I could” (despair);

“At last I lost my temper” (anger) (Gordiienko 2014: 64-65).

It should be mentioned that the emotive meaning is generated thanks to the combination of lexical, grammatical, syntactic, and intonation means that come together.

Conclusions to Chapter One

Emotions and feelings are the subject of the study of philosophers, psychologists and linguists, but the approaches to the study of emotions are different. Foreign and domestic psychologists have made a great contribution to the development of theoretical and methodological framework for the study of emotions.

The Linguistic study of emotions involves the analysis of emotions at different language levels. The linguistic aspect of the study of emotions becomes important and relevant because it is possible to clarify certain provisions of the theory of emotionality. In linguistics the developer of the theory of emotion is V.I. Shakhovsky, who introduced its basic provisions, developed a terminological apparatus, outlined the problems of speech communication in different types of discourse.

We can talk about emotions and express them using nouns like love, anger, surprise. What is more, there are other parts of speech which also contain words that convey emotions, for instance verbs (to love, hate, to enjoy, to hope) and adjectives (disappointed, stressed out, depressed, happy). Prepositions are also discussed, as they play a role in the relational (love for something) aspects of the conceptualization of emotions.

The categories of emotionality and emotivity have repeatedly become the subject of consideration in linguistics. Both discourses are related to emotionally-colored speech. In this case, they differ in the parameter of preparedness / unpreparedness, which, on the one hand, can serve to reflect and transmit the emotional state of the speaker, on the other hand – to exercise a purposeful influence on the emotions of the addressee in order to manipulate or to obtain the desired result.

The emotional discourse is such an unprepared kind of speech activity that results from the spontaneous manifestation of emotions in an emotionally determined situation. Emotions triggered by a particular situation, through spontaneously selected expressive language units, create such a perlocutory effect that results in the speaker's

loss of self-control or his mental balance.

The emotive discourse as a form of public speech is a motivated, pre-planned expressive speech activity, carefully considered in terms of the choice of language means and speech strategies and tactics, which are designed to have an emotional effect on the recipient. The readiness of the discourse is manifested in the clear formulation of thoughts, their logical combination, accessibility of perception and expressive representation through the use of stylistically-marked linguistic means.

The Differences between emotional and emotive discourses are manifested in their lexical and stylistic features.

According to Shakhovsky, there are 3 ways with the help of which the emotional categories are displayed in the texts using emotional vocabulary: by nomination, description and expression of basic emotions.

The nominal means of representing emotional concepts include the names of emotions, their synonyms and derivatives.

Descriptive means of emotion verbalization include linguistic expressions that express the meaning of an emotion, not by naming it, but by describing it or by indirectly pointing to it.

Expressive means include lexical units that express the subjective attitude of the speaker to the content or the addressee of the speech in a communicative act.

CHAPTER TWO. EMOTIONS AND EMOTION EVOKING IN MODERN ENGLISH ADVERTISING DISCOURSE.

2.1 The social advertisement discourse as a powerful vehicle of pipelining emotions

In modern society, advertising is an integral part of everyday life, so a lot of researchers study it in many scientific disciplines. Advertising is an object of research in sociology (Dryu 2002; Lapina 2014), semiotics (Pocheptsov 2001), psychology (Grimak 1999; Zazyikin 1992; Imshinetskaya 2004), political science (Volodina 2003; Voronenkova 1999; Medvedeva 2003), economic sciences (Volkova 1999; Dzhefkina 2001; Kohtev 1997), and literary studies (Sazhyna 2007).

Advertising is viewed as the phenomenon of mass communication and is defined as "a set of measures aimed at achieving material (purchase) or ideal (change in the system of views) effects in order to form and satisfy the economic, informational and socio-political requests of a certain part of the society through various means of social connection" (Nikitina 1998: 4).

Mass communication refers to the "systematic spread of messages (through the press, radio, television, cinema, video, audio recording) to numerous widely dispersed audiences for the purpose of affirming spiritual values and influencing people's evaluations, thoughts and behavior in ideological, political, economic or organizational ways" (Ilichev, Fedoseev, Kovalev & Panov 1983: 348]. According to economists, it is the advertised goods and services that are selling more successfully (Olyanich 2013: 13).

The essence of advertising is summarized as following: "1) advertising is an act of influence that can more or less successfully influence the evaluative and practical choices or remain indifferent; 2) advertising is a craft and, accordingly, its product can be judged to be a good job or a bad one; 3) advertising is an appeal to social feelings, manipulation of values that may be acceptable to society, even progressive or ethically questionable; 4) advertising is an art, and its works can be admirable or cause antipathy, they can be immediately appreciated as aesthetically perfect or

mediocre, and the creators as talented or deprived of good taste” (Pavliuk 2006). Obviously, all of these definitions of the advertisements are related to the recipient.

The communicative influence is achieved through advertising, which means "managing the behavior of a person or a group of people through linguistic information" (Tarasov 1974), "influencing the knowledge, attitude and intent of the addressee in the desired way " (Olyanich 2013: 19). Therefore, advertising information always serves the purpose of the communicative influence. Therefore, the study of the influence of advertising by the means of language is one of the most popular subjects in linguistics (Denisyuk 2003; Mahnin 2005; Ostroushko 2003; Pirogova 2001; Popova 2002)).

Advertising involves all three types of the communicative effect, which are: 1) changing the subject's attitude to a particular object; 2) formation of the general emotional setting of the addressee; 3) restructuring of the categorical structure of the recipient's individual consciousness (Olyanich 2013: 20-21).

In addition, the communicative influence in advertising demonstrates a combination of three factors: psychological (motive), social (purpose) and linguistic (means) (Denisyuk 2003: 28).

The motive as a psychological factor of influence is understood as "a need to convey a certain idea of a particular object or phenomenon of reality reflected in the mind" (Alefirenko 2002: 73]. In addition, the motive includes "communicants' desires and interests, in performing actions and directing their speech activity" (Eyger 2000: 11). In psycholinguistics, motive is regarded as a pre-intentional state in the structure of speech activity (Leontev 2003: 26).

The main motive of the advertiser is the need to profit from the sale of the goods that he produces and/or promotes in the market. This motive is realized for the purpose of the advertiser that is a social factor of communicative influence. The purposefulness of advertising is a generally recognized characteristic of it: "The basic

characteristic of advertising is the focus on the achievement of commercial goals, that is, the goals of promoting the advertised object in the market" (Olyanich 2013: 10).

Advertising is a tool for promoting a product or service to the consumer. The task of advertising is to formulate internal references based on which the consumer makes his choice: advertising actively uses references, for example, to the aristocratic world, which is not accessible to most consumers (Pocheptsov 2001: 543), advertising technique is aimed at creating a correlation between feelings and material objects, that is, the unattainable is linked to the attainable (Pocheptsov 2001: 71).

The linguistic factor of communicative influence is related to its means, which is primarily natural language in advertising. The question arises about the functions of language in advertising, because "the verbal structure of the message depends primarily on the dominant function" (Yakobson 1975: 196). Eko distinguishes in the context of advertising the same six functions of language proposed by Jakobson: "Along with the always-predominant emotional function, it is possible to distinguish referential, phatic, metalinguistic, aesthetic and imperative" (Eko 1998: 179).

The main functions of language are: referential (communicative, denotative, or cognitive), which is related to the setting of the referent and orientation to the context, emotive (expressive), which is related to the emotions of the speaker, with the expression of his attitude to what he speaks and imperative (connective, influential, voluntary) which is relevant to the addressee. Additional features – phatic, aimed at maintaining communication, aesthetic (poetic), which involves focusing on the message, metalinguistic, which allows to utilize language and speak about language (Yakobson 1975: 196-199).

The most important are the emotive and aesthetic functions of advertising (Pocheptsov 2001: 68). The emotive function is conditioned by the richness of various verbal and non-verbal stylistic means: "Advertising can be enthralling or disturbing, but it does not belong to the worst genres – boring ones" (Pavliuk 2006).

These functions are performed by the language in advertising through the language means used by the advertiser to influence the consumer. In this connection, the question of the unit of linguistic analysis of advertising that has evolved from advertising message to advertising text and discourse is important.

For a long time in linguistics, the main unit of advertising analysis was the advertising message (Bornyakova 2007; Gorlatov 2015: 37; Zazyikin 1992; Korableva 2008; Medvedeva 2003; Shido 2002: 10). In particular, the advertising text meant a functionally organized message, constructed according to the grammatical and stylistic norms of the language and communicative intentions of the addressee, determined by the communication situation (Nikitina 1998). This approach narrows the pragmatic properties of advertising and eliminates its main communicative purpose – motivation.

The most frequent in linguistic research is the reference to advertising as to the advertising text (Avdeenko 2001; Akulicheva 2008; Anopina 1997; Barkova 1983; Volkohon 1999; Gaponova 2007; Zelinska 2002; Zolina 2006; Isakova 1999; Kaftandzhiev 1995). In these studies, advertising appears as a special kind of the text, which, at the same time, has a tremendous psychological impact on the society as a tool for stimulating economic processes (Medvedeva 2003: 23).

Nowadays there is a widespread understanding of advertising text as creolized (multimodal) (Anisimova 2003; Kyiak-Redkovych 2011; Kulagina 2011). The following properties of its verbal component are studied: structural (Avdeenko 2001), phonographic (Volkohon 1999), lexical (Karataeva 2003), syntactic (Zolina 2006), pragmatic (Barkova 1983), including their interaction (Vornachev 2009), as well as the addressee factor (Anopina 1997), ergonomic aspect (Isakova 1999), various aspects of influence (Mahnin 2005).

In the recent linguistic studies, advertising discourse is in the focus of attention of many scholars (Aleksandrova 2006; Anikin 2006; Hulak 2005; Domovets 1999; Donskaya 2007; Zadorizhna 2008; Ilinova 2013).

The study of advertising discourse covers its systemic and structural features (Aleksandrova 2006; Zadorizhna 2008), pragmatic (Nagornaya 2003; Sienicheva), cognitive (Radu 2010; Samarina 2010), and linguo-cultural (Kositskaya 2005; Kochetova 1999) characteristics, strategic potential (Domovets 1999; Kolesnyk 2007), gender specificity (Malyishenko 2004), and axiological properties (Hulak 2005).

The discursive approach to the analysis of advertising is the most valid because it allows to take into account a wide range of aspects of analysis – sociolinguistic, pragmatic, strategic, cognitive etc. However, the main aspect of linguistic analysis of advertising discourse remains verbal.

The concept of discourse in modern linguistics is ambiguous. For the analysis of advertising, it is preferable to interpret discourse in the vein of Kharkiv Linguistic School. By definition of Shevchenko and Morozova, discourse is an integral phenomenon, a mental-communicative activity, which is the totality of the process and result and includes both the extralinguistic and the lingual aspect; in the latter in addition to the text, presupposition and context (social, pragmatic, cognitive) are distinguished which determine the choice of linguistic means (Shevchenko 2005: 17).

Bezugla states that “based on the linguistic definition of discourse in general, advertising discourse is defined as a mental-communicative phenomenon, which encompasses two components – communicative interaction in the sphere of mass advertising, aimed at promoting goods or services by verbal and non-verbal means, on the one hand, and advertising text on the other” (Bezuhla 2017).

The types of advertising are distinguished by a number of criteria: goals, object, channel of distribution, method of presentation of information, target group, genre, form, content, evaluation of performance, customer, method of influence, purpose of impact, strategy, and a type of psychological reaction. Some classifications are presented below.

Depending on the specific goals, the following types of advertising are distinguished (Shestak 2013: 61]:

- to inform about a new product – introductory/informative advertising;
- to remind about the product – reminder ads;
- to counter product competitiveness – stabilization advertising;
- to expand the product market – expansion advertising;
- to generate selective demand – informative advertising.

Depending on the advertising genre, political, household, scientific and technical advertising is distinguished (Dzhefkins 2001: 237; Shido 2002: 9). According to the type of psychological reaction, emotional and provocative advertisements can be discerned (Shestak 2013: 61).

According to the nature of emotional impact the following types of advertising are distinguished:

- rational advertising. Such advertising informs, appeals to the mind of the potential buyer, makes convincing arguments;
- emotional advertising. Emotional advertising appeals to feelings and emotions; the main means of persuasion are artistic images: pictures, videos, sounds, and the logic of text.

There is no purely rational or highly emotional advertising. Usually, both types of influence are combined in advertising products.

The main distribution channel of advertisement is the press: newspapers and magazines, catalogs, flyers, coupons, outdoor advertising, television, radio, cinema, direct mail, and its target group are the consumers of goods and services of all walks of life (Nikitina 1998: 9).

The object of our study is modern English Social advertising in the media.

According to Derevyanko social advertising is not a tool for changing society, changing behaviors, a method of combating immorality and moral irresponsibility,

but it can be a way of cultural and moral enrichment of the population, by forming a public opinion (Derevyanko, Zyibin 2012: 2).

The mission of social advertising is to change people's attitudes to existing problems, and in the long term to offer new social values that are in demand by the society.

Romanov believes that social advertising (“public service advertising”) aims at fostering morality, creating a healthy lifestyle, a positive humanistic worldview of people, protecting human rights and freedoms (Romanov 2010: 99).

According to Melnikova and all, social advertising includes the following groups:

1) advertising of a certain lifestyle – criticism of smoking, drug addiction, alcoholism, promotion of proper nutrition and education, strong family relationships. A special place in this group is occupied by environmental advertising, which is aimed at preserving nature and respecting animals;

2) advertising dedicated to constitutional rights and freedoms of people;

3) patriotic advertising – advertising dedicated to holidays, anniversaries, sporting events, designed to unite the nation (Melnikova, Kaschenko, Luzhnova & Mihaylova 2010: 61).

In our study, we pay attention to the emotional and emotive component that influence the perception of public service advertising. The great example of social advertising is Love Has No Labels (Diversity & Inclusion) advertisement created by Ad Council. This video touches upon the topic of inequality and discrimination. The Love Has No Labels campaign challenges us to open our eyes to our bias and prejudice and work to stop it in ourselves, our friends, our families, and our colleagues.

While the vast majority of people consider themselves unprejudiced, many of us unintentionally make snap judgments about people based on what we see whether it's race, age, gender, religion, sexuality, or disability.

The advertisement starts with the view on the street where a lot of people see the big screen with X-rays. The thing is that behind this screen are people, however the viewers see only their skeleton, without any special peculiarities. Once the music starts playing, we can hear the lines:

“And I can’t change

Even if I tried

Even I wanted to

My love, my love, my love” (Ad Council 2016).

Together with the first line the first couple comes out and it is a couple of women who are in the relationships. It is well-known that some people practice some kind of medical treatment and mental help to “convert” to heterosexualisms and the 1st line of the song negotiates this; it sounds like these women say themselves that they “can’t change” and the world should perceive them as they are. The negotiation is used here in order to make the statement stronger and final.

At the beginning, the lines of the song are perceived in a negative way, because of the negation and the usage of subjunctive mood which presupposes some doubt and hypothetical situations. However, the last line “My love, my love, my love” evokes positive emotions since “love” belongs to the type of emotions that brings strong feelings. What is more, this phrase is repeated several times in order to make people understand that this couple also experiences love, they love each other and there is nothing you can do about it. The video and the song correlate here and verbal and non-verbal means complement each other.

What is more, there are several strong statements mentioned in the video: *“Love has no gender”, “Love has no race”, “Love has no disability”, “Love has no age”, “Love has no religion”* (Ad Council 2016). Every phrase has the same beginning and only the last word changes. It is made in this way to show that people can sometimes judge due to different reasons, however all these reasons do not matter.

Some of the words are already emotionally charged and some of them become emotional only in the context. For instance, the word “disability” means an impairment which affects a person's life in a negative way, since some inconveniences will be caused. However, the word “age” is neutral and transmits emotions only in the provided sentence.

All these sentences are reinforced by the visual content as well. When a gay couple is shown, the phrase “Love has no gender” appears; when intercultural couple or friends are depicted, the sentence “Love has no race” appears; when people with special needs are shown, the phrase “Love has no disability” appears; when the aged, old couple who spent their whole life together is shown, the sentence “Love has no age” appears, when friends who believe in different Gods are shown, the sentence “Love has no religion” appears.

At the end people who were playing in the advertisement sum it up:

- *“My heart doesn’t see race”;*
- *“Love has no age limit”;*
- *“That’s my best friend”;*
- *“We are neighbors and best friends”;*
- *“We all have different religions but we have universal love as well”;*
- *“I love my sister”;*
- *“Love is love”;*
- *“Our family is no less than any other family” (Ad Council 2016).*

The word “love” is expressed by nominal means of implementing emotional concepts and is the most common in the video, since the main idea here is acceptance and equality and love incarnates these notions. What is more, the phrase best friend is utilized in the speech of the main characters. “Best friend” as well as “love” evoke positive emotions and these positive emotions may affect someone’s way of thinking, which initially was the main reason for such social advertisement.

It is important to mention that all the sentences are spoken in the indicative mood, which actually expresses a factual statement. This makes the viewers believe that the given piece of information is a truth, thus it is easier to reach to their minds.

2.2 The technique of emotional and emotive advertising in Modern English media discourse.

Emotion can be a powerful catalyst for marketing efforts to generate powerful advertising. Emotions also can help consumers understand and accept the promotional message when they are used properly. Indeed, correct and successful usage of emotive and emotional language can make the difference between a consumer who buys a particular product and a consumer who refuses to do so.

Advertisers have an entire range of emotions they are able to use to make the advertisement powerful: positive, emotions such as happiness and joy or negative emotions such as fear and anger.

As it was already mentioned earlier, the American psychologist and emotion researcher Izard singled out fundamental (basic) emotions and complex emotional states, which are a certain combination of fundamental emotions. Fundamental emotions include interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame, embarrassment (shyness), and guilt (Izard 2006).

From the first glance, it may seem reasonable to always appeal for positive emotions. However, as it turns out, both positive and negative emotions can be effective catalysts in persuasion.

When the negative emotions are used, the main idea is to show the deplorable consequences if the offered behavior pattern is not utilized. The negative result could be shown through the unpleasantly stimulating message. The perfect example is social advertising against smoking: the marketers usually make caveats about the adverse health outcome and try to prevent the audience from adopting some threatening and dangerous behaviors. Such words and phrases as “death”, “terminal disease”, “danger”, “health issues” etc. are used to produce the negative effect and attract the attention of the audience (Irkliienko 2019: 300).

However, the usage of positive emotions has reached more effectiveness in social advertising. The positive appeal is put to use more often rather than the

negative one in order to encourage and entertain audiences and make the highlighted topic as attractive as possible. What is more, the positive appeal can be treated as an alternative to negative appeal and change people's perception and opinion completely. For instance, emphatic constructions are used in order to intensify the idea, giving it an emotive charge, e.g. "It is only sport and physical activities that can change your life completely and make you healthier".

Positive appeal often encourages people to adopt the chosen behavioral pattern and motivate them to be better or to be stronger. As a result, messages with positive emotions can thrust people forward, emphasizing on positive consequences for them as well as showing the better effect of the positive way of thinking and attitude towards the issue raised.

It is also important to find an appropriate and reliable way to measure a consumer's response to your emotional branding. Several emotional advertising types can be distinguished and they can be divided to the positive and negative ones.

Emotional Advertising Type #1: Happiness and joy.

The most used emotion the advertisers tend to appeal is happiness. Happiness and joy make people feel good and most of them want to be associated with happiness, smiling, positivity and laughing. Such social advertisements focus on the people's connection and engagement with each other. For instance, "Ryan's unforgettable Mother's Day delivery to Mom" by Teleflora. The commercial starts with the message "When was the last time you told your Mom how much you loved her?" (Teleflora 2015) and you instantly want to give a call to your parents. Even though it is a question, the message sounds imperative.

Then, the viewers see a woman who arrives at someone's house and a lady comes of it. There is a special delivery for her: her son sent a video for the Mother's Day: "Hi, mom. Happy Mother's Day! I want to let you know how much I love you and I appreciate everything that you've done for me in my life. The distance between us isn't always easy, it's actually pretty hard sometimes. I miss you." (Teleflora

2015). This is a perfect example of the emotive speech: it is well-prepared and in the form of a monologue. The speaker uses antonyms easy-hard in order to lay stress on this particular point.

“Growing up it was just the two of us. You’ve had all the responsibility of raising a young boy into a man that you could be proud of. And I learned that you had a dream to become a professional athlete and then you got pregnant with me and you had to choose. You knew you couldn’t do both and you gave it up to raise me and you raised me the best way that you knew how.” (Teleflora 2015). The gradation is shown here – “raising a young boy into a man” – to make emphasis that his mom used to take of him, now he is an adult and it is time for him to make his mom happy. The repetition is also employed “to raise me and you raised me the best way” to reinforce the love the mother has for her child.

“I realize how hard it was and thank you very much. The discipline, the love, the support, the understanding that you gave me. I think of all the things that you did for me. I look at my children and if I can just do half of what you did, they would be so much better off. Because of you I stand here today: a father, a husband, a Navy commander. It’s because of you.” (Teleflora 2015). The speaker often uses enumeration. This way he shows how much he achieved with the help and love of his mom.

“I’m proud to call you my mother I’m proud to be your son. You made me the man that I am today I love you with all my heart.” (Teleflora 2015). There are a lot of emotionally charged words in this extract: love, proud, thank you, the support, the understanding, miss. All these words are used in order to show affection and gratitude.

The advertisement ends with a simple message: “Send love” (Teleflora 2015). Even though it is an imperative message, it doesn’t sound harsh, it sounds nice since the word “love” is utilized here (Ryan’s unforgettable Mother’s Day delivery to Mom” by Teleflora).

Emotional Advertising Type #2: Sadness

This type of emotion is used by advertisers to show a sense of compassion. Showing empathy or compassion makes the customers feel that you care. A perfect example of the social advertisement like this is “Dead Man Talking” by Transport for London. The action takes place on the street, the viewers understand from the first second that there was a car crash and now the doctors are trying to save this man’s life, however all in vain.

Then suddenly this man starts talking: *“I could be at home now, watching telly with the kids”* (Transport for London 2013). The conditional mood is used here to show the probability of the situation: there could have been two options for this man – he could watch TV with his children or he could die in the car crash. His kids were mentioned on purpose, to make people think about their loved ones and why they are going to lose in such case. People already feel sad about this situation, however understanding that his children lost their father is devastating.

The man continues: *“Or I was feeling about going for a pint, instead I’ve punctured my lungs and they are slowly filling us with blood”* (Transport for London 2013). In the first part of the sentence he still tried to show that there is always an option, however the second part of it shows the real state of the events. The addresser compares his current state with the desired one, making the viewers emphasize. He doesn’t pretend or doesn’t try to find better words to explain the situation; he simply states the fact – he is dying. What is more, the word “blood” is already negatively charged as it is associated with some pain or wounds.

“Dead Man” mentions: *“I am going into cardiac arrest now silly place to overtake, really. Still, you live and learn, don’t you?”* (Transport for London 2013). The tag question is used here to create a mood of hope, since the viewers are still alive and they are powerful enough to learn, to change their habits and they have the ability to live.

The last sentence is written in the imperative mood as it should be: *“Don’t ride too fast”* (Transport for London 2013). It is not a warning or a piece of advice, the creators of this commercial simply forbid people to drive fast if they don’t want to end up as the man depicted in the video.

Emotional Advertising Type #3: Fear

The most popular type of the negative emotions used in the social commercials is fear. All people are being afraid from time to time and this feeling helps people to be cautious and to react appropriately to threat. Fear makes people do something to change the situation and using this emotion in social advertisement will evoke strong feelings that they something bad may happen if the appropriate action is not taken.

However, the approach is risky since such commercials may be depressing and scary to the viewers. In this case, it is necessary to remind the viewers about their fears and always offer a solution. The great example of the social advertisement which uses fear as its leading emotion is the commercial about gun safety called *“End Family Fire. Gun Safety”* by Ad Council.

The setting is the usual day of a family: dad and son are at home, watching a cartoon and having fun. All of a sudden the boy asks his dad: *“Do we have a gun? Can I play with it?”* (Ad Council 2018). These 2 questions sound like an oxymoron: *“how can a child play with a gun? how can anyone play with a gun?”*, because a gun is not a toy, it is a dangerous weapon. And the father surely responds *“No, absolutely not. It’s not a toy, you know that.”* (Ad Council 2018). However, the reply from a boy is shocking: *“Do I? I bet it looks like one”* (Ad Council 2018). It makes people realize in one second that it actually looks like a toy, since gun toys are very popular among boys. This rhetorical question is used here to draw people’s attention to the issue raised, to make them understand that they have a weapon in the house, not a toy.

The father then tries to explain his reasons and why he keeps a gun in the house, however his son asks a very thought-provoking question once again: *“But about the eight kids who get shot everyday by mistake?”* (Ad Council 2018). This

statistical piece of information sound very strange in a conversation like that, however it gives food for thought and make people who have guns feel scared for the lives of their close ones.

After that the suspense is becoming stronger because of the boy's words: *"Where so you keep it? I bet it is on the top shelf of the closet under your sweatshirts. Is it loaded? And the bullets are just beside the bed. I haven't found them yet, but I am sure I can. You always told me to be curious. Remember when I found my Christmas gift? I am a god climber you know"* (Ad Council 2018). The boy keeps asking questions and answering them himself making the viewers feel terrified. His speech is very emotional since he doesn't even make pauses, he just keeps talking and gives a fact after a fact like shooting bullets from the gun.

His dad tried to explain his son that he needs a gun to protect his family: *"No, no, Justin, I will teach you how to handle a gun when you are old enough"* (Ad Council 2018). The next reply shocks more than the previous ones: *"What if I don't make it till, I am old enough?"* (Ad Council 2018). The last phrase is repeated to make emphasis on people's vulnerability. Their conversation continues:

- *I would be so easy with our gun.*
- *Our gun? No, buddy, my gun.*
- *But it is our gun, in our home* (Ad Council 2018).

In this extract pronoun "our" is utilized to evoke the sense of commonality and make the audience the participants of the showed events.

Emotional Advertising Type #4: Surprise

This emotion can be treated from 2 perspectives: it can be used either as positive or as a negative emotion. This type is also utilized as the intensifier for other emotions. For instance, Honest Yearbook, Bullying Prevention by Ad Council showed how just by being kind to people you can change their mood.

The commercial starts with the questions which involves the viewers right away: *"What's the impact teenagers have on each other?"* (Ad Council 2018) and

after this questions people are interested in the outcome. The creators of the advertisement used the yearbook photo shoot of some students to find this out. While taking the pictures, the photographer informed all the students that their friend wants to surprise them and their showed some videos:

- *“Hey Sharon, I am here. It’s me”*.
- *“Sup, Elvis! It’s me Sara V”* (Ad Council 2018). – these are the perfect examples of emotive language, because the speakers use colloquial unprepared speech.
- *“I just wanted to tell you I love you. And you mean the world to me, honestly. I was bullied for 4 years in the middle school and these girls; they would say the meanest things ever. I met you and when I smiled you said “You have the greatest smile” and it meant so much to me”* (Ad Council 2018). Here the emotionally charged language is used: the word “love” already brings positive emotions. The word “honestly” also belongs to emotional language since the person emphasizes that they are speaking in a truthful or fair way. However, the positive emotions are changed since the speaker tells that they were bullied. They provide us with a personal story which appeals to our senses and evokes compassion.
- *“It got to a point with my eating disorder. They were like “you have to make a decision whether to eat or you can’t get back to school”. You just sat there and you listened and you gave me advice. I’ve never had someone who wanted to hear what I have to say”* (Ad Council 2018). Another speaker shares their emotional story and makes people realize that by simply being a kind and a good person you can make the difference.

The social advertisement ends with the following words: *“Because of you someone’s entire day can change. Because of you someone’s entire year can change. Because of you someone’s entire life can change”* (Ad Council 2018). Here we can

trace the repetition on the whole phrase, only 3 words are changed. This gradation is utilized in order to show how some small action can make a big impact.

Emotional Advertising Type #5: Anger and disgust

Anger is a negative emotion that will cause a negative association with the idea presented, however, anger can be used to draw people's attention and to steer action. Anger or disgust makes viewers reconsider their actions and accept the offered behavior pattern. It is normally used in advertisements that aim to make people mad about certain negative things, for example the public service advertisement about transport accidents "Meet Graham, the only person to survive on our roads" by Transport Accident Commission Victoria.

Graham is a model of a man who could survive in a major car accident. A whole team worked on the statue – a sculptor Patricia Piccinini, a trauma surgeon Christian Kenfield and a specialist in the field of car accident research David Logan. They collaborated to produce Graham – an interactive and lifelike sculpture demonstrating human vulnerability.

Studies show the human body can only cope with impact speeds people can reach on their own, unassisted by vehicles. Graham has been designed with bodily features that might be present in humans if they had evolved to withstand the forces involved in crashes.

Verbal and non-verbal means supplement each other: while the speakers tell their lines, we can see bits and pieces of Graham and at the end the whole body is shown to the viewers. In this way the suspension is created in order to make people watch till the end to find out how Graham looks like.

Different speakers tell some pieces of information. The first sentence is "*The truth is that cars have evolved a lot faster than we have*" (Transport Accident Commission Victoria 2016) and the viewer already suspects that the main theme of this commercial will be connected with cars and car crashes. Usually, the word "car"

is neutral, however in this commercial used as “car crash” or “car crash scenarios” it acquires negative features.

Then, the speakers just enumerate common facts that all people know:

1. *“The strongest man cannot hold himself from going forwards in the car accident because the forces are so great”.*
2. *“The most significant part of the body for injury is the head”.*
3. *“Our bodies are just not equipped to handle the forces in common car crash scenarios”* (Transport Accident Commission Victoria 2016).

While they are speaking, the viewers can see Graham and, in some way, they compare themselves to him. In speech it is expressed in this way: the phrase *“our bodies are just not equipped to handle the forces...”* (Transport Accident Commission Victoria 2016) and now meet Graham, he actually can handle everything. This is not a usual comparison; however, such sentence structure presupposes the implied comparison here.

The very last phrase together with the visual content makes people feel disgusted and angry at themselves: *“Meet Graham – the only person designed to survive on the roads”* (Transport Accident Commission Victoria 2016). It is clearly seen that people do not look like Graham at all and his appearance is actually terrifying. The speaker states that the only person who can survive a major car crash is Graham and if you don’t look like him, be careful while driving.

Emotional Advertising Type #6: Guilt

Guilt is used by advertisers to evoke negative feelings and make people think about their actions. Guilt is a very uncomfortable feeling and it can provide a strong motivation to behave more responsibly in the future. The commercial “On your child’s life” by Fire Kills makes people feel fear, sadness and guilt all together.

The advertisement starts with the footage of a little boy, walking alone in a house where the fire happened some time ago. The first thing he says is the following: *“Last year in England, fifteen children died in house fires”* (Fire Kills 2014). This

sentence already presupposes negative feedback since there is a word “death” which works as a trigger for sad feelings.

“*Children like yours*” (Fire Kills 2014) – the simile is used here to make people the participants of the events, to make them feel guilty about their actions.

The boy continues: “*So parents, I’d like to make a promise. Repeat after me: “I swear on my child’s life to test my smoke alarm on “Clock Change” day to give my family the best chance of surviving the house fire. You did promise, didn’t you? Because you can’t turn back time*” (Fire Kills 2014).

He addresses the viewers directly making them take action at the moment they watch the advertisement. The tag question is utilized to seal the deal, the narrator clarifies one more time the action that needs to be taken.

Emotional Advertising Type #7: Interest

Interest is a positive emotion that causes certain curiosity in the depicted object or process. The advertisers often use interest as a leading emotion in the social advisements since it draws people’s attention. “Fearless Girl” by State Street Global Advisors who won 2017 Cannes Lions “Glass/PR/Outdoor” Grand Prix is a great example.

This video is about the women in leadership and which hurdles they have to overcome over and over again. It starts with the sentence: “*And the problem is this: women are not making it to the top of any profession anywhere in the world*” (State Street Global Advisors 2017). Here the technique in medias res is used, as if the storytelling starts from the middle. It can be concluded that this issue was raised before and this commercial is just the continuation.

Then the author asks the question: “*How do you promote the power of women?*” (State Street Global Advisors 2017). They address the viewers directly making them think about their actions; as a result, the viewers become interested about this public service advertisements since they need to know about the measures taken to promote the power of women. The viewers can see the status of little girl

who looks straight and is not afraid of anything: “*Wall Street, meet Fearless Girl*” (State Street Global Advisors 2017). Actually, words such “boy” or “girl” are completely neutral and they only denote the differences in gender. However, in this commercial the word “girl” used together with “fearless” is emotionally charged and can be explained as a synonym of someone “powerful”.

Emotional Advertising Type #8: Shame

Shame belongs to the negative emotions and it is often confused with guilt. The main difference is that probably a person who feels guilty will discuss their emotions, however it is much less likely that shame will be broadcasted in any way.

As a self-conscious emotion, shame is often associated with the feeling of inadequacy, distress, unworthiness, dishonor, mistrust, regret, or disconnection.

Are You Living an Insta Lie? Social Media Vs. Reality by Ditch the Label makes people feel ashamed for not being completely honest. The video is created using the tool of a chain reaction and the visual content complements the linguistic means used in the commercial.

The advertisement starts with the footage of a girl doing her make-up, then going back to bed and taking a picture with the hashtag *#WokeUpLikeThis* (Ditch the Label 2017). Actually, social media has become one of the greatest tools for communication in people’s everyday life and texting or using only hashtags is very common among youth. The scene is also intensified with the same phrase on the girl’s shirt: *Woke Up Like This*.

The next person sees the photo, sitting in the car, however he goes to the files pretending he just rode a bike. The picture was posted with the following message: “*30km ride bike done*” (Ditch the Label 2017) even though it contradicts the reality.

The next girl posts the picture of an organized and clear desk at her office with the hashtags *#cleardeskclearmind* and *#officemotivation* (Ditch the Label 2017), while the other part of the desk is a complete mess.

It all ends with the first girl coming back home, taking picture with her boyfriend and posting it, writing “*Awwww my man xxx*” #*relationshipsgoals* (Ditch the Label 2017), meanwhile they were fighting.

The whole video is an oxymoron: everything the main characters do contradicts what they write in their social media. With the help of correct vocabulary and the right footage, this commercial makes people realize that the real life is more important than the social media life.

2.3 Pragmatic effects of emotional and emotive brand cultivation.

Nowadays, brand is a significant component in various areas of people's public life. Modern society is focused on mass consumption, but also on the priorities of the individual consumer. The brand is actively involved in shaping the valuable world and consumer preferences.

Modern consumers, making a purchase, take into consideration their emotional attitude to the product or brand. Branding embodies a special technology for creating symbolic associations and informal relationships based on consumer experience and trust, which expand the capabilities of relationship marketing. With the help of branding, manufacturers do not only inform consumers about the key values of their marketing offers, but also strive to make their business more sustainable by enlisting the support of loyal customers.

Malyishkina states that the brand today is not just a trademark that is created and promoted by the company, but an image that is generated in the human mind (Malyishkina 2014: 73). This image is created using mostly advertising. The brand is generated in the minds of people. All brands that are generated in the minds of each individual person belong exclusively to that person and no one else. The participation of companies is that they generate ideas and disseminate them, introducing them to specific people. They create goods for these ideas, organize the interaction of people and goods, provoking the generation of brands at the moments of this interaction.

Not one company in the world owns a single brand, they own only trademarks. The perception of the brand is accompanied by different sensations, pleasant or not pleasant or even neutral. Accordingly, if a company wants to have a brand, manage it effectively and receive bonuses from its use, then it should purposefully deal with it, and not expect everything to work out on its own.

In social advertising, reference to specific brands (models, articles) of goods, trademarks, service marks and brands is not allowed. But brands often use the social

advertising technique to appeal to the clients' senses and make them cooperate with their particular brand.

The pragmatic property of social advertisements is the realization of a certain intention of the addresser to influence the behavior of the addressee, his beliefs, the system of moral and spiritual values. The intention of the addresser is manifested in the desire to identify the essential features of the advertised product and to present them in the most effective way with the help of expressive, emotional and evaluative means with the necessary interpretation of the facts. The relationship of information, logic and emotion in social advertisement is reflected in the various strategies, tactics and techniques of the addresser (Romaniuk 2009: 152).

In advertising texts, information is represented in two ways – explicitly and implicitly. Explicit expression of information manifests itself in the semantics of the language sign and does not require decoding (Kyrychuk 1999: 4).

Implicit information is hidden, does not receive direct verbalization, and requires interpretation from the recipient's side. In order to achieve the communicative purpose of the addresser (to influence the addressee and to encourage action), the second method of transmitting information in the advertising text, that is implicit, is used more often. Implicit information is a means of manipulating the consciousness of the recipient, a means of implementing incentive strategies, positional and optimization strategies.

Emotional themes, imagery and music are excellent tools to trigger positive feelings that can be transferred to a product, company or brand. In the past few years, as brands have recognized the popularity of emotional content, more and more companies have focused on creating inspirational and moving ads.

One of such examples is the Nike's social advertainment "Dream Crazy" and "Dream Crazier". Popular athletes and sportsmen were featured in both commercials. "Dream Crazy" was narrated by Colin Kaepernick, it also features sports stars like Serena Williams and LeBron James, illustrating how athletes have defied

expectations to make seemingly insane dreams a reality. “Believe in something, even if it means sacrificing everything,” Kaepernick says in the ad. In 2016, he started to kneel for the national anthem before the football games in protest at racial injustice in the United States. This decision put his own career at risk, however he kept on doing something he believed in.

“If people say your dreams are crazy, if they laugh at what you think you can do – good, stay that way, because what non-believers failed to understand is that calling a dream crazy is not an insult, it's a compliment” (Nike 2018). Here the speaker explains himself the contrastive meaning of the word “crazy”: if someone calls you crazy it is rather a compliment. *“Don't try to be the fastest runner in your school or the fastest in the world – be the fastest ever”* (Nike 2018) – here we may notice the superlative form of comparison, however the speaker adds the emotional contrast to the utterance by using the additional explanation: “in your school, in the world, ever”.

“If you're born a refugee don't let it stop you from playing soccer for the national team at age 16” (Nike 2018) – a word “refugee” here is used to make an emotional impact on the people’s perception, so they would feel empathetic. *“If you have only one hand don't just watch football – play at the highest level”* (Nike 2018) – this sentence sets new standards for people: the expression “one hand” is utilized to feel compassion on the one hand, on the other hand people feel empowered. *“So don't ask if your dreams are crazy, ask if they're crazy enough”* (Nike 2018) – here is the emotionally charged word can be seen again “crazy”, the people use it throughout the commercial to persuade the listeners that “crazy” is a positive characteristic.

It also should be mentioned that 2 types of sentences are used in this social public advertising: conditional and imperative. The speaker sets the condition and then provides the straight plan for action.

The viewers may experience the perlocutionary effect which is the effect a speech act has on a listener. The whole advertisement is a call for action. The speaker

tries to persuade the listeners to believe in themselves, to dream bigger. Such commercial could affect the listener's thoughts, emotions or even their physical actions and this was the main intention of the creators.

Another example of motivational social commercials, which emphasizes positive aspects of influential messages is a Nike's commercial "Dream Crazy". This company has released a mini-film about the female athletes who overcame barriers and inspired generations of sportsmen to chase after their dreams. Desperateness at fighting the stereotypes, immense courage to withstand the instilled images, call for breaking the old worldview on the women's social position – this is what this advertisement is about (Irklienko 2019: 301).

"If we show emotion, we're called dramatic. If we want to play against men, we're nuts. And if we dream of equal opportunity, we're delusional," mentioned in Nike's ad. *"When we stand for something, we're unhinged. When we're too good, there's something wrong with us. And if we get angry, we're hysterical, irrational, or just being crazy"* (Nike 2019). The language of emotional appeal is used in this video, since this particular commercial was made to show the audience a great example of the behavior pattern they should look up to. The word "crazy" is constantly repeated to lay an emphatic stress on the stereotypes imposed. In this advertisement the word "crazy" acquires different connotation. It becomes rather positive, showing that "crazy" can mean "brave", "hard-working" and "persistent". What is more, the inclusive "we" is used to evoke the sense of commonality and make the audience the participants of the showed events (Irklienko 2019: 301).

"But, a woman running a marathon is crazy. A woman boxing was crazy. A woman dunking – crazy. Coaching an NBA team – crazy. Or winning 23 grand slams, having a baby and then coming back for more. Crazy, crazy, crazy, crazy and crazy" (Nike 2019). Here the word crazy is overused to persuade people eventually that being "crazy" is ok, it means that people should follow their dreams, no matter what others say.

In addition, the imperative mood is implied in the sentences, for example: “*So, if they want to call you crazy, fine. Show them what crazy can do*” (Nike 2019). It should be mentioned that this particular sentence type provokes an emotional feedback from the audience and motives them to strive for better.

It is also essential to mention a commercial from Momondo. This tourist meta-search system has provided a video “Journey on the Trail of DNA” in which people from different countries learn about their true origin and their ancestors. Quite unexpected results do not leave indifferent both the study participants and many viewers.

They asked people from all over the world to take a DNA test and it turned out they have much more in common with other nationalities than they thought. It’s easy to think there are more things dividing people than uniting them, however they actually have much more in common with other nationalities than they anticipate.

The commercial starts with the question: “*Would you dare to question who you really are?*” (Momondo 2016) is the example of illocutionary act: here the result of the implied request presented by the perlocutionary act. The implied illocutionary request here is “Get to know yourself, find out about your true origin”.

A lot of people have provided different answers:

“I’m proud to be English, my family have served and we’ve defended this country and we’ve been to war for this country”.

“I’m really patriotic about Bangladesh”.

“I am 100% Icelandic, yeah, definitely”.

“This is a Kurdish wedding, with my mum in the traditional Kurdish garb”.

“We’re just proud blacks, so that’s it”.

“Yeah, I think we are probably the best country in the world, if I’m honest” (Momondo 2016).

According to these sentences, the viewers can find out about different nationalities and the thoughts people have about themselves. It is worth mentioning

that every participant has to say only positive things about their country and they are completely sure that their nationality or country is the best which finally makes their positive comments sound with the negative tonality since they are unable to accept others.

“Think about other countries and other nationalities in the world are there any that you don’t feel you get on with well, or you won’t like, particularly?” (Momondo 2016). Here we may observe an example of the Face Threatening Act: the speaker asks for an explanation and when he demands something, he forces the participants to respond to his terms and that in itself, threatens their time and place. The participants are forced to comply with the needs of the speaker at the expense of their own. This is a negative face-threatening act that impedes the hearer's future freedom of choice or action.

“Germany, yeah, I’m not a fan of the Germans”, “Particularly India and Pakistan probably because of the whole, you know, the conflict”, “Cause I have this side of me that’s like ... that hates Turkish people – not people! But the government!”, “But French? Nah. We’re just the best, you know, it’s just fact”, “I’m more important than you, I don’t know you, but in my opinion I am strong, and I am more important than a lot of people” (Momondo 2016). Here we may observe the example of the emotional speech because the participants use informal language: cause (shorten from because), nah (regular no), also introductory words are used, for example “you know”. It all makes their speech more vivid and lively. What is more, the sentence “I’m more important than you, I don’t know you, but in my opinion I am strong, and I am more important than a lot of people” can be regarded as an example of illocutionary act: here the active result of the implied meaning presented by the locutionary act. The locutionary act is the sentence itself, the implied illocutionary meaning here: “you are not important and you do not matter”.

“How would you feel about taking a journey based on your DNA? Do you know how DNA works? So you get half from mum, and half from dad, so 50% from

each of them, and they get 50% from their parents and back, and back and back. And all those little bits of your ancestor, they filter down to make you, you. I need you to spit in this tube for me. Right, the story of you, is in that tube. What's it going to tell me?" (Momondo 2016). Here we may observe the speaker to use the metaphor "taking a journey based on your DNA" implying at the possibility to find out about the participants' true origin. Also "the story of you, is in that tube" sounds like an oxymoron because it seems that it is not possible to place the story of a person in just 1 tube with their spit. What is more, the last question is rhetorical, since the answer is already understood – the participants will find out the results.

The answers of the participants were quite interesting: *"It's going to be, 'oh yeah, you're French', and, 'wait, your grandparents are French', and, 'wait ...", "100% Bengali", "Solid Iraqi", "I'm Cuban!", "It's going to tell me that I'm English, like I've told you"* (Momondo 2016). They all provided synonymous answers: you're French, 100% Bengali, Solid Iraqi, I'm Cuban, I'm English, which show their confidence and even though there is nothing bad about being sure about your origin, these sentences have some kind of negative connotation, since it sounds more presumptuous from their part, not leaving any place for doubts.

The reactions of the participants are very emotional and show different feedbacks: *"Wow, look at me!", "Oh my God", "Oh ... wow", "I didn't expect that", "All of them", "Whoa!", "No ... No ...", "Caucasus? Which was ... Turkish?", "I'm 32% British? What?!", "5% ... German", "I'm Irish?", "So I'm a Muslim Jew", "Great Britain, 11% – are you sure these results are mine?"* (Momondo 2016). People use different informal language to express their feelings, also the inversion is used and grammaticisms can be seen as a prominent part of the emotional language.

"I'm going to go a bit far right now, but this should be compulsory. There would be no such thing as, like, extremism in the world, if people knew their heritage like that. Like, who would be stupid enough to think of such a thing as, like, a pure race?" (Momondo 2016). This abstract can be viewed as a perlocutionary act which

influences the perception of the listener to such an extent that they would consider this offer. The effect of the last sentence makes people question their beliefs. This organization has completed such an experiment to inspire people to travel more, to understand their heritage and be more open to the other cultures.

Continuing with the theme of family, there is the example of the advertisement of Duracell, where the brand uses positive emotions to appeal to the feelings of the audience. The setting takes place in the ordinary American family where the father serves the country and his wife and daughter are waiting for him. He makes a present for his daughter: a bear toy which says *“I love you baby girl”* (Duracell 2015) by the dad’s voice. Once his daughter received the toy, she takes it with her everywhere: to the backyard, to bed, to the school. This sentence becomes some kind of mantra for a girl: she misses her dad a lot and tries to listen to his message as many times as possible.

It also acquires a different connotation here: *“I love you baby girl”* (Duracell 2015) here means not only love and care, however hope, sadness in some way and belief in the good ending. The commercial ends with the words *“The ones you trust are always there”* (Duracell 2015), referring to the parents and to the Duracell battery as well.

The advertisement by Gillette *“Handle With Care: Gillette’s New Assisted Shaving Razor”* is also worth mentioning. In this video, an adult son tells how he takes care of his elderly father, who has recently had a stroke. The advertisement starts with the small talk between a father and a son:

– *Good morning, sir. You ready to get up? I’m going to get your feet up. How are you doing today?*

– *OK* (Gillette 2017).

It is shown how the son treats his father in the very first sentence, he calls him “sir”. In the United States, children call their fathers like that in order to show respect and obedience. Even if “sir” here sounds too formal and strict, it has a positive

connotation, since the son calls his father like that even after he basically became incapable to be in charge.

“So my dad had a stroke and now he can't get around. He can't walk. And he needs me to help him out. And my son Luke and I have been doing it. And I'd do anything, anything for him” (Gillette 2017). Here we may observe the repetition using synonymous words: *“He can't get around. He can't walk”* (Gillette 2017). It is completed in order to emphasize three fact that the son helps his father with everything since it is quite essential for the advertisement in general. The son gets emotional when he speaks about his dad and the fact that he repeats the word «anything» two times, makes his speech quite empathetic since people understand that this is the behavioral pattern they want to follow.

“There's a definite role reversal that happens. I have to wake him up in the morning and take care of him, groom him, and shave him and shower him. It's actually an honor to do that for your father, because he did it for me when I was a kid” (Gillette 2017). Here the enumeration is presented to draw people`s attention to such common things as taking care of someone, however it sounds unusual since usually parents take care of their children. The son again shows his respect to his parent by saying: «it's actually an honor to do that for your father».

“My dad's got the greatest face. His squishy face is just amazing. He's sort of thin-skinned and I don't want to cut it at all. So I got to be careful with that face. But he'll just say, do this, do that. You got to make sure that you shave my neck down. You got to do my lips up. You know, he was really particular about his sideburns” (Gillette 2017). Here the role reversal happens since the son talks about his dad as if he is a child: *“His squishy face is just amazin”*. He repeats the word «face» a lot in order to make an emphasis on this particular part of the body. This advertisement is about the razor, so this repetition is well-thought out.

Then, we may hear the dialogue between the father and the son:

– *I'm not going to touch your sideburns.*

- *OK, good.*
- *How am I doing so far, Dad?*
- *OK (Gillette 2017).*

Here we may observe an example of the face-threatening act, since the son asks a question which presupposes the positive answer: he takes care of his dad and even if he was doing this routine in a not very good way, his dad would not be able to disagree since this is the only help he can get.

Then the son continues: *“I’m one of the lucky ones. A lot of my friends my age do not have their dads. And I still have my dad. He always says to me – he looks up at me after I pour love on him for the whole day and he says, “I don’t know what I did to deserve you”. And I say, Dad, I got you. I got you, Dad”* (Gillette 2017). Here we may notice the example of the emotional speech since the son’s speech breaks, he makes pauses, uses grammatisms *“He always says to me – he looks up at me”*. Also, the word “dad” is repeated which in this context can be treated as a synonym to the words “love”, “respect” and “care”.

The advertisement ends with the following sentences: *“In the past 100 years, over 4,000 razors have been designed to shave yourself. There have been 0 designed with the intent to shave someone else. Until now.”* We can observe antonyms here *“In the past 100 years — until now”, “4,000 razors - 0 designed”* (Gillette 2017); they are used to make a great emphasis on the innovation presented by the company and to provoke the viewers to the emotional feedback.

Conclusions to Chapter Two

In the modern society, advertising is an integral part of everyday life, so a lot of researchers study it in many scientific disciplines. Advertising is an object of research in sociology, semiotics, psychology, political science, economic sciences, and literary studies.

Advertising is viewed as a phenomenon of mass communication and is defined as a set of measures aimed at achieving material (purchase) or ideal (change in the system of views) effects in order to form and satisfy the economic, informational and socio-political requests of a certain part of the society through various means of social connection.

A discursive approach to the analysis of advertising is the most valid because it allows to take into account a wide range of aspects of analysis – sociolinguistic, pragmatic, strategic, cognitive etc. However, the main aspect of the linguistic analysis of advertising discourse is the verbal aspect.

The concept of discourse can be defined an integral phenomenon, a mental-communicative activity, which is the totality of process and result and includes both the extralinguistic and the lingual aspect; in the latter in addition to the text, presupposition and context (social, pragmatic, cognitive) stand out which determine the choice of linguistic means.

Fundamental emotions and complex emotional states were singled out, which are a certain combination of fundamental emotions. Fundamental emotions include interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame, embarrassment (shyness), and guilt and according to these emotions 7 advertising types were distinguished:

- Happiness and joy;
- Sadness;
- Fear;

- Anger and disgust;
- Guilt;
- Interest;
- Shame.

Emotive branding is a significant component in shaping the attitudinal patterns in various areas of people's public life. Modern society focuses on mass consumption, but also on the priorities of the individual consumer. The brand is actively involved in cultivating the valuable world and consumer preferences. Brands often use the social advertising technique to appeal to the clients' senses and make them cooperate with their particular brand and, therefore, the commercials of this type were analyzed.

GENERAL CONCLUSIONS

The linguistic aspect of the study of emotions is becoming more important and relevant nowadays as language is claimed to make a significant component not only of representing emotions but also of experiencing emotions. The linguoemotionology involves the analysis of emotions at different language levels to substantiate the provisions of the linguistics of emotions.

The emotive language involves linguistic means deliberately employed to excite, influence, and compel readers to emotional experience. The lexicalization of emotions is achieved through emotion nomination, emotion expression, and the description of emotion experience. One can express emotions and talk about them using nouns like joy, sadness, shame. Additionally, there are other parts of speech which also contain words that convey emotions, for instance verbs (to like, to hate, to fear) and adjectives (happy, fearless, sad, ashamed, and disappointed). Prepositions are also discussed, as they play a role in the relational (love for something) aspects of the conceptualization of emotions.

The distinction between emotivity and emotionality is highlighted since these categories have repeatedly become the subject of consideration in the linguistics of emotions. Though the categories of "emotionality and "emotivity" are closely interrelated, they are distinguished by their scope – psychological or linguistic. Emotionality is a spontaneous, unpredictable property of speech, and emotivity, on the contrary, is a predictable, conscious property of speech associated with the search for linguistic means that purposefully give it emotionality to influence the addressee.

Therefore, the emotional communication brings to the fore the expression of emotional states of the interlocutors, and in the emotive communication, on the contrary, a certain emotional state of the listeners is caused due to the use of the emotive language means.

Advertising is viewed as a phenomenon of mass communication and is defined as an act of influence that can more or less successfully influence the evaluative and

practical choices or remain indifferent; it is also a craft and, accordingly, its product can be judged to be a good job or a bad one. Social advertising dwells on the appeal to social feelings, employs the manipulation of values that may be acceptable to society, even progressive or ethically questionable.

A discursive approach to the analysis of advertising is the most valid because it allows taking into account a wide range of aspects of analysis – sociolinguistic, pragmatic, strategic, cognitive etc. This standpoint results from the understanding of the very concept of discourse that can be defined as an integral phenomenon, a mental-communicative activity, which is the totality of the process and result and includes both the extralinguistic and the lingual aspect.

The relationship of information, logic and emotion in social advertisement is reflected in the various strategies, tactics and techniques of the addresser. Fundamental and complex emotional states which include interest, joy, surprise, sadness, anger, disgust, contempt, fear, shame, embarrassment (shyness), and guilt help to create emotional effects in different commercials. According to these emotions 7 advertising types were distinguished: happiness and joy, sadness, fear, anger and disgust, guilt, interest, shame.

The study tested the assumption that the negative emotions are elicited to show the deplorable consequences if the offered behavior pattern is not utilized. The negative result could be shown through the unpleasantly stimulating message. Such words and phrases as “death”, “terminal disease”, “danger”, “car crash” “rape” etc. are used to produce the negative effect and attract the attention of the audience.

It should be mentioned though, that the usage of positive emotions appeared more effective in social advertising. Positive emotions are utilized more often in order to encourage and entertain audiences and make the highlighted topic as attractive as possible. For instance, emphatic constructions are used in order to intensify the idea, giving it an emotive charge, e.g. “It is the safety belt that can keep you alive”.

Finally, the pragmatic effect of emotional and emotive brand cultivation on the target audience were thoroughly analyzed. The pragmatic property of social advertisements is the realization of a certain intention of the addresser to influence the behavior of the addressee, his beliefs, the system of moral and spiritual values. The intention of the addresser is manifested in the desire to identify the essential features of the advertised product and to present them in the most effective way with the help of expressive, emotional and evaluative means with the necessary interpretation of the facts.

РЕЗІЮМЕ

Емоції є частиною життя кожної людини. У мовленні людина постійно стикається з емоціями, і саме завдяки ним мовлення стає емоційно-забарвленим, і слухачеві легко сприймати мовця.

Найпотужнішим способом висловлення ідей та емоцій є мова. Лексикалізовані емоції не завжди відповідають тому, що насправді переживає мовець, тому, щоб правильно розпізнати будь-яку емоцію, потрібно звертати увагу не лише на вербальні, а й на невербальні засоби її вираження.

В іноземних мовах, зокрема в англійській мові, емоції виражаються по-різному залежно від ситуації та самого мовця. У розмовному мовленні люди часто використовують одне й те саме слово для позначення різних переживань, так що його фактичне значення стає зрозумілим лише з контексту. При цьому одну і ту ж емоцію можна сформулювати по-різному.

Власне лінгвістичне вивчення емоцій передбачає аналіз емоцій на різних рівнях – на фонетичному, лексичному, фразеологічному та синтаксичному. На сьогодні, в лінгвотіології існує два терміни, що корелюють із почуттями та емоціями – «емоційність» та «емотивність». Емоційність – це спонтанна, непередбачувана властивість мови, а емотивність, навпаки, є передбачуваною, свідомою властивістю мови, пов'язаною з пошуком мовних засобів, які цілеспрямовано надають їй емоційного впливу на адресата. Таким чином, категорії «емоційність» та «емотивність» тісно взаємопов'язані і відрізняються лише сферою застосування – психологією та лінгвістикою.

У нашому дослідженні ми досліджуємо сучасну англійську соціальну рекламу і звертаємо увагу на емоційний та емотивний компоненти, які впливають на сприйняття соціальної реклами.

Магістерська робота складається з вступу, двох розділів та висновків. Обсяг роботи 80 сторінок. Список використаних джерел – 198.

У першому розділі роботи визначено роль мови у вираженні та переживанні емоцій, відокремлено поняття емоційності та емотивності, визначено основні відмінності між емоційним та емотивним дискурсами, досліджено основні засоби вербалізації емоцій.

У другому розділі визначено та охарактеризовано основні особливості рекламного дискурсу англійської соціальної реклами, визначено особливості та основні прийоми емоційної реклами, проаналізовано прагматичний вплив емоційного та емотивного культивування бренду на цільову аудиторію.

Ключові слова: емоції, емотивність, емоційність, рекламний дискурс, соціальна реклама, прагматичний ефект.

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