

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ
Кафедра германської і фіно-угорської філології

Кваліфікаційна робота магістра з лінгвістики

**на тему: «Застосування стратегій емоційного впливу як ефективного
знаряддя реклами»**

Допущено до захисту
«___» _____ року

студента групи МЛа 51-22
факультету германської філології та
перекладу
освітньо-професійної програми
Сучасні філологічні студії (англійська
мова і друга іноземна мова): лінгвістика
та перекладознавство
(назва)

за спеціальністю 035 Філологія
(код, назва)

Сови Антона Олександровича
(ПІБ студента)

Завідувач кафедри германської і
фіно-угорської філології
доктор філологічних наук,
професор Шутова Марія
Олександрівна

Науковий керівник:
кандидат філологічних наук, доцент
Пініч Ірина Петрівна
(науковий ступінь, вчене звання, ПІБ)

(підпис) (ПІБ)

Національна шкала _____
Кількість балів _____
Оцінка ЄКТС _____

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
Chair of Germanic and Finno-Ugrian Philology

Master's Qualification Paper

**EMOTION EVOKING STRATEGIES AS AN EFFECTIVE TOOL OF
ADVERTISEMENT**

ANTON SOVA

Group MLa 51-22 (LLe)

Department of Germanic Philology
and Translation

Research Adviser

Assoc. Prof.

IRYNA P. PINICH

PhD (Linguistics)

CONTENTS

INTRODUCTION.....	4
CHAPTER 1. EMOTION EVOKING AS A LINGUISTIC PHENOMENON	8
1.1. Intrasubjectivity and Intersubjectivity of emotions	8
1.2. Verbal and non-verbal means of emotion manifestation	18
1.3. Lingual mechanisms of emotion evoking	27
1.4. Strategizing emotion evoking: a discursive account.....	34
Conclusions to chapter 1	38
CHAPTER 2. PRAGMATICS OF EMOTION-EVOKING STRATEGIES IN ADVERTISING DISCOURSE.....	40
2.1. Characteristics of commercial advertising discourse.....	40
2.2. Structure and functions of the advertising text	49
2.3. Emotion-evoking strategies in commercial advertising discourse	58
2.4. Pragmatics of multimodal means of emotion-evoking in modern English commercial advertising discourse	64
Conclusions to chapter 2	69
GENERAL CONCLUSIONS	71
RESUME.....	73
REFERENCES.....	74
LIST OF ILLUSTRATION MATERIALS	80

INTRODUCTION

The topicality of the paper stems from the fact that the competition in modern advertising discourse is more intense than ever. Every year new techniques of advertising become described in detail in marketing guides. For instance: appeal to pain points, demonstration through contrast, emphasis on the value of the product, focus on the beginning and the end of the advertising story, conceptual metaphors and many others.

However, a wide public becomes more discernible in ad consumption, which decreases the effectiveness of strategies that rely mostly on reasoning. For example, the number of people who ignore the advertisements' appeal to the value of the product has increased in the past decade. Instead, they use websites that actually help to compare similar products and find the best one or a cheaper alternative.

That is why modern advertising manuals propose strategies that appeal to emotions and evoke them. To employ them successfully, one requires thorough research of the target audience and profound experience in marketing and linguistics of emotion. If such strategies are applied without an understanding of the emotion-evoking mechanism, their effect may be unpredictable and result in different evoked emotions in potential targets. For instance, both compassion and anxiety.

Although emotional advertisement has been studied by linguists and marketers such as Bagozzi R., Anastasei B., Gendron M., Lindquist K., and Barsalou L, we consider that it still requires additional linguistic analysis. A profound understanding of its strategies will be beneficial for linguists, who want to understand how emotions are evoked by verbal means, customers, who want to make more conscious purchases and marketers, who aim to increase the revenue of the company.

In this paper, such a research attempt has been made with a focus on the pragmatic effect of multimodal means of emotion-evoking strategies in modern English commercial advertising discourse.

The object of the paper is emotion evoking-strategies in modern English advertising discourse.

The subject of the paper is the pragmatics of emotion-evoking strategies in modern English advertising discourse.

The aim of the paper is to study the pragmatic effect of emotion-evoking strategies on the target audience in modern English advertising discourse.

The following **tasks** help to achieve the aim of the research:

- 1) to define the notion of “emotion” and outline its functions
- 2) to give a brief overview of relevant emotion theories;
- 3) to describe the functions of emotions from the perspectives of different scientific fields;
- 4) to outline the ways of emotion manifestation through verbal means, emotion talk, and non-verbal means;
- 5) to define the most effective strategies of emotion evoking on the basis of the laws of emotion evoking proposed by Nico Frijda;
- 6) to provide a discursive account of emotion-evoking strategies from the point of view of Aristotle’s rhetorical triangle;
- 7) to define the notion of the commercial advertising discourse and outline its features;
- 8) to characterise the structure and functions of the advertising text;
- 9) to outline the most relevant emotion-evoking strategies in commercial advertising discourse;
- 10) to identify the pragmatics of multimodal means of emotion-evoking in modern English commercial advertising discourse.

To accomplish the tasks such **methods** have been used:

- 1) general scientific methods: analysis, synthesis, comparison, generalisation;
- 2) methods of linguistic analysis: pragmatic analysis, discourse analysis, and multimodal analysis.

Theoretical significance: the paper attempts to expand the linguistic knowledge about the pragmatic effect of emotion-evoking strategies on the target audience in modern English advertising discourse.

The practical value of the paper is determined by the results obtained from an in-depth analysis of the pragmatic value of multimodal means in emotion-evoking strategies of modern English advertising discourse.

As mentioned above, understanding the mechanism of emotion evoking will help linguists, conscious buyers and marketers.

The algorithm of the analysis of advertisements can be used in teaching such classes:

- 1) Culture of spoken and written English;
- 2) Methods and organization of modern linguistic research;
- 3) Stylistic aspects of translating texts of different genres.

In addition, the results can be used in postgraduate studies on topics related to emotions and advertising.

The scientific novelty of the paper is achieved by such results:

- 1) the emotion-evoking strategies of commercial advertising discourse of laptops and smartphones have been outlined;
- 2) the pragmatics of multimodal means of emotion-evoking in modern English commercial advertising discourse of laptops and smartphones has been clarified.

The material of the research consists of 38 advertisement videos of smartphones and laptops. They were examined from the point of view of the pragmatics of emotion-evoking strategies used in them. The clips have been retrieved from the video-hosting website Youtube.com.

The paper structure includes the introduction, the theoretical and the practical chapters (including conclusions to each of them), general conclusions, the resume, the list of reference materials and the list of illustrative materials.

The introduction stresses the topicality and outlines the object, the subject, the aim, the tasks and the methods of the paper. It characterises the theoretical

significance, the practical value and the scientific novelty. It describes the used materials and the structure of the paper.

Chapter 1 characterises the correlation between language and emotion. More specifically, the chapter defines the phenomenon of an emotion, outlines the most common emotion theories, describes their functions from the point of view of different sciences, elucidates the most common ways of emotion manifestation, defines the most effective strategies of emotion evoking and provides a discursive account of emotion-evoking strategies.

Chapter 2 describes the pragmatics of emotion-evoking strategies in the commercial advertising discourse. In particular, it defines the phenomenon of the commercial advertising discourse, outlines its features, characterises the structure of the advertising text and its functions, outlines relevant emotion-evoking strategies in commercial advertising discourse and identifies the pragmatics of multimodal means of emotion-evoking in this discourse.

In **the general conclusions**, the findings of the study have been presented.

CHAPTER 1. EMOTION EVOKING AS A LINGUISTIC PHENOMENON

1.1. Intrasubjectivity and Intersubjectivity of emotions

Emotions are an integral part of our everyday life. They shape our behaviour and social interaction. Yet, their nature is complex and nuanced. This topic attracts the attention of scholars from various fields: linguistics, neurobiology, psychology, sociology and even philosophy. Understanding how emotions occur is essential for the proper analysis of emotional advertising.

Therefore, the aims of this section are: 1) to attempt to define emotion as a scientific notion; 2) to provide a brief overview of relevant emotion theories which are to be mentioned below; 3) to outline the functions of the emotion from various perspectives.

Primarily, we shall define an emotion as a psychological phenomenon. The meta-analysis of the term “emotion” conducted by Carroll Izard highlights that despite many theories there is no ultimately agreed definition of this term (Izard, 2010). A similar meta-analysis concludes that it is the word “in crisis” due to the complexity of the phenomena it nominates (Dixon, 2012, p. 338).

The meta-analysis conducted by Izard surveyed emotiologists about their understanding of this phenomenon, its functions, mechanisms and triggers (Izard, 2010). The results demonstrate that the most common definitions of the “emotion” are: “response system”, “feeling state”, “expressive behaviour”, “signalling system”, “antecedent cognitive appraisal”, “cognitive interpretation of a feeling state” (Izard, 2010, p. 365). The scientist claims that the received range of definitions could not be synthesised into a single one due to their variety (Izard, 2010).

The meta-analysis by Mulligan and Scherer takes a different approach by attempting to define the “emotion” with a set of characteristics (Mulligan & Scherer, 2012). The research states that X is an emotion only if:

- 1) X is an affective state;
- 2) X possesses the intentionality attribute (i.e., it is directed);

- 3) X includes physiological changes (such as arousal) that can be perceived;
- 4) X contains a perceptual or intellectual episode, Y, with the intentionality attribute;
- 5) the intentionality of X is received from the intentionality of Y;
- 6) X is caused by at least one appraisal;
- 7) X is guided by at least one appraisal (Mulligan & Scherer, 2012, p. 346).

We consider that this framework is useful when it comes to defining whether a mental phenomenon is an emotion or not.

The etymology of the term “emotion” is just as complicated as its definition. As the linguist Tiffany Watt Smith notes, “emotion” as a word was first used in the English language in the 1800s by philosopher Thomas Brown, who borrowed it from the French word “émouvoir” (which means “to aggravate”) (Smith, 2016). After its introduction, it became widely used as “an umbrella term” for all psychological affects and sentiments (Dixon, 2006). It is peculiar that before the 1800s no one “felt emotions” but rather they experienced soul states or passionate sentiments (Smith, 2016).

Since our paper studies emotions in advertising discourse, we adhere to the following definition proposed by emotiologist Kristen Lindquist: “emotion” is a psychological state that occurs in a situation with specific parameters and is named with specific labels (Lindquist, Gedron & Saptute, 2016). For instance, the word “anger” is the label for a state of mind when one was treated badly or unjustly and therefore seeks retribution.

To avoid further confusion, we are going to differentiate the emotion (a psychological state) from the affect (a physiological change in the body). Emotiologists state that an “affect” is a dynamic change of specific body parameters, such as muscle tension, nervous activity or the production of hormones, that provides additional information for the person about the situation they are in. Some scientists claim that affects are “pre-personal and pre-subjective” (Shaviro, 2016, p. 2). For example, when people hear a sudden loud sound, they experience the emotion

of fear. Consequently, their body mobilises itself by producing high amounts of adrenaline that increase heart rate and blood flow to the muscles of limbs.

The abovementioned definition is relatively more appropriate for our analysis than others since it focuses on the psychological state of a person which is exactly the target that advertisements aim to alternate. Its other focal point, a specific situation, is also crucial for our analysis since advertisements design this situation in order to evoke the required emotions.

Our next logical step is to elucidate the functions that emotions perform. We consider that the most rounded overview of emotion functions has been conducted by Carroll Izard in his meta-analysis (Izard, 2010). The researcher has synthesised 34 responses from emotiologists about emotion functions to the most recognised six:

1) to interrupt or alternate current psychological processes and redirect attention to other objects;

2) to mobilise the body for actions of specific intensity and facilitate the understanding of the situation, which permits the individual to quickly adapt to the current environment;

3) to boost the significance of a specific object or an event, which creates an emotional link between the action and response;

4) to help manage other emotional states, boost positive ones and protect from negative ones;

5) to facilitate interaction between human beings by performing the role of another communication media;

6) to provide more information about the situation for the decision-making process, which accelerates it and makes it more complicated (Izard, 2010, p. 365).

Next, we shall describe the five most relevant emotion theories: evolutionary theory, James-Lange theory, Cannon-Bard theory, Schachter-Singer theory and cognitive appraisal theory.

Before exploring the details, we shall note that all the mentioned theories may be divided into two categories:

1) *physiological*: they claim that emotions are responses to various changes in the body (James-Lange theory, Schachter-Singer theory);

2) *psychological*: they suggest that only brain signals lead to the evoking of emotions (evolutionary theory, Cannon-Bard theory, cognitive appraisal theory).

The evolutionary theory of emotion was proposed by Charles Darwin in the 1870s (Darwin, 2009) and later developed and significantly overhauled by Paul Ekman (Ekman, 1971).

Darwin stated that emotions are evolutionary products that help people and other creatures to survive and spread their genes (Darwin, 2009). For instance, the emotion of disgust forces people to avoid a harmful object. Similarly, people who inspect verbal and non-verbal signals of others (such as joy or aggression) have a more rounded picture of their surroundings. The quicker a creature interprets emotional signals of itself and of others, the more chances to react it has (either to avoid danger or to engage in self-beneficial social activities). This theory belongs to the psychological category.

Evolutionary functions of emotions are still under research. Below is the list of some theoretical functions:

- 1) Fear – to warn of potential danger or calm down the enemy;
- 2) Anger – to signal dominance and fend off predators;
- 3) Disgust – to signal about dangerous foods or ideas (Shariff & Tracy, 2011).

Paul Ekman in the 1970s conducted an experiment on the connection between facial expressions and emotions to test Darwin's theory (Ekman, 1971). Ekman told the same stories, which are based on specific emotions, to people of western cultures and to people of communities without a written language. Then he showed them three photographs of different emotions and asked them to choose the one present in the story (Ekman, 1971). He found out that both experimental groups had chosen the same photograph in most cases, especially when it was joy, anger, sadness and disgust. However, the choices were significantly different for fear and surprise. Ekman concluded that there are certain expressions that all human beings associate with specific emotions (Ekman, 1971).

The theory was criticised due to overemphasis on the universality of emotions across multiple cultures and time periods while deemphasizing individual experiences and differences in cultures (Lickliter & Honeycutt, 2003).

James-Lange Theory was developed simultaneously by separate scholars in the 1880s: psychologist and philosopher William James and physician Carl Lange. It proposes the idea that all emotions are the result of physiological reactions to events (James, 1884). More specifically, emotions are created due to our interpretation of physiological reactions to stimuli from the external world. Thus, this theory belongs to the first category.

For instance, when a person is insulted, their body may react by making muscles tense, increasing the rate of breathing and heartbeat. According to the theory, the person experiences the emotion of anger because their muscles become tense (James, 1884).

The main critic of the theory was Walter Cannon who claimed that the body responses may be the same for similar emotions. For example, anger and fear are both linked to increased heartbeat rate, an outburst of adrenaline and sweating. Also, Cannon claimed that physiological changes, such as sweating, may be caused by an illness and not lead to any consequent emotional reaction (Cannon, 1927).

The Cannon-Bard Theory was created by Walter Cannon was an opponent of the James-Lange theory and proposed his emotion “counter-theory” in the 1920s. It was further developed by Phillip Bard in the 1930s. It states that emotional experiences are independent of physiological reactions to stimuli: they occur at the same time and have no causal link (Cannon, 1927). More specifically, the theory claims that emotional stimuli are processed in the brain, which then separately generates both bodily responses and feelings (Friedman, 2010, p. 385). It belongs to the psychological category and was based on such arguments:

- 1) humans may experience physiological changes without any subsequent emotions, such as sweating or increased heartbeat rate that was caused by physical work and not by anger;

2) some physiological changes occur without further emotions, such as the example of an illness mentioned in 1.1.2.;

3) some emotions, such as fear, arise in a too short span of time to be the result of physiological changes in the body; for example, people may feel anger before experiencing muscle tension (Cannon, 1927).

The Cannon-Bard theory was criticised because it refutes the idea that responses from the body may influence emotions. For example, a recent study suggests that when a person consciously makes a specific facial expression, their emotions may change (Laird & Lacasse, 2012)

Schachter-Singer theory was proposed by psychologists Stanley Schachter and Jeremy Singer in the 1960s as the middle ground between James-Lange and Cannon-Bard theories. The key idea is that emotions occur when people start the process of interpreting and labelling their physiological changes, caused by external stimuli (Schachter & Singer, 1962). It belongs to the physiological category.

This theory is similar to the James-Lange one because it claims that emotions are caused by physiological responses. At the same time, it highlights the importance of the situation that causes the external stimuli and significantly influences the interpretation of the responses (Schachter & Singer, 1962).

The authors of the theory agree with Cannon and Bard that different emotional reactions may be caused by the same physiological responses. For instance, sweating during a heated quarrel may be perceived by the person as a sign of anger, but the same response during a rollercoaster may be a sign of fear (Schachter & Singer, 1962).

However, humans sometimes misattribute an emotional state to the wrong source of physiological reactions. For instance, if a person has to do a task together with people that cause the person to feel irritated or angry, they may mistakenly “transfer” the source of emotions from the task to their teammates.

The cognitive appraisal theory is also named “Lazarus theory” since one of its major theoreticians was Richard Lazarus. In 1984 he claimed that emotions occur after thoughts (Lazarus, 1984). In other words, the consciousness analyses the

surroundings first and only then there is an emotional response (Scherer et al., 2001). It belongs to the psychological category.

The procedure of emotion evoking in this theory is more complex than in the previous ones. The first element in the chain is the stimulus from the external world that triggers evaluative thoughts. If the stimulus is relevant to the experiencer, the thoughts simultaneously cause the body to produce physiological responses and cause the brain to evoke relevant emotions (Lazarus, 1984).

Thoughts are the key to explaining why people react to similar situations in radically different ways. For instance, if a student perceives a complex task at an exam as a punishment from the teacher, their body may react with despair and tears. On the other hand, if the task is perceived as a challenge to demonstrate the skills, the student may experience a reduced blinking rate and an emotion of excitement.

The five described emotion theories provide different perspectives on the process of emotion evoking. Despite their differences, they all agree that emotions are complex in their nature because they involve physiological and psychological elements. One more takeaway is that an emotion is not simply a static internal state because it is expressed via behaviour.

In this paper, we shall analyse emotion evoking in advertising based on the theoretical framework of the cognitive appraisal theory. We have chosen this theory for the framework since it highlights the importance of thoughts – specific cognitive messages that lead to emotions and that can also be constructed by advertisers.

Finally, in this section, we shall outline the reasons why humans express emotions in the first place and what *functions* emotions bear. We consider it important to comprehend these functions for several reasons.

First, it improves our emotional intelligence and facilitates the interpretation of verbal and non-verbal emotional cues. Second, it develops empathy and makes us more humane since we realise that others don't generate emotions randomly. Instead, emotions have specific causes that may be analysed further. Finally, from the point of view of emotional marketing, understanding the functions of emotions

increases the effectiveness of crafted emotional advertisements and therefore improves the customer experience.

Our analysis of scientific literature makes it possible to distinguish four different perspectives on the functions of emotions: evolutionary, social, psychological and cognitive.

From *the evolutionary perspective*, emotions are considered to be tools that help us adapt to the environment, overcome its challenges, cooperate in a social group and spread genes through reproduction. Let us demonstrate it with an example.

One of the most basic emotions is fear. Every single kind of fear (i.e., of spiders, of heights, of the unknown, etc.) can be boiled down to the fear of death. It is an incredibly effective self-regulation tool to increase human's chances of spreading their genes.

Consider the following situation: a human hears an unexpected noise from a bush, they experience fear and, instead of coming closer to check whether it is a predator or prey, they decide to run away. Although they have slightly reduced their short-term chances to survive since they are tired now and need rest, their long-term chances to spread their genes have not been reduced to zero by a death from a predator. Hence, avoiding potential danger is more beneficial in the long term than excessive curiosity. As some scientists state, fear is the result of natural selection (Öhman & Mineka, 2001).

Let us look from the evolutionary perspective at one more emotion, joy. Expressing joy is usually a safe indicator that a person is ready to engage in social activities. Also, recognising the joy in other people's non-verbal cues during a social activity, such as small talk, is an indicator that you are doing it in an acceptable way.

From *the social perspective*, emotions facilitate the understanding of the interlocutor's message and prevent misunderstanding by revealing more information about their state. For example, if someone rejects an offer or a request and does not explain the decision in detail, their emotional signs provide additional information to understand the reasons.

For instance, if they are frowning, they may be angry. If they avert their look, they may be shy or scared. If they say only a few words in a monotonous voice, they may be sad. Still, it is crucial to analyse different emotional cues (at verbal and non-verbal levels) in context to prevent misinterpretation.

Hochschild (2012, p. 58) suggests that we improve our emotional intelligence in the process of communication. For instance, a person has done something socially unacceptable and another person with authority says “You should be ashamed of your actions.”. This way, the first person may in the future feel shame after doing the same action.

Many animals, including humans, have special parts of the brain, responsible for analysing the emotions of others. It is a system of “mirror neurons” that facilitate the identification of emotions of others by “mirroring” their behaviour in the brain of the observer (Keysers, 2009).

From *the psychological perspective*, emotions are a tool to regulate one’s mental state and therefore improve their well-being since they help to cope with stress and develop self-awareness.

For instance, if a person has an opportunity to express openly their emotions (both positive and negative) without fear of being criticised, their mental health will improve. Studies show that suppressing negative emotions leads to an increase in the cortisol hormone (Raymond et al., 2019), which is associated with increased blood sugar levels and other related illnesses such as diabetes. The ways to express emotions include writing a journal, talking to a friend or a psychologist, creating paintings or music, etc.

Finally, from *the cognitive perspective*, emotions help humans to understand what is beneficial for them and what should be avoided. For example, in different types of social relationships, we experience both positive and negative emotions. Positive emotions encourage us to engage in relations more. Negative ones, such as anger, fear or helplessness, usually signal that the relationships should be re-evaluated or limited to prevent such emotions from occurring.

At the same time, emotions contribute to personal growth. For instance, when doing beneficial activities (either for oneself or for others) such as charity or volunteering the person usually experiences fulfilment which encourages them to continue doing it.

Studies show that human altruism has a very specific neurological mechanism. When humans engage in altruistic behaviour their brain activates two systems: the mesolimbic pathway, which increases the production of dopamine (the hormone that elevates the mood), and the subgenual area, which evokes feelings of social connection (Moll et al., 2006).

The opposite case is negative memories about past events, such as treating others badly. It is a signal that one should avoid such behaviour in future since it is not condoned by society and may potentially lead to isolation or exclusion from the group.

In conclusion to the functions of emotions from four perspectives, we can state that emotions help us adapt to our environment, facilitate our communication, regulate our mental state, and finally, understand what is good and bad for us.

To summarise this section, emotion as a scientific notion is a complex phenomenon that yet has no ultimately agreed definition. The key reasons for that are: 1) different emotiologists attribute different characteristics and functions to this notion; 2) not every emotiologist differentiates between an emotion and an affect; 3) various theories provide counter-arguments to each other

Nevertheless, we have managed to select a definition, mentioned at the beginning of the section, that serves well the purpose of the paper – to study the pragmatic effect of emotion-evoking strategies on the target audience in modern English advertising discourse.

1.2. Verbal and non-verbal means of emotion manifestation

In this section, we shall outline the system of ways in which emotions are manifested with the use of verbal and non-verbal signals. We begin by classifying these means into categories and then describe them separately in detail. We consider such description to be important since many of the ways of emotion manifestation are intertwined with emotion evoking, which are to be described in the following section.

In emotiological literature, one of the most common ways to categorise the means of emotion manifestation is a binary division into verbal and non-verbal means.

Verbal means is a vast category that is subdivided into two subcategories: expressive language means (on all the language levels) and emotion labels. One of the principal advocates of recognising emotion labels as a separate category of the means of emotion manifestation is Monica Bednarek (2010).

1.2.1. Expressive language means

Such means include the following subcategories: phonetic, morphological, lexical, and syntactical. They are different from emotion labels and non-verbal means since they involve the usage of language units of one or several language levels to express an emotional state without directly naming it.

These means are frequently used in fiction literature to describe the characters' emotional state either through the author's description or through the characters' direct speech. Also, they are used in advertisements to make them more persuasive. In colloquial written and oral discourse, many speakers use them voluntarily (usually when the intensity of emotions is low) and involuntarily (if the person experiences strong emotions).

1.2.1.1. Phonetic expressive language means

Phonetic expressive means include graphon, rhyme, cacophony and onomatopoeia.

Graphon is the foregrounding of sound mainly through the change of its accepted graphical representation. It is an intentional violation of the graphical shape of a word (or word combination), which is used to reflect its authentic pronunciation (Kukhareno, 2016, p. 14). Valeria Kukhareno distinguishes such subtypes: changes of the font (bold, italics, capitalization) and spacing of graphemes (hyphenation, multiplication) (Kukhareno, 2016, p. 15).

If the writer wants to highlight that the character pronounces a word with additional emphasis, they may capitalise it or apply italics. For example, “I want to *buy* this watch.” (The emphasis is added to show that the character wants to buy it, and not to steal it or take it by force).

If a character is afraid or stutters, their words are written with hyphenation or multiplication. For instance, “C-c-can you ch-ch-check who’s hiding under my bed?”

Rhymes are rarely used for expressing emotions “on the spot” since their production requires conscious effort. Usually, people use well-known collocations with rhymes. For example, “You have to slice and dice that great amount of data to produce one single report.”

Cacophony is the repetition of harsh sounds to convey negative emotions such as fear. For example, “She scratched and screeched my front door with her nails.”

Onomatopoeia means an imitation of natural sounds. It is used to convey a variety of emotions. For instance, “I was afraid of the whir-r-ring of the helicopter above me.” In this example, the graphon is used to highlight the intensity of the emotional state of the speaker.

1.2.1.2. Morphological expressive language means

Morphological expressive means are repetition of affixes; coinage of occasionalisms; diminutive suffixes; analytical forms with the emphatic verb “do”; synonymous imperative forms; and contextual transposition.

When *affixes are repeated* in succession and follow a specific pattern, it is an indicator that the speaker is conveying strong emotions. For example, “Miscommunication, missteps and misinterpretation is your forte!” In this sentence,

the speaker is using three prefixes “mis-” in a row to express anger towards someone in a sarcastic manner.

One of the examples from advertisements is: “When MacBook Air was introduced, it defined what an *ultrathin*, *ultralight* notebook can be.” The prefix *ultra-* is repeated twice.

Occasionalisms are created when an affix is added to a word in an uncommon way to create a new subtle meaning. For example, “He is not simply smart, he is *talentized*.” In this example, the speaker expresses his appraisal of another person with a slightly humorous attitude.

Diminutive suffixes are used to express endearment (“*girlie*” for “*girl*”) and familiarity (“*kitty*” for “*cat*”).

Analytical forms that utilize the verb “do” for the purpose of emphasis usually express strong emotions, such as excitement or irritation. For instance, “She did manage to enter the university.” (instead of “She managed to ...”) or “I did tell you that, I did!” (instead of “I told you.”) In the last example, the analytical form of “do” is used twice to express the speaker’s irritation with the situation.

Synonymous imperative forms are constructed similarly to the abovementioned emphatic “do”: instead of using a verb in imperative mood, we add “do” before it. For example, “Do wash the dishes!”, “Do clean your room!” Usage of such forms may be a sign of irritation or excitement.

The compatibility of morphemes may be violated on purpose in uncountable nouns. Such a process is named contextual transposition. For instance, instead of saying “ice” the person may use “ices” to express awe of nature: “The ices of Antarctica produce deafening silence.”

1.2.1.3. Lexical expressive language means

Lexical means of expressing emotions are *nonce-words*, *colloquialisms* and *vulgar vocabulary*.

A *nonce word* is created for a particular occasion in the discourse. They are also called “*chance words*” or “*occasional words*”. Often, it is impossible to understand their full connotative value without the context. For instance, “He has a

clean-shaved personality, he is so organised and formal in communication.” In this example, the nonce word contributes to the expression of awe.

One of the examples from the advertising discourse is: “With ... never-before-seen display technology, ... this is iPhone 14 Pro.” (Apple, 2022) In this advertisement, the combination of words “never-before-seen” serves as one lexeme – and adjective.

People may use *colloquialisms* and *vulgarisms* to express various emotions.

For instance, to signal happiness people use colloquialisms “to be on cloud nine” or “to be over the moon”. Anger may be expressed with “to see red” or “to spit nails”. Sadness: “to feel blue” or “to feel low”. Fear: “to shake like a leaf” or “to be scared out of wits”. Disgust: “to gross someone out” or “to turn someone’s stomach”. Sometimes people may use them even in formal situations if they are unable to control intense emotions.

1.2.1.4. Syntactic expressive language means

Syntactic means of expressive emotions are various. There are elliptical sentences; unfinished sentences; nominative sentences; asyndeton; repetition; enumeration; syntactic tautology; polysyndeton; emphatic constructions; parenthetical clauses; stylistic inversion; detachment; parallelism; rhetorical questions; pisma; parcellation.

In *elliptical sentences*, some parts are deliberately omitted in discourse but can be easily recovered. For example, to express happiness, someone may say “Had a great day!” (omission of the subject “I”)

Sentences may be *unfinished* or abruptly stopped if the person experiences emotions such as fear or irritation. For instance, “If you continue behaving like this-s-s...” (anger)

Nominative sentences consist only of nouns or nominal phrases. For example, “Evening. November. Melancholy.” (sadness)

Asyndeton means the omission of conjunctions due to the emotional intensity of the situation. For instance, “She speaks with interest, charisma, authority.” (awe)

Repetition of some words may be used to intensify their importance and express emotions. For example, “They didn’t recognise my efforts although I worked hard, hard, hard!” (disappointment) Also, repetition may be synonymic: “She is calm, mild, and easy-going.”

Enumeration is used to emphasise an emotion: “I have lost so many close people, memories and moments.” (sadness)

Syntactic tautology involves the repetition of lexical units with similar meanings in one sentence. For instance, “My co-worker Kate, she triggers me all the time.” (irritation)

Polysyndeton involves the usage of many conjunctions. For example, “They always talk, and gossip, and chatter, and never listen to me!” (anger)

Emphatic constructions: “Most of all, I liked the present from John!” (happiness)

Parenthetical clauses are used to express the person’s attitude about one particular part of the sentence. For example, “The night sky (which was stunningly beautiful) made me think about the meaning of life.” (awe)

Stylistic inversion involves changing the order of the principal parts of a sentence. For instance, “Never more will I visit this cheap café!” (irritation)

Detachment is when the speaker deliberately puts one part of the sentence at the end of it. For example, “You are going to meet the deadline in time, step by step!” (irritation)

Parallelism involves the repetition of similar sentence structures a few times. For instance, “You were instructed to follow the procedure, you were instructed not to press these buttons!” (anger)

Here is an example of parallelism in an advertisement for a laptop: “The *new* MacBook Pro combines the *fundamental* qualities of an *ultraportable* device with *uncompromising* performance.” (Apple, 2016) Here, one may observe the structure “Adjective + Noun” that is repeated four times.

Rhetorical questions involve a statement in the form of a question. For example, “Why don’t you leave me alone?” (irritation/sadness) which has the connotative meaning “Leave me alone.”

Pysma is asking multiple questions in close succession due to the intensity of the emotions of the speaker. For instance, “Why don’t you clean your room? Why don’t you mow the lawn? Why don’t you help with house chores at all?” (anger)

Parcellation is the intentional split of a sentence into separate parts. For example, “He was a painter in his youth. Talented. Passionate.” (sadness)

1.2.2. Emotion talk

The other way to express emotions is to name them directly. In emotiology, this notion is called “emotion talk”, which was developed by Monica Bednarek (Bednarek, 2010). It comprises four ways: verbal labelling; description of experience, elicitors and circumstances.

Verbal *labelling* of emotions includes nouns, adjectives and verbs that describe emotions in a direct way. For instance, “I am sad.”, “It was a happy experience.” and “I enjoy reading a book.”

Emotion labelling is frequently used in advertisements. For example, “It’s the iPhone you *love*” (Apple, 2009), “Did you ... deny the freedom to *enjoy* even the most basic things?” (Samsung, 2015), “The water-resistant smartphone you will *fall in love* with.” (Samsung, 2016). In each of these cases, the emotion is named directly.

Description of emotions and experiences involves using phrases such as “I feel like...”, “I have the feeling...” or “I feel the emotion of...”. For example, “I feel sad.”, “I have the feeling of anger.”, and “I feel the emotion of disgust.”

When a person describes the *elicitor* of a specific emotion, they mention phenomena that elicit the emotion. For instance, “Your rude attitude makes me feel sad.” or “Eating this delicious cake evokes happiness.”

The emotions can be described by *situational circumstances*. For example, “Before entering the interview room, my palms were sweaty and my heart was beating fast.”

One of the practical ways to implement emotion talk in communication to prevent conflict and develop empathy is non-violent communication. It is a technique of observing one's own emotions, their triggers, one's needs and requests. It is authored by psychologist Marshall Rosenberg (2003). An example of its application in communication is the following: "When you ignore my requests for help, I feel sad because I want to work together on this project and I would appreciate it if you changed your mind."

The research papers on the effectiveness of this technique state that usage of this technique makes people more resilient to stress, more likely to feel responsible for their own emotions and more empathetic towards the emotions of others (Suárez et al., 2014).

1.2.3. Non-verbal means

Non-verbal means of expressing emotions is a wide category that includes intonation, facial expression, eye contact, posture, gestures, and distance between communicants.

Intonation includes loudness, pauses, rhythm, and tempo. A loud voice may be a signal of anger or excitement, while low loudness may signify fear or embarrassment. People tend to make longer pauses and speak slowly if they feel anxious, but they may also make pauses small and increase their tempo if they are passionate about the topic. An unstable rhythm is a sign of intense emotions that are hard for the person to control.

Facial expression is the primary source of information about the interlocutor's state. For instance, if the eyebrows and eyelids are suddenly raised, it is usually a sign of surprise. If the eyebrows and eyelids slowly go down, it means that the person is sad or irritated. The mouth is another source of emotional state. A smile may signal that the person is either happy or experiencing *schadenfreude* (happiness from the suffering of others).

Eye contact may provide substantial information about the person's emotional state. If one focuses eyes on something it may be a sign of joy or anger. People avert their eyes if they feel sad or disgusted.

Emotions even tend to influence the *posture* of a person. If they are nervous, they may hunch their shoulders. People who feel joy and are confident tend to stand up straight.

There is a variety of gestures people use to express emotions. For instance, when they feel happy, they may hug others or clap. Anger is expressed through shaking fists or pointing at others. Disgust is manifested by covering one's nose or mouth.

The final non-verbal means of expressing emotions is *social distance*. People tend to stay close to their interlocutors if they are to express comfort or assert dominance with aggression. Disgust and anxiety are manifested with walking away from the source of these emotions.

1.2.4. Interconnection between expressive means

Verbal and non-verbal means of emotion manifestation are usually used together in communication in different ways: to show consistency, to reinforce, to contradict, to emphasise, or to compensate.

If the means of emotional expression are consistent, it is a sign that the person genuinely has this or that emotion. For instance, one is saying that they feel happy and at the same time they smile naturally.

One expressive means may reinforce the other ones. For example, if a person feels angry and they shake fists or make facial muscles tense, it only makes anger more intense.

The contradiction of expressive means happens when people pretend that they feel in a specific way. For example, people say that they are calm and relaxed, but their neck and jaw muscles may twitch because of anger.

People may use one expressive means to make the other one more prominent and emphatic. For instance, if the person is experiencing irritation and wants others to clearly understand that, they may, for example, start rhythmically tapping the table with their fingers. This way, others are more likely to identify the emotion.

Finally, one expressive means may compensate for the inability to use the other. For instance, if the room is too noisy, people may use gestures to signal their emotions, thus compensating for the temporal inability to express them verbally.

1.3. Lingual mechanisms of emotion evoking

In this section, we will provide a general overview of the most common strategies of emotion evoking. This topic is studied by many disciplines, including marketing, language stylistics, neuroscience, psychology, design, anthropology and aesthetics. We are going to focus on it primarily from the linguistic perspective.

First, we shall define the notion of an emotion-evoking strategy. A discursive strategy of emotion evoking is a strategy of communication that involves the usage of language and non-language means in a specific way with an aim to elicit particular emotions in the listener/reader that would make them commit a specific action.

Among the examples of language means (verbal and non-verbal) are metaphors, emotion labels, imagery, variation in the tempo of speaking, etc. Non-language means are represented with music (of various loudness, tempo, harmony lyrics), colour interaction (contrast or gradient), pictures and sounds, etc.

The abovementioned phrase "usage of language means and non-language means in a specific way" implies that emotion evoking means are used not randomly, but as a system, where they reinforce one another. For example, to evoke excitement in an advertisement for a laptop a marketer may use metaphors ("feel the power"), hyperbole ("the most innovative design"), contrasting blue and violet colours, animation of how a laptop is assembled etc.

Language means are an important part of emotion evoking strategies because they engage the imagination of the listener/reader (everyone's interpretation of them is unique and based on personal experiences and thus it is more personalised) which in turn makes the message more memorable and powerful in terms of its aims.

Second, we consider it important to mention seven *key principles of effective emotion evoking* described by psychologist Nico Frijda (1988). They are essential to define whether an emotion evoking strategy is actually effective or not.

1. *The law of situational meaning*: the same situation is likely to evoke the same emotion. From the point of view of linguistics, certain lexemes and linguistic structures can consistently activate certain emotional responses. For example, an

experienced advertiser would use emotionally coloured words and phrases to create a situational context that would evoke specific emotions in the majority of interactions with it.

2. *The law of apparent reality*: the more real something seems, the more effectively it will evoke emotions. From the point of view of linguistics, this law highlights the importance of using linguistic units to make the message more “alive” and vivid. The usage of imagery and descriptive language improves the perceived authenticity of the experience. Let us approach this law from the perspective of an advertiser. When the features of the product are described with vivid language and imagery, the apparent reality of the product in the consciousness of the target seems more real. Thus, it intensifies their emotional response and desire to obtain the product.

3. *The law of change*: change of circumstances has great power of evoking emotions. Linguistically, this law explains how a change in the usage of language can evoke strong emotions. For example, when a story is told, a change of circumstances is usually accompanied by some change of linguistic tone and usage of expressive means, tone changes, choice of words and variations of syntax.

4. *The law of hedonic asymmetry*: bad emotions tend to intensify if left untreated, while good ones fade over time. Linguistic devices may play a crucial role in creating various emotional experiences, diminishing their intensity or making them stronger. Understanding how language units do this is crucial for effective advertising.

5. *The law of conservation of emotional momentum*: emotional situations of the past reduce their emotional intensity in our memories when we re-experience and re-define them. In terms of linguistics, the way we describe emotional experiences can change their intensity. Hence, language is a tool for framing past events to the will of the narrator.

6. *The law of closure*: people tend to take action immediately when bad emotions occur in order to find a resolution. In this context, language plays a key role in helping a person to find a sense of resolution to emotional issues. Language

provides a way to articulate their emotions and thus problem-solving becomes more facilitated and emotional relief becomes easier to gain.

7. *The law of the lightest load and the greatest gain*: people tend to reinterpret negative situations as positive to prevent any negative emotions in the future. They also reinterpret positive situations as overly positive to intensify positive emotional gain. When people do that, they may utilize various linguistic tools such as selecting optimistic words to make the experience less negative. Advertisers may employ overly positive language to reframe the perception of their product as overly positive.

The most common *strategies of emotion evoking* are stylistic images, specific expressive means, humour, music, colours and storytelling.

The stylistic image is a verbal construct with two planes: words and a concept. It may be of different types depending on the target sense: visual, auditory, olfactory, gustatory, and tactile (Bence, 2021). Verbal images are effective because they appeal to actual senses, and, according to Frijda's law of apparent reality, if the image feels real, it evokes emotions effectively. Below are examples of each type of verbal image.

1. Visual: "The sky is setting at the distant horizon while the sky is painting itself with shades of a ripe orange."

2. Auditory: "I could hear the wind howling through the screeching abandoned buildings." Here is an example from an advertisement: "Its sound, *deafening*. [about a laptop]". (Apple, 2021a)

3. Olfactory: "The smell of a fresh lemon pie from the kitchen made my mouth water."

4. Gustatory: "When I tasted that spiced chicken wing, I immediately felt a firework of heat inside my mouth".

5. Tactile: "The handle of the sword was soft and just fitting for the hand, while the steel was cold and sharp". One of the examples from advertisements is: "impossibly thin and light" (Apple, 2022a).

The most common *expressive means* used to evoke emotions are metaphors, hyperboles, metonymies, personifications, similes and synecdoche.

The metaphor is an indirect comparison of two phenomena to emphasise the meaning of one word with the help of the other. For instance, the metaphor “wave of consciousness” does not imply a literal wave, but many thoughts that come at the same time.

It is a powerful emotion-evoking device since it makes people interpret the metaphor in their own way, using their experiences and values.

For instance, “life is a journey” may be interpreted by one person in such a way that life is a process of discovering new knowledge and having fun with new people, while for the other person, life is a process of constant hardships that have to be solved in order to survive. So, one and the same metaphor can evoke different emotions.

This linguistic device is heavily used in advertising. Here are the examples from an advertisement for a laptop: “We have created something *wild with a fire in its belly*. ... Why would anyone give this *beast* more power?”. (Apple, 2021a)

Hyperboles are an intentional exaggeration. It evokes emotions by creating a sense of suspense or drama. For instance, when people hear “I am so hungry, I can eat a horse.” they are more likely to empathise and help the person because of emotions of pity in comparison to “I am hungry, I want food.”

Here is an example of hyperbole from advertisements: “The new MacBook Pro combines the fundamental qualities of an ultraportable device with uncompromising performance. With our new design, the product’s overall volume has been reduced dramatically.” (Apple, 2016)

Metonymy is the replacement of a word with another one that is closely connected to it. For example, “A pen has more power than a sword” (meaning: persuasion is more powerful than brute force). It evokes emotions of joy because people have to “solve the puzzle” of this metonymy and understand the relationship between a pen and persuasion.

Here is an example from an advertisement for a smartphone: “You’re stuck here until your battery says so.” [meaning, the person has to stay near the charger until the phone signals that its battery is charged] (Samsung, 2015).

The synecdoche is a device that makes a part represent the whole (“hired hands” for workmen) or the whole represents a part (“society” for high society). Synecdoche is similar to metonymy since it also relies on the ability of the recipient to recover the implicit meaning to evoke joy.

Personification is another powerful expressive means that involves giving non-human things human characteristics. They may evoke empathy and fear depending on the context. For example, “I could hear the Sun saying “goodbye” to me as it was losing its life and reducing itself to a small spot on the horizon.” (evokes empathy) and “From inside the house, I could hear the scream of the wind in its violent attempts to throw me into the air.” (evokes fear)

An example from an advertisement is: “This thing [the laptop] draws everything in [enables the cooling system], moving silently [by producing little noise].” (Apple, 2021a)

The simile uses direct comparison to emphasize meaning (with “like” or “as”). For example, “Her eyes were as bright as the stars.” Such descriptions can evoke empathy and happiness.

Humour evokes emotions such as joy or amusement because it defies the expectancy of the recipient. It may be caused by plot twists, puns or simply something absurd. Varied loudness and pitch can intensify the evoked emotions.

For example, “I wrote ten puns for a humour competition and wanted to win, but sadly, no pun in ten did”. Here, “in ten did” can be also heard as “intended” which, upon the realisation by the listener, evokes amusement and joy from the solved “logical puzzle”.

Music is a complex emotion-evoking tool. For that purpose, music theory researches concepts of tempo, pitch, harmony and lyrics (Scherer & Zentner, 2001).

A slow tempo is associated with calmness, while fast music usually evokes excitement.

High pitch is often associated with intense emotions like excitement, while lower pitch elicits melancholy or calmness (depending on other parameters).

Harmony is the way chords are combined. Major chords evoke joy, while minor ones evoke sadness.

The lyrics of a song are a distinct force within music theory that plays an important role in emotion evocation. Songwriters may use many expressive means, mentioned above, such as metaphors, similes and others.

For example, in one of the advertisements for a laptop, there is a song that frequently repeats the word “fire” (ASUS, 2022a). The advertisement, in general, emphasises the idea that one may apply well their creativity with this laptop. The concept of fire is sometimes identified with creativity; hence the repetition of this word contributes to intensification of the message of the advertisement.

Colours are a supplementary tool that may intensify other strategies. For instance, people tend to associate green colour with calmness and red colour with passion (Gruber, 2018).

From the linguistic point of view, the usage of colour labels may also help evoke a particular emotion in situations where a visual medium is unavailable. For example, the name of the colour and its additional description, such as “leafy green”, may be enough to influence the potential emotional feedback of the target.

The pinnacle of all the emotion evoking strategies is *telling a story*, where language plays a significant role.

First, people tend to *identify* themselves with the characters in the stories. According to the law of apparent reality, if a character is presented in a complex way and seems realistic, then the recipients are more likely to feel the same emotions as the characters. For example, when some character faces a problem, the number and richness of linguistic means used by them enable the audience to empathise.

The second reason is *tension*. A story evokes emotions effectively if there is an elaborate conflict. It makes the recipients anticipate that something good or bad is to happen. It also creates anxiety and, according to Frijda’s law of closure, people

react to it immediately by seeking its solution. In terms of a story, it means that they want to find out how it ends.

The final reason why stories elicit emotions effectively is their use of *expressive means* such as images, metaphors, metonymies and many others. All of them require some sort of mental activity to achieve comprehension of the narrative's themes and nuances.

In summary, storytelling is based on the linguistic skills to construct characters, create tension and utilize expressive means.

One of the most prominent examples of storytelling is Google's advertisement "Parisian Love", which has simple visual content – the home page of the search engine with different queries (Google, 2009). In a such simple way, it tells a story of a man who had gone to study in Paris and found there his future wife.

1.4. Strategizing emotion evoking: a discursive account

Advertisers often employ emotion-evoking strategies to influence the choice of the consumer. That is why the strategic usage of emotions is important to reach marketing goals. This section investigates the process of emotion evoking through the prism of Aristotle's trinity.

Also, we shall analyse how meaning, emotions and power are intertwined in institutional work based on the article "Emotions in Institutional Work: A Discursive Perspective". This work focuses on three strategies of rhetoric: eclipsing, diverting and emotion evoking. Such an analysis will allow us to get a deeper understanding of how advertisers use discursive strategies to evoke emotions.

We shall begin with an analysis of logos as a part of Aristotle's trinity. It includes such techniques as logos, pathos, and ethos (Vu, 2017, p. 31). Logos signifies an appeal to rational arguments. It involves the usage of logic to persuade the other person. The main techniques are: presenting factual information relevant to the topic and providing logical arguments that would sway the audience's position to a particular side.

In advertisements, logos is used to persuade the target to buy a product. Here is an example from an advertisement for a smartphone: "And Cinematic mode will be even more powerful for pro filmmakers with 4K resolution and 24-frames-per-second recording. iPhone 14 Pro is capable of shots that for most film cameras are simply impossible." (Apple, 2022). In this case, the factual information is presented first and then, it is used to draw a logical argument that the new smartphone is better not only than its predecessors but even than professional cameras. Such a bold claim may encourage people interested in filmmaking to consider buying this device.

Pathos directly evokes emotions in the audience through various devices such as imagery, descriptive language, storytelling, or even tone of voice. In advertising, its goal is to influence customers' decisions through specific emotions. For instance, one of the advertisements for a laptop metaphorically compares the device to a wild beast: "We've created something wild with a fire in its belly" (Apple, 2021a).

Reading or listening to such a description makes the audience attribute these metaphorical qualities of wild power to a high-tech piece of metal and silicon.

Ethos tries to persuade the audience based on the credibility of the advertiser. It is mostly done through the use of language that is associated with expertise or authority, through demonstration of sincerity, and through building trust with the audience.

One of Apple's advertisements relies heavily on ethos: first, it presents a feature that would allow the product owners to call for an emergency vehicle out of any place on Earth; and second, it describes the capability of the phone to detect whether the car has got into a car accident and make a call to emergency services (Apple, 2022). Presentation of these features takes almost one-fourth of the whole advertisement which hints that this way the company wants to make the audience feel that they can trust the device and the company itself.

Now we shall proceed with the analysis of three discourse strategies presented in the abovementioned article.

The primary strategy is eclipsing. Essentially, it is a technique that uses various rhetorical devices to reduce the resistance of the target to the desired influence by reducing their level of ethical reasoning (Moisander et al., 2016, p. 974). The most common tools of eclipsing are 1) precluding emotion-based legitimacy judgments by reframing the issue, and 2) promoting neutralized legitimacy judgments by invoking specific norms of rationality.

The first strategy is often used in advertisements for laptops in order to reframe them as environmentally friendly choices. One of the descriptions of a MacBook Air says "And with an enclosure made with 100% recycled aluminum, it's the greenest Mac ever". (Apple, 2018) Here, the aim is to shift the common conception that the production of laptops disrupts ecology due to the usage of harmful plastic and metals.

The second strategy may be used to emphasise that laptops are indispensable tools of productivity that the majority of professionals use. One of the advertisements by ASUS uses this strategy by presenting in the video people in suits

who are working on some design, while there are labels such as “pro-grade graphics performance” (ASUS, 2022a).

The next strategy is diverting which seeks to reduce the resistance of the audience to the key idea by making invalid emotion-based moral concerns (Moisander et al., 2016, p. 976). The principal tools are 1) normalizing fears by theorizing threats as inevitable and unrelated to the issue, and 2) limiting the scope of moral concern by simplifying the issue.

The first technique is sometimes used in advertisements for smartphones and laptops with the help of ambiguity and juxtaposition. For example, an advertisement may say that data breaches have become common these days but the advertised device is protected against them due to some unique service.

The second technique usually implies euphemisms and carefully selected information to divert attention from moral dilemmas. For example, an advertisement may claim that the device is energy-efficient without mentioning the issue of waste from electronic devices.

The last strategy is evoking emotions. It tries to activate emotions for ethical reasoning (Moisander et al., 2016, p. 978). It encompasses two main techniques: 1) creating a sense of duty by mobilizing shame for unmet obligations; and 2) evoking pride and a sense of belonging to facilitate positive legitimacy judgments.

The first technique may be used by advertisers by demonstrating a situation when a person is working on a slow or unreliable device. Then, the audience observes the consequences of using that device, such as unmet deadlines. Finally, there are some words of encouragement to upgrade to a newer model such as “Stop letting outdated tools hold you back!”.

The second tool is used in a slightly different way. The key idea here is to create an association between the product and some imaginary status. For example, a typical advertisement may present professionals who excel in their sphere of work. The general narrative highlights that owning this particular smartphone or laptop makes you more “professional”. It is present in one of the iPhone’s advertisements: “And Cinematic mode will be even more powerful for pro filmmakers with 4K

resolution and 24-frames-per-second recording. iPhone 14 Pro is capable of shots that for most film cameras are simply impossible.” (Apple, 2022). These advertisements often omit the fact that no number of high-tech devices would grant their owner the skill to perform well in the target field.

In this section, we have presented a discursive explanation of emotion-evoking tactics. We have discussed the specific applications of logos, pathos, and ethos in advertisements. Then, we looked at how eclipsing, diverting, and evoking emotions are utilized to affect the audience's ethical judgments.

Conclusions to chapter 1

This chapter describes the phenomenon of emotion and its evoking from different perspectives.

We have defined the phenomenon of emotion based on several meta-analyses. We have found out that there is no ultimate consensus on it, although there are prominent attempts to describe it using a “checklist” with several criteria that define whether a phenomenon is an emotion. We have chosen the following definition as the framework of our study: emotion is “a psychological state that occurs in a situation with specific parameters and is named with specific labels”. Also, we have briefly outlined the functions of emotions.

We have described the most influential theories of emotions: evolutionary (emotions are survival tools), James-Lange (emotions are our interpretations of physiological reactions), Cannon-Bard (emotions and psychological reactions occur at the same time), Schachter-Singer (emotions occur when people start processing their physiological changes in a specific situation) and Cognitive appraisal (emotions and physiological reactions occur after the primary analysis of the surrounding has been finished).

We have outlined the functions of emotions from the point of view of different disciplines. Evolutionary perspective: emotions help to adapt to the environment and spread genes. Social perspective: emotions provide information to understand the interlocutor’s message and prevent misunderstanding. Psychological perspective: expression of emotions is a stress-coping mechanism. Cognitive perspective: emotions help humans to understand what is beneficial for them and what they should avoid.

We have described how emotions are expressed with the help of verbal means (phonetic, morphological, lexical and syntactical), emotion talk (direct labels, descriptions of emotions, their elicitors, and circumstances) and non-verbal means (intonation, facial expression, eye contact, posture, gestures, distance between communicants).

We have mentioned the laws of emotions proposed by psychologist Nico Frijda that are essential to identifying whether a strategy is effective or not. Then, we have described in detail the following principal strategies of emotion evoking: the stylistic image (visual, auditory, olfactory, gustatory, tactile), expressive means (the metaphor, the hyperbole, the metonymy, the synecdoche, the personification, and the simile), humour, music (tempo, pitch, harmony, lyrics), colour, and storytelling (identification with characters, tension, expressive means).

Finally, we have provided a description of a discursive account of emotion evoking strategies. More specifically, we have described how logos, pathos and ethos are used in advertisements. Then, we explored how eclipsing, diverting and emotion evoking are used to influence the ethical reasoning of the audience.

CHAPTER 2. PRAGMATICS OF EMOTION-EVOKING STRATEGIES IN ADVERTISING DISCOURSE

2.1. Characteristics of commercial advertising discourse

In this section, we shall define the commercial advertising discourse and provide its distinguishing features. This knowledge framework is crucial for the next sections of the chapter.

The word “advertise” has developed from Latin “advertere” which means “to guide someone’s attention towards a particular phenomenon” (Danesi, 2015, p. 1). Advertising itself is a kind of discourse because it involves communication. Either to sell some product or service or to inform about some social issue (Danesi, 2015, p. 1).

We consider this definition of advertising to be the most rounded one: It is a type of persuasive communication via mass media with an aim to connect the marketer with the target audience by informing them about products, services or ideas and persuade the audience that these products align with their needs (Moriarty et al., 2012, p. 36).

The history of advertising goes back to 4000 BCE but its rapid development began in the 16th century with the advent of the printing press (Beard, 2017, p. 241). It allowed advertisers to either publish their offers in newspapers or to print their leaflets and posters. In the 19th century, advertising began to utilise radio (1920s) and television (1950s). Starting in the 1990s, it became possible to advertise almost anything via the Internet, which remains the dominant advertising domain today. The main advantage of online advertising is that it can target a specific audience that visits websites of a certain category.

Although in this paper we focus primarily on the linguistic component of the commercial advertising discourse, we shall also consider its participants and the context of the communication. As Guy Cook notes, discourse analysis includes non-verbal communication factors, such as who influences whom, in what situation the

communication act occurs, what communication medium is used and how various communicative acts are intertwined (2001, p. 3).

Commercial advertising presupposes the interaction of two “parties”. The advertising “party” presents a product or a service in a socially acceptable and attractive manner to the consumer “party” in an attempt to increase awareness of the product or to persuade potential/existing customers to buy it. There may be an extra goal, described by Geoffrey Leech – to persuade the target that they should buy the advertised product of one particular brand, and not of competitors (1966, p. 26).

There are many ways to describe people on both “sides” of an advertising text. For example, sender and receiver, producer and consumer, addresser and addressee (Goddard, 1998, p. 28). In this paper, we use the terms “the advertiser” and “the target”. We consider that they are most appropriate when it comes to analysing advertising strategies of emotion evoking because they clearly denote the intentions of both “sides”.

It is crucial to remember that the message that the advertiser encoded in the advertisement text may become distorted when the target decodes it from the text (Machulska, 2020, p. 31). Therefore, one of the aims of the advertiser is to make the process of message transition as stable as possible.

Now we shall focus on the *distinguishing features* of commercial advertising discourse, such as persuasive intent, target audience, economy of language and use of emotional appeal.

The primary feature of commercial advertisements is *persuasive intent*. They try to persuade potential customers to purchase the product or the service. As McQuarrie and Phillips (2008, p. 8) claim, “Communication of meaning is secondary, audience response is primary”. Of course, possessing the knowledge of marketing strategies is not sufficient for the advertiser. It is also crucial to understand the basics of the psychology of persuasion and how customers make decisions. The key goal behind every persuasion act is to interpret the features of the advertised product in terms of the target’s needs and desires (Moriarty et al., 2012, p. 36).

There are many ways to classify persuasion tactics and strategies. One of them is Aristotle's trinity which we have described in section 1.4. The other strategies will be described in section 2.3.

We shall analyse one of the examples of advertisements for smartphones and laptops where persuasive intent is explicitly present: "Whether big movies or everyday videos, professional-level filmmaking is in the palm of your hand. So yes, a movie-making, high-res-shot-taking gaming powerhouse built with aerospace-grade titanium. iPhone 15 Pro is the most powerful iPhone ever made." (Apple, 2023).

Here, the advertisement tries to persuade its viewers to consider purchasing the smartphone because of its distinguishing features such as its capacity to film high-quality videos and its durable materials, especially titanium. In the end, the superlative degree of the adjective "powerful" is used to give additional emphasis to these features.

The next feature of advertisements is the direction of their message to the *target audience*. The more data is known about the audience (both loyal and potential customers), the easier it is to craft a persuasive message. The data may consist of the audience's characteristics, preferences and needs. Furthermore, characteristics include their age, gender, financial income, formal education, place of residence and others. Preferences and needs often encompass the audience's values, lifestyle, personal interests and attitudes. Advertisers use this information to customise the message of the advertisement by changing its wording, tone and other non-verbal content such as images or sounds.

An example of a highly targeted advertisement is the commercial for iPhone 13 Pro. Almost half of it is devoted to the description of the capabilities of the smartphone's camera. For example, "New Wide and Ultra Wide cameras let you capture incredible scenes in even lower light. The new Telephoto camera has three times optical zoom for even closer close-ups. Discover a new world in macro with the Ultra Wide camera. ... iPhone 13 Pro offers filmmaking capabilities not possible in even the most expensive movie cameras." (Apple, 2021b).

This advertisement is explicitly targeted at people who treat photography and filming as a hobby or an occupation because the advertisement uses technical terms like “Ultra Wide camera”, “optical zoom” and “telephoto camera”. The claim that a smartphone can outpower filming cameras is bold and therefore may attract the interest of people from the abovementioned industries.

The third feature is *the economy of language*. There are two reasons why advertisements tend to be concise: expensive “screen time” and consumption facilitation.

In advertising, time is expensive. It means that many companies compete for the attention of potential targets and are ready to pay for an advertisement place more than their competitors. For example, billboards in crowded places may bring a great amount of advertisement “impressions” (the term from marketing that means watching/reading/listening to the advertisement). Therefore, a minute of advertisement on a billboard may have the same cost as a few thousand printed leaflets. Consequently, the marketer’s task is to try to use as little time as possible to persuade the target “as much as possible”.

Also, advertisements try to be concise to make it easier for targets to grasp the complete message and evoke necessary emotions. The primary reason is that nowadays people interact with numerous advertisements daily. Therefore, if a target sees some ad and does not understand the message from the first five seconds, they are likely to press the “Skip” button (which is possible on such video hosting services as YouTube) or may switch the channel/distract themselves with other tasks if it is on television. Therefore, marketers try to “deliver” the message in as short as possible period.

There is a concise advertisement for a Google’s smartphone that is worthy of attention. It lasts 15 seconds and demonstrates the following text word by word (punctuation and spelling are preserved): “What if smartphones got smarter by learning and adapting to you Google Pixel 6 Coming Spring 2021 For All You Are” (Google, 2021). The advertisement also demonstrates rapidly changing animated images.

At first glance, in this advertisement, it is only possible to see the design of the new phone, but few details are known about its capabilities and features. However, since Google's smartphones are generally considered of high quality among tech enthusiasts, it is likely an advertisement designed for the audience which is already familiar with the smartphone brand.

One more example of concise language is the usage of slogans. They are repeated numerous times either in advertisements for one particular product or in the whole line of similar products. Lenovo has been using the slogan "stylish outside, savage inside" in advertisements for its gaming laptops for more than four years (Lenovo, 2020; Lenovo, 2021).

We consider this slogan to be effective since it is concise and well-structured from the point of view of syntax. It contains two phrases that serve as attributes and have the same structure: an adjective and an adverb of place. Therefore, such a slogan is easy to remember.

Moreover, from the point of view of semantics, it contains an opposition "outside – inside" which highlights that gaming laptops created by Lenovo look presentable and stylish (in contrast to garish designs with bright colours and sharp edges that other brands may have) but at the same time it is no worse than any other gaming laptop from competitors. Therefore, this slogan aims at informing a wide audience that the laptop is suitable for a variety of real-life scenarios, ranging from participation in formal offline meetings at work up to visiting gatherings of computer games enthusiasts.

The final distinguishing quality of commercial advertising discourse is its *appeal to emotions*. Since emotions may influence customers' decisions, marketers attempt to evoke particular emotional responses through advertisements. Although emotion-evoking strategies will be described in section 2.3., we shall mention now one peculiar example from the advertisement for ASUS's gaming laptop ROG Mothership which was one of the most expensive laptops ever.

The emotion-evoking strategy used there is tapping into the pain points of the target audience. From the very beginning, the advertisement demonstrates how the

laptop lacks common disadvantages that gaming laptops have: it offers powerful hardware in a minimalistic design (usually the customer has to choose one of them and “sacrifice” the other), the ability of the laptop’s keyboard to be detached freely, the keyboard with backlighting and other features (ASUS, 2019). A potential customer will likely experience excitement or desire to purchase this device since it does not have the disadvantages of medium- or low-budget laptops.

At this point, to make our description of the commercial advertising discourse even more precise, we shall describe it by elucidating how it differs from other types of discourse, such as academic, literary or journalistic. More specifically, we shall focus on advertisements’ innate bias, resistant audience and usage of informal register.

Let us begin with an analysis of this discourse’s purpose. Advertisements, in comparison to academic or newspaper articles, do not aim for objectivity. In addition, advertisements are *innately biased* since they strive to persuade the target to purchase the product or service, which is radically different from the purpose of an academic or a newspaper article – to educate or inform the reader.

We shall demonstrate this explanation with an example of an inherently biased advertisement. In 2021, Apple presented MacBook Air (“Air” is Apple’s line of light laptops) with a new processor. The advertisement heavily focuses on its features such as “thinnest and lightest notebook”, “18-hour battery life”, “silent design” and “no noise” (Apple, 2021). However, it does not mention that so-called “silent design” comes at the cost of low performance. In addition, the implementation of a processor of a new generation means that some applications may not work properly with it. Therefore, we consider that it is not enough to possess information only from this advertisement to make an informed decision when it comes to purchasing this laptop.

Let us compare *the audience* of different types of discourse. Generally, advertisement discourse has to deal with a “resistant” audience. Targets may not like being persuaded to buy something and may attempt to evade it by different means such as skipping the advertisement (on YouTube) or switching the channel (on TV).

Therefore, marketers must hold the target's attention for as long as possible by using various tactics. Other discourses, such as literary, usually deal with the reader who is already interested in the book because they have discovered it and not vice versa. Hence, the author of a book may focus relatively less on holding the attention of the reader.

One of the examples of how marketers attempt to hold targets' attention is the advertisement for the smartphone Galaxy S22 Ultra. It begins with a scene where one person films the other one performing a few parkour moves, which is followed by a description of its camera's features. In addition, it is only thirty seconds long but manages to pack in this timeframe the most essential smartphone features, such as "break the rules of light with nightography", "break the rules of power with our fastest processor" and the line "note-worthy" (which refers to the distinguishing feature of the smartphones of "Galaxy S" line – a special pen for writing on the screen).

One more differentiating feature is *the usage of informal or even colloquial registers* in advertisements in comparison to scientific or newspaper articles. For example, marketers may use numerous metaphors, epithets, emotional adjectives and other figures of speech that are usually absent in more "formal" types of discourse.

Let us observe an example of the informal register in the advertisement for iPhone 11: "[its glass is] reinforced down to atomic level and then *brought to light* in one of four textured matte finishes", "the enclosure is designed *to withstand what life can throw at it*", "the triple-camera system combines *cutting-edge* technology with the *extraordinary ease* of iPhone" and "privacy is built in every iPhone *from the ground up*" (Apple, 2019). The usage of such figures of speech highlights that the phone is durable and that the potential customer can trust it to facilitate their everyday activities.

At this point, we shall mention the challenges and issues that commercial advertising discourse faces today. More specifically, they are information overload,

targets' access to credible sources of information, and the necessity to adhere to regulatory laws.

The primary challenge is *the information overload of targets*. It means that everyday people see numerous advertisements. Hence, they can easily recognise them among other types of media and sometimes try to avoid consuming them in various ways.

Another challenge that marketers face is customers' *access to credible sources of information*. Widespread access to education means that people tend to be more sceptical of advertisements' bold claims. Therefore, they can easily check whether what has been said is true or find out what important information has not been included in the advertisement they watched.

An example of that is Acer's commercials for the laptop model line named Nitro, which emphasises that they are fast with phrases like "formidable power" and "blazing speed" (Acer, 2021). The advertisement does not mention that the cooling system on these laptops is noisy. However, it can easily be found out by reading a few reviews on the Internet.

The third challenge that advertisers face is *the necessity to comply with the law*. In practice, regulatory laws of many countries require many companies to put disclaimers on their advertisements to prevent customers' confusion or risky behaviour.

For example, one of the advertisements for Xiaomi's smartphone Mi 11 displays various disclaimers throughout the whole video. Such as, "movie props were used, please do not imitate" (when a person films a fighting scene with the smartphone), "for demonstration purposes only, charging speed may vary" (when a person puts the smartphone on charge and it charges to the full battery's capacity in a brief period).

To summarise, we have defined the notion of commercial advertising discourse by describing the interaction between its participants – the marketer and the target. Then, we have briefly outlined features of this type of discourse such as persuasive intent, target audience, economy of language and use of emotional

appeal. We have also provided the features that differentiate this type of discourse from other types: innate bias, resistant audience and usage of informal register. Also, we outlined difficulties that the commercial advertising discourse faces nowadays: information overload, targets' access to credible sources of information, and the necessity to adhere to regulatory laws.

2.2. Structure and functions of the advertising text

In this section, we shall outline the structure of a typical advertising text and then we shall elucidate its principal functions. This knowledge foundation is important for proper analysis of advertisements in the subsequent sections of the paper.

The structure is crucial to consider when making an effective emotion-evoking advertisement. A well-organised structure makes an advertisement engaging, easy to understand and to remember. If the structure is chaotic, its persuasive and emotion-evoking potential will be diminished.

However, advertisements are not merely information carriers but also tools for persuasion. If one wants to understand advertisement's potential to persuade people to make certain decisions and to leave long-lasting impressions, it is of paramount importance to be aware of their functions.

Now we shall outline the structure of an advertising text. More specifically, we shall analyse the structure of a video advertisement since it's the primary target of our research.

We shall present the structure of an advertisement text via *the visual component* and *the auditory component* which in turn may be divided into various other subparts. Let us analyse each component in detail.

The visual component includes such elements (which we shall analyse further): displayed text, videos or images of the product itself, videos or images of people's performance, and any additional videos or images. In the context of advertisements for laptops and smartphones, they work together with the auditory elements to create a coherent message and to effectively persuade targets to purchase the product.

Usually, visual elements are the ones that present key information about the product. The primary reason is their universality. Images or videos do not require any "translation" to other languages or cultures in comparison to narrated script or actors' voices. People from different countries will likely perceive in the same way

the design of a laptop or a smartphone. Also, visual demonstration usually makes it unnecessary to explain the design with additional media of information such as descriptive narration.

Let us analyse visual components in detail. Static or animated *displayed text* may take different forms such as slogans, descriptions of the product, real-world data and calls to action (usually abbreviated as CTA). The choice of the font of displayed text may influence significantly the perception of the message. For instance, the font Times New Roman is sometimes considered formal and bookish, while Comic Sans is usually used to imply an ironic attitude towards the message.

Slogans' role is to pass the key message in a compact form. They tend to be no more than six words long. One of the examples of slogans is ASUS's "In search of incredible" (ASUS, 2020b) which is present in the majority of the company's advertisements for non-gaming laptops. It is four words long, yet is easy to remember.

Descriptions of the product's features are essential since demonstrating a well-crafted design is usually not enough to persuade the viewer. It is especially crucial in advertisements for laptops and smartphones. This is because many customers are aware of the specifications of their products and therefore would like to know whether the advertised product is better or worse than the one that they possess.

ASUS is famous for making their advertisements for gaming laptops filled with detailed descriptions of the product's features. One of the examples is the advertisement for ROG Zephyrus G14 which was presented as the world's most powerful 14-inch laptop. Virtually all the displayed text describes the laptop's features. For instance, battery life longevity and hardware specifications, such as the processor, audio devices and the display (ASUS, 2020a).

Real-world data is usually presented to support a specific claim. Usually, it adds credibility to the claim thus making the viewer of the advertisement more prone to believe it. It may be statistics, a survey or a chart. For example, a smartphone advertisement may claim that a specific percentage of the users report that camera capabilities are better in comparison with the previous model. Also, an

advertisement may refer to some technology magazine that claims that the advertised smartphone is better than the ones of competitors.

Calls to action motivate the viewers to make a decision, most frequently – to purchase the product. They tend to be brief because thus they are more memorable. One example of a call to action is present in ASUS's advertisements for their Zenbooks – a line of compact and thin laptops. One clip presents a story of a musician who uses it at work for creating and listening to music. The title of the clip is a call to action - "Find your Zen" (ASUS, 2012) which implies that a Zenbook may make the jobs of different people easier if they purchase and use this particular device.

Videos or images of the product itself are crucial in advertising. Usually, they showcase the functions of the device and how it can benefit the customer. Of course, some advertisers may exaggerate the demonstrated features to make the persuasive effect more powerful.

Let us analyse one of the examples of exaggerated advertising. ASUS advertised their laptop Zephyrus G14 as a device for gaming and music enthusiasts. The clip presents its various features: powerful hardware, a well-designed cooling system and four speakers. And there is more. Above all, the advertisement foregrounds a unique feature of the laptop – an LED display on the lid (ASUS, 2021a). It has very low pixel density and has single-colour white backlight. It increases the price and the potential repair cost of the laptop but it is almost not suitable for everyday tasks except visualising music playing or displaying a custom image.

Sometimes advertisers of laptops and smartphones take a more creative approach and demonstrate an animation of the product's disassembly to showcase either what internal components are installed there or how they function. In the context of laptops, quite often advertisements demonstrate how the cooling system works or where the hardware is located. Usually, it is aimed at tech enthusiasts who understand well how internal hardware works.

One of the advertisements that demonstrates this approach well is ASUS' clip about their laptop ROG Zephyrus M15. At 0:26, the viewer can see the internal components one by one. Then, the camera angle is shifted to storage devices. Finally, it is showcased how the cooling system works (ASUS, 2020). Therefore, the viewer who is familiar with the internal components of a laptop will discover that the advertised device has large storage space and can dissipate well the produced heat.

Advertisements for laptops and smartphones commonly include *videos or images of people's performance* who use the product in a particular way or comment on it. Most often, they are hired actors who perform staged actions, but they may be even real customers who provide their feedback and experience.

Company HP quite frequently uses actors in the advertisements for their laptops. It is peculiar that their clips do not present the product directly to the target. Instead, they show a situation where the product solves practical problems. Occasionally, the product is compared with the ones of competitors.

Let us examine an example. In the advertisement for the laptop HP Pavilion x360, the viewer can see a story of two female students who sit in a class and discuss laptops. The first student asks the other whether it is a good idea to buy an Apple's laptop (at the same time, it is visually foregrounded). The other student proposes to consider buying an HP laptop instead since it has a touchscreen and its lid opens 360 degrees (HP, 2023). We consider such an approach to be effective since the target feels "pushed" to buy the product. Instead, they are presented with a story that is unfolding at the moment. This makes them less resistant to the advertisement's message and persuasive strategy.

Except for the displayed text, visuals of the product, and visuals of people, technology advertisements may present various *additional videos or images* such as the brand's logo, some user-generated or company-generated content (sketches or memes) and occasionally even footage of animals.

There is an intriguing advertisement by Huawei that presents all these components while promoting their smartphone P smart⁺. It displays a fictional story of a group of teenagers who encounter during a forest trip an animal that has never

been discovered by humanity. The protagonist takes a photo of it and tries to imagine what may happen if he publishes it online. He quickly realises that it would likely lead to the animal's abuse and decides to delete the photo from the smartphone (Huawei, 2018). When the possible outcome of the protagonist's actions is demonstrated, the viewer can see some memes about that animal. Finally, the advertisement demonstrates the logo of the brand Huawei at the very end.

Let us analyse *the auditory components*. They include narrated script, voices of actors or customers, music and other sound effects. They co-function with visual components to make the advertisement more persuasive and emotion-evoking.

The auditory components usually play a secondary role in shaping the advertisement's message. The reason for that – they are not as universal as visual elements. The narrated script and actors' voices need to be translated if the company plans to launch the product in a foreign market where the primary language is different from the original language of the advertisement. In addition, a verbal description of the product is often not enough to create the full picture of it in the target's imagination. In other words, the power of auditory elements is slightly limited in comparison to visual ones. Let us analyse these components in detail.

The narrated script is present quite often in advertisements for laptops and smartphones. It consists of verbal and non-verbal elements. Verbal ones include narrated slogans, real-world data, descriptions of the product's features and calls to action.

Non-verbal elements encompass tempo, pitch and loudness. They are important since they may reinforce the narrated message. For example, if the tempo of the narration is slow, the advertisement is likely to evoke a sense of calmness. On the contrary, if it is rapid, it may evoke excitement.

Voices of actors or customers are used less often, yet they still have persuasive power. Actors' voices are often well-narrated and "polished", while voices of real customers may sound authentic and genuine. Similarly to the narrated script, non-verbal elements (tempo, pitch and loudness) are important here as well.

For example, an enthusiastic voice of actors may evoke the feeling of approachability while an authoritative voice creates an impression of trust in the product.

Music is a powerful tool since it sets the general tone of the advertisement and helps the viewer prepare for what is to come. The effect of music is well-observed when we are comparing advertisements for laptops for gaming enthusiasts and for professionals. In the advertisement for Acer's laptop Nitro 7, (a model line that features exceptional performance) the music's loudness is high and dynamic. Also, drum beats are quite perceivable (Acer, 2020). Such choice of auditory accompaniment correlates with the visual components – there is a contrast of black and red colours, while the edges of visual shapes are sharp and the images rapidly change one another.

Let us compare it with an advertisement for a laptop from the same company, Acer, but from a different model line – Aspire 3 (a line of budget laptops that are oriented at customers with basic needs). The music in the clip has the opposite features to the ones mentioned above. Its loudness is medium and it does not fluctuate much. Drum beats are not used here and instead, the viewer can hear the sounds of the piano (Acer, 2017). Here, the correlation of audial components with the visual ones is high – the general colours are bright but not garish (light brown is the predominant one). The video presents a clip of how a father helps his child to learn biology by using the laptop and the visual changes are not as dynamic as in the previous advertisement.

The final component from the auditory category is various *sound effects*. They may include so-called ASMR sounds and various small audio clips that accompany the animation. There have been several experiments that demonstrate positive results of utilising ASMR sounds in commercials to influence the target's decisions (De Kerpel et al., 2023). The effect is explained by increased feelings of relaxation, which enable a better flow-like experience.

In advertisements for smartphones and laptops, ASMR sounds may be: tapping on the smartphone's case or laptop's lid, typing on the device's keyboard, opening and closing the device and others.

One more sound effect is intentional silence. It creates anticipation and gives the viewer more time for reflection. One of the examples of the usage of intentional silence is the advertisement for ASUS's laptop ROG Zephyrus M16. Two times during the advertisement, at 0:29 and 0:56, the loudness of sounds becomes very low relative to the general loudness of the clip (ASUS, 2021). It is accompanied by slowed animation and is meant to make the advertisement appear more dynamic. In other words, it helps to make transitions between parts of the clip smoother and more distinct.

To summarise, visual components are the primary driver of an advertisement's effectiveness. Yet, they work together harmoniously with auditory components to make the message powerful.

At this point, we shall investigate the functions of the advertising text. Their well-rounded understanding facilitates both the process of their creation (such as making it persuasive, able to elicit emotions and simply engaging) and the process of their analysis from a linguistic point of view (understanding how advertisements can persuade, elicit emotions and engage the target).

Advertisement researcher Leslie Butterfield claims that the principal functions of an advertisement are: 1) acceleration of communication process between the company and the customer, and 2) increase of customers' confidence in their choice of the product by appealingly positioning the brand's values (Butterfield, 1997, p. 16). These functions may be named the *informative* and the *affective* respectively. Other scientists note that advertisements do not simply inform the target but they also attempt to convince them to take an action (Santilli, 1983, p. 27). This function may be called *persuasive*.

Let us analyse these functions in more detail.

We consider the *informative* function to be the primary one since it is necessary to first inform about the existence of a product before evoking emotions

connected with it or persuading the target to buy it. Of course, this function also aims at informing customers about the product's characteristics and features. For example, an advertisement for a smartphone will likely highlight the camera's capabilities and battery's longevity. This way, the consumer can make a more informed decision.

The *affective* function aims at connecting with customers on a personal level. It may be done by evoking a particular emotion about the product or by reminding the customers that the values of the brand are congruent with their values. To make the target resonate with the product, marketers often refer to telling stories or using stylistic devices. For example, an advertisement for a budget laptop may demonstrate a story of a family that is temporally separated physically but can communicate regularly via video calls on the device.

It is peculiar that customers who are engaged emotionally with the advertised product are more likely to "advertise" it to their relatives or friends. Such a phenomenon is called "word-of-mouth advertising". Some scientists claim that this type of advertisement evokes much more intense responses in the final targets (Trusov et al., 2009, p. 90). The reason is simple: the target trusts the advertisement more when "the advertiser" is the person they trust.

The *persuasive* function attempts to convince potential customers to buy the product the first time, or to buy one more product from the same brand. Various strategies facilitate this goal. One of them is accentuating attention on the product's unique features or, in other words, its selling points. For instance, an advertisement for a laptop may highlight that its design is slim or its performance is powerful (usually these features exclude one another). Also, the advertisement may remind the customer that there is a discounted price for a special period, which may encourage them to take action faster and with less consideration.

To summarise, we have outlined the structure of the advertising text from the perspective of visual and auditory components. Then, we have provided examples of the respective components and provided our explanation of their function in the

canvas of the advertising text. Finally, we have analysed the main functions of an advertisement and provided examples of each of them.

2.3. Emotion-evoking strategies in commercial advertising discourse

In this section, we shall analyse whether common strategies of emotion-evoking are applicable to advertisements for technology. As it was mentioned before, the ability to evoke emotions is a powerful tool that many advertisements use. There are two reasons behind using any emotion-evoking strategy.

The first one is to form a particular image of the brand in the target's mind or, in other words, to make the target perceive the brand in a particular way. If it is done correctly, the target starts to feel a particular emotion when the brand is mentioned or the brand's product is demonstrated.

The second reason is that emotions are a powerful driver for actions. Emotions often have the upper hand over rational thinking. For example, when a person feels happy, they are more likely to be charitable. On the contrary, if they are afraid that something negative can happen, they may resort to short-term thinking and buy things they don't actually need at the moment. Therefore, appealing to the emotions of the target will make the persuasive effect of the advertisement more powerful.

In addition, emotions are "faster" than the "rational mind". Dan Hill claims that "emotions process sensory input in one-fifth of the time our conscious, cognitive brain takes, reason will always depend on emotion to define what is vital to us." (Hill, 2008, p. 325). Therefore, appealing to emotions may be much more effective in persuading the target to buy the product rather than relying solely on rational arguments.

Now we shall mention two reasons why it is beneficial to get an understanding of how emotion-evoking strategies work. First, it provides a better understanding of the triggers of emotions that ultimately cause the target to commit a particular action. Second, almost any emotion-evoking strategy is more or less related to language. Therefore, we shall delve deeper into the way linguistic tools are used in these strategies.

At this point, we shall highlight that emotions are generally divided into positive and negative. Taking it into consideration is important before starting to

analyse emotion-evoking strategies. The reason is that positive and negative emotions usually have different evoking mechanisms and therefore, lead to different results.

The basic *positive emotion* is enjoyment. Depending on its intensity it may be subdivided into others, such as amusement, excitement or relief. Technology advertisements that evoke positive emotions usually do this by exploiting the target's desire for the latest technology. For example, an advertisement for the smartphone Huawei P30 Pro highlights that it has a four-lens camera module (Huawei, 2019), which may evoke in a regular customer the curiosity or anticipation of interaction with such a device. In reality, a customer who is not a professional photographer is quite likely to use daily only one camera out of four – the main one.

Also, advertisements for technologies often evoke positive emotions by appealing to the idea of being able to communicate with other people. An advertisement may tell a story of how a person uses a video call to communicate with relatives who are in a foreign country. It is likely, that people in the video will smile and laugh. The viewer may experience the same emotions by relating to the situation.

There are more *negative emotions* than positive ones: fear, anger, disgust and sadness. In the same way, they can be subdivided into more specific types depending on their intensity. For example, anxiety and nervousness as subtypes of fear; annoyance and frustration as subtypes of anger; dislike and aversion as subtypes of disgust; disappointment and discouragement as subtypes of sadness.

Negative emotions tend to be evoked less often in technology advertisements than positive ones. For example, an advertisement for a smartphone may show a scene where a person is holding a phone in their hand and gets in a car accident. In the next scene, another person is talking on the phone but without holding it. They use the driving mode that automatically enables the loudspeaker when a call is answered. By watching this advertisement, a person may feel fear and become more motivated to purchase a phone with such a function.

Now let us come to an analysis of specific strategies of emotion evoking. One of them is *mitigating present bias* (Beličková & Kusá, 2023, p. 497). The main principle is to emphasise the long-term benefits of using the product. For example, the advertisement for the laptop ASUS TUF Gaming A15 emphasises how durable it is. It even displays the text “military-grade performance” together with labels “drop”, “shake”, “heat”, “cold” and “humidity” (ASUS, 2020c) which suggests to the common viewer that this laptop is well protected against damage from the mentioned factors. Therefore, they will feel trust in the company and be confident that the laptop will be durable. However, the advertiser has used a trick here. They haven’t specified what the abovementioned five labels mean exactly. For instance, the label “drop” doesn’t clarify from which height it is safe to drop the laptop. The same applies to the other four labels.

One more strategy is called *the sense of control* (Beličková & Kusá, 2023, p. 497). The key idea is to persuade the target that their actions can change the external reality. On the most basic level, the strategy highlights that the user can customise the settings or the look of the device. On a more advanced level, it taps into the desire of people to have control over their life at home or at work, and may therefore emphasise the capability of the device to boost performance in some specific way.

Let us observe it in action. The advertisement for ASUS’s laptop ROG Zephyrus Duo 16 presents the mini display under the main one as a productivity-boosting tool (ASUS, 2022). Since such a display may actually boost productivity in many real-world scenarios (such as opening a messenger application on the secondary screen), it may evoke an emotion of excitement in the viewer and therefore motivate them to buy the device.

Another strategy is *appealing to the target’s guilt*. For example, the target’s guilt of polluting the planet. Robin Higie Coulter claims that purchase intention is affected by the level of guilt appeal (Coulter & Pinto, 1995, p. 697). Such a strategy may evoke either positive or negative emotions. Sometimes, it evokes a mix of both. There are two ways to apply it. First, the advertisement may highlight that the product is highly recyclable or by simply noting that it harms the ecology less than

before. Second, it may hint that the competitors' products are not "eco-friendly" in comparison to the company's product.

Here is an example. The advertisement for Apple's MacBook Air of 2018 highlights that "the unibody enclosure is made from 100 per cent recycled aluminum. To accomplish this, we invented a new custom alloy it's designed to use fine shavings of recaptured aluminum that are re-engineered down to the atomic level this new alloy is as beautiful and robust as any we've used before and it makes MacBook Air the greenest Mac ever". First, the advertisement states that the material of the case is eco-friendly. Then, the laptop itself is described with the adjective "the greenest". The viewers of the advertisement may feel trust in Apple's brand since they demonstrate that they care about the environment. Also, they may experience pride if they already own the device because this way, they think they are a part of the eco-movement.

One more emotion-evoking strategy is *before and after* (Benaicha & Bendebili, 2022, p. 503). It compares conditions before the person used the product and after that.

For example, in the context of laptops, an advertisement may begin with a video of a person working on a low-performance device. They are disenchanted because the computer completes commands in an annoyingly large amount of time. Then, the clip presents another or the same person with a better device. This time, the person is focused on work because this new laptop is completing commands promptly. This person is happier than the first one. Therefore, the viewer may empathise with the people in the clip and feel both frustration from having a low-performance device and a desire to obtain a new one.

Another emotion-evoking strategy is *conveying a psychological condition through facial expressions* (Benaicha & Bendebili, 2022, p. 503). It is a form of non-verbal communication. The key principle is that the advertisement "transmits" emotions from the actors to the viewers through facial expressions.

One of the examples is Xiaomi's advertisement for the smartphone Mi 11. In the video, the protagonist often smiles after using the phone in various situations

such as taking a photo or charging the device (Xiaomi, 2021). First, viewers may empathise with the protagonist and also feel happy. Some viewers may think that doing these actions with this device can make them happy and therefore may feel wish to purchase the product.

One more emotion-evoking strategy is *stirring up instincts* (Benaicha & Bendebili, 2022, p. 504). The essence is that the advertisement taps into basic human instincts, such as survival, the desire to connect with others, the wish to achieve big accomplishments and others. There are numerous ways to apply this strategy in practice. For example, an advertisement for a smartphone may explain that it can safely store sensitive data. An advertisement for a laptop may demonstrate a student who has achieved success by using the device.

A peculiar emotion-evoking strategy is the usage of specific *decorations and colours* (Benaicha & Bendebili, 2022, p. 504). This strategy relies on knowledge from psychology. Every single decoration evokes some thoughts or emotions in people. For example, a nature landscape evokes emotions of calmness and serenity, while a scene of a family house may evoke calmness and cosiness. Also, the decoration may reinforce the emotions that are evoked by other strategies. For example, a scene of a father who is staying at home and using a video call to communicate with his family will likely evoke more cosiness than if the same person would do this action in a noisy office.

Colours are also used to evoke emotions on their own or to reinforce other emotion-evoking strategies. The study conducted by Benaicha and Bendebili (2022) claims that colours have specific emotional connotations. For example, blue is associated with loyalty; pink with tenderness; the red with enthusiasm or a state of having no fear in the face of adversity (Benaicha & Bendebili, 2022).

This strategy of *engaging the recipient's imagination* is manifested via the utilisation of stylistic imagery. The effect is created by the usage of keywords to make the advertisement's suggestive power stronger.

For example, an advertisement for a smartphone may use phrases like “a whole world at the fingertips”, “a gateway to a myriad of possibilities”, “unleash

your imagination” and others. These keywords engage the viewer’s imagination and therefore evoke memories that are emotional. This way, the viewer may extrapolate emotions from their memories to the device being advertised.

Another strategy is *generative advertising*. The key principle is to make the target solve puzzles before having a chance to make a decision. It is effective because the target may feel that they have already invested some time into solving the puzzle and therefore it is more rational for them to spend extra time examining the possibility of buying the product. The most primitive way to apply this strategy is a puzzle that presents words with gaps such as “sm_rtp_h_ne” or others.

A more practical example would be the usage of a link or a QR code in the video with a suggestion to click it / to scan it in order to find out more about the product. For instance, an advertisement clip may “tease” the target by presenting a few product’s features. At the end of the video, there is a link / a QR code that takes the interested viewers to a more detailed presentation.

To summarise, we have briefly mentioned the reasons for using emotion-evoking strategies, elucidated the difference between positive and negative emotions from the point of view of emotiology and finally, we have outlined nine emotion-evoking strategies and provided examples to demonstrate their capabilities.

2.4. Pragmatics of multimodal means of emotion-evoking in modern English commercial advertising discourse

In this section, we shall observe how principles of pragmatics are applied in multimodal advertising, what components there are in multimodal emotion-evoking means and how they are integrated to create a coherent and effective message for the target.

The multimodal approach analyses how the meaning is constructed with several communication modes that are not the language itself (Rizvi et al., 2020, p. 4475). Kress and Van Leeuwen are considered the pioneers of developing Multimodal Discourse Analysis (Adams et al., 2014, p. 403).

Multimodal advertising discourse features a combination of verbal and non-verbal components that are fused together for an emotionally resonant message. Multimodal advertising discourse is not limited by a set of text or visual units. It encompasses written language, spoken language, visual images, narrated voices, music, various sound effects and many others.

We shall analyse multimodal means of emotion-evoking advertising through the prism of *pragmatics*. Pragmatics studies language in context. Pragmatic analysis is an essential tool for dissecting any multimodal emotion-evoking means since it explains how implications, unspoken messages or triggers of emotions can function within an advertisement.

We shall note that language units, visual components and auditory components are not isolated phenomena. They are intertwined together in an advertisement which makes it possible to convey a persuasive and emotion-evoking message. For example, an advertisement that presents rapidly changing vibrant images of a laptop paired with loud electronic music will likely be more successful in evoking emotions in the target in comparison to an advertisement that either has only a visual part or an advertisement that combines in a dissonant way dynamic animations with calm music.

Therefore, a marketer who is aware of these different communication channels and who understands how they are intertwined can compose effective advertisements. They would engage the target by interacting with several of their senses. Such an experience not only informs the target but also profoundly connects with them on an emotional level.

Before starting to analyse how multimodal advertisements function, we shall outline the key concepts of pragmatics and give examples of how they can be applied in advertising. They are context, implicature, a presupposition, speech acts and politeness.

Context is crucial in both everyday communication and the communication between the marketer and the target. Context signifies the environment where a communicative act occurs: a physical room or place with specific decorations, a society with its norms, and a culture with its features. As Wim Janssens states, “Advertising effectiveness can be greatly improved by putting the right advertisement for the right product in the right context.” (Janssens & De Pelsmacker, 2005, p. 126).

Let us observe several examples of how context influences the perception of the advertisement by the target. An advertisement may be tailored to various cultures. For example, the advertisement for the iPhone 15 features people of different skin colours and ethnicities (Apple, 2023a). It is done on purpose since Apple is a global company that ships its smartphones to different countries with various cultural backgrounds. Therefore, is beneficial for the company if targets from different cultures can relate to the advertisement.

Another example of context usage is presenting a product in a specific physical environment. If an advertisement is oriented at a specific target audience, it is reasonable to use a physical environment in the clip that is familiar to them. For instance, ASUS’s advertisement for the laptop Zenbook 17 (a foldable laptop-tablet) demonstrates how people use the device in an office environment to solve some tasks (ASUS, 2022b). Therefore, this advertisement would be more persuasive for people who work in a similar environment due to the sense of familiarity.

In its essence, *implicature* is “a hidden message in utterances, which is indirectly conveyed by the speaker in order to make the interlocutor understand what is said” (Nastiti, 2018, p. 6). It may evoke feelings of intrigue or anticipation for the next bit of information. In the context of advertising, the target deciphers the implicit message by using the available information such as hints or clues. These associations can be both positive and negative.

For instance, an advertisement for a laptop may claim that it is the thinnest laptop ever. Thus, the target will likely infer that it is light and portable. On the other hand, if an advertisement claims that one can do “bigger things” with the laptop, it implies that the diagonal of the screen is likely 17 inches.

Usage of negative implications is rare in commercials, yet it is still present. For example, an advertisement for a device may claim that the new model has implemented modern security measures that are absent or implemented poorly in the previous models. The target may infer that if they don’t upgrade, they may be at risk of losing valuable data.

A presupposition is an implicit meaning that is subsumed by specific wording (El-Dali, 2019, p. 105). For example, if an advertisement for a smartphone claims that one can take impressive photos with the device, it presupposes that the device’s camera is of good quality.

Knowledge of the theories of *speech acts* is important to craft an effective advertisement. One of the most influential classifications of speech acts is made by John Searle. It includes expositives (acts of expounding views), verdictives (acts of giving a verdict), commissives (acts of promising), exercitives (acts of ordering or advising), and behabitives (expressions of attitude) (Searle, 1976, p. 1).

An advertisement of a laptop or a smartphone may use exercitives to motivate the target to take a specific action. For example, “Order it online now.” or “Buy it at your local store.”. Commissives are also used to give promises such as “The special price will be available for a limited time.”.

Strategies of *politeness* are essential to establish a tone that is respectful to the viewers. For instance, the advertisement for iPhone 14 presents a feature that can

detect if there has been a car accident. It does it in a polite way by saying “And a feature we hope you never have to use. ... Crash detection.” (Apple, 2022).

Now let us delve deeper into the investigation of the interaction of multimodal means with an aim to improve the advertisement’s effectiveness. We shall demonstrate through key features of multimodal texts how different modalities interact in advertisements for laptops and smartphones.

The first feature of effective multimodal advertisements is their *coherence*. The intended meaning of the text can be delivered successfully to the target if both verbal and non-verbal components of the text are united by the same theme and purpose (Valdés & Fuentes-Luque, 2008, p. 133). This way, they make the advertisement more emotionally evoking and persuasive.

Here is an example of a coherent advertisement. ASUS’s Zenbook 13/14 (portable device for simple tasks) is a portable and lightweight device. These features are highlighted by verbal and non-verbal components. The video is mostly made in light blue and light brown colours. The images present in the video, such as photos of the laptop, are simple and do not contain much detail. The choice of language units is coherent with visuals because the displayed texts are either black or white and their number is small.

The next feature of multimodal advertising is *emotion alignment*. It signifies that elements for different modalities attempt to evoke the same emotion in the target. Horst Stipp claims that “alignment likely will strengthen the emotional response to the advertisement and facilitate message processing, leading to less advertisement avoidance, better recall, and greater advertisement liking.” (Stipp, 2018, p. 141).

Let us examine the advertisement for Remi Note 11 Pro 5G by Xiaomi. The advertisement attempts to evoke the emotion of excitedness with coherent language, video and music. The video presents a vast variety of highly dynamic scenes that rapidly change. The music is loud and dynamic as well. The displayed texts have words with emotional connotations: “powerful gaming experience”, “turbo charge”

and “rise to the challenge” (Xiaomi, 2022). Hence, the combination of these modalities attempts to evoke the emotion of excitement.

The last feature of multimodal advertisements is *engagement and memory retention*. Multimodal advertisements tend to capture the target’s attention and hold it till the very end of the clip. Also, the presence of various coherent modalities facilitates the process of remembering the message. Alex Wang highlights that “higher engagement increases advertising recall, message involvement, message believability” (Wang, 2006, p. 355).

Let us examine the advertisement for Redmi 12 5G by Xiaomi. The music in the video develops engagement gradually: its tempo is dynamic in the beginning, then it slows down in the middle part and then returns to a fast tempo in the end. The displayed text has strong emotional connotations: “5G revolution”, “Blazing fast speeds” and “Biggest display ever”. The video has numerous animations of the phone’s features such as the processor, the display, the charging capabilities and others. All the animations are brightly coloured and change one another rapidly to hold the target’s attention throughout the whole clip (Xiaomi, 2023).

To summarise, we have outlined the key components of pragmatics and provided examples to demonstrate their usage in practice, then we have demonstrated through features of a multimodal text how components of a multimodal advertisement interact.

Conclusions to chapter 2

This chapter elucidates the pragmatics of emotion-evoking strategies in commercial advertising discourse.

We have provided the definition of the phenomenon of commercial advertising discourse. We have done it by describing interactions between the advertiser and the potential customer. After that, we have characterised features of this type of discourse. They are the following: intent to persuade, consideration of the target audience, the tendency to use fewer language units, and appeal to emotions and feelings. We have also provided the features that differentiate this type of discourse from other types: innate bias, resistant audience and usage of informal register. Also, we outlined difficulties that the commercial advertising discourse faces nowadays: information overload, targets' access to credible sources of information, and the necessity to adhere to regulatory laws.

Then, we have elucidated the structure of a typical advertising text. For this purpose, we have divided its components into visual (displayed text, images or video of the product itself, of actors' performance and of customers' feedback) and auditory ones (narrated script, voices of actors or customers, music). We have added several examples to demonstrate how these components function in the context of advertising. We have analysed the principal functions (informative, affective and persuasive) of a typical advertising text and supplied examples to illustrate each of them.

Also, we have outlined the most common reasons for using emotion-evoking strategies in commercial advertising. We have clarified with examples the differences between positive (enjoyment as the basic emotion) and negative emotions (fear, anger, disgust and sadness as the basic emotions). We have described nine emotion-evoking strategies from the commercial advertising discourse and supplied several examples.

Finally, we have elucidated the principal components of pragmatics, such as context, implicature, presupposition, speech acts and politeness, and provided

several examples to demonstrate how they are used in practice. We have showcased how components of a multimodal text (language, video, audio) interact with each other. We managed to do it through description of key features of a multimodal text, such as coherence, emotion alignment, engagement and memory retention. Also, we have provided examples of each feature.

GENERAL CONCLUSIONS

The first chapter describes the phenomenon of emotion and its evoking from different perspectives.

We have defined the phenomenon of emotion based on several meta-analyses. Also, we have briefly outlined the functions of emotions. We have described the most influential theories of emotions: evolutionary, James-Lange, Cannon-Bard, Schachter-Singer, and Cognitive appraisal. We have outlined the functions of emotions from the point of view of different disciplines: evolutionary, social perspective, psychological and cognitive.

We have described how emotions are expressed with the help of verbal means, emotion talk and non-verbal means.

We have mentioned the laws of emotions proposed by psychologist Nico Frijda. Then, we have described in detail the following principal strategies of emotion evoking: the stylistic image, expressive means, humour, music, colour, and storytelling.

Finally, we have provided a description of a discursive account of emotion evoking strategies. More specifically, we have described how logos, pathos and ethos are used in advertisements. Then, we explored how eclipsing, diverting and emotion evoking are used to influence the ethical reasoning of the audience.

The second chapter elucidates the pragmatics of emotion-evoking strategies in commercial advertising discourse.

We have provided the definition of the phenomenon of commercial advertising discourse. After that, we have characterised features of this type of discourse. We have also provided the features that differentiate this type of discourse from other types. Also, we outlined the difficulties that the commercial advertising discourse faces nowadays.

Then, we have elucidated the structure of a typical advertising text: visual and auditory components. We have analysed the principal functions (informative, affective and persuasive) of a typical advertising text.

Also, we have outlined the most common reasons for using emotion-evoking strategies in commercial advertising. We have clarified with examples the differences between positive and negative emotions. We have described nine emotion-evoking strategies from the commercial advertising discourse.

Finally, we have elucidated the principal components of pragmatics, such as context, implicature, presupposition, speech acts and politeness. We have showcased how components of a multimodal text (language, video, audio) interact with each other.

RESUME

Робота досліджує прагматичний вплив стратегій викликання емоцій на цільову аудиторію в сучасному англomовному рекламному дискурсі ноутбуків та смартфонів.

Структура роботи включає вступ, теоретичний і практичний розділи, загальні висновки, резюме, список використаних джерел та список ілюстративних матеріалів.

У вступі окреслено актуальність теми, об'єкт, предмет, мету, завдання та методи дослідження. Охарактеризовано теоретичну значущість, практичну цінність та наукову новизну роботи. Описано використані матеріали та структуру роботи.

Перший розділ характеризує взаємозв'язок між мовою та емоціями. Зокрема, досліджено визначення феномену емоції, окреслено найпоширеніші теорії емоцій, описані їхні функції з точки зору різних наук, з'ясовані найпоширеніші способи прояву емоцій, визначені найефективніші стратегії викликання емоцій та здійснений дискурсивний аналіз стратегій, що викликають емоції.

У другому розділі описано прагматику стратегій викликання емоцій у комерційному рекламному дискурсі. Зокрема, визначено феномен комерційного рекламного дискурсу, окреслено його ознаки, охарактеризовано структуру рекламного тексту та його функції, описано релевантні стратегії викликання емоцій у комерційному рекламному дискурсі та визначено прагматику мультимодальних засобів викликання емоцій у цьому дискурсі.

У загальних висновках представлено результати дослідження.

Ключові слова: емоція, комерційний рекламний дискурс, стратегії викликання емоцій.

REFERENCES

- Adams, Y., Matu, P. M., & Oketch, O. (2014). Multimodality in Safaricom advertisement communication in the Kenyan Daily Nation Newspaper. *Academic Journal of Interdisciplinary Studies*. <https://doi.org/10.5901/ajis.2014.v3n6p403>
- Bagozzi, R. P., Gopinath, M., & Nyer, P. U. (1999). The Role of Emotions in Marketing. *Journal of the Academy of Marketing Science*, 27(2), p. 184–206. <https://doi.org/10.1177/0092070399272005>
- Baider, F. & Cislaru G. (2014). Linguistic Approaches to Emotion in Context. In F. Baider, & G. Cislaru (Eds.), *Linguistic Approaches to Emotions in Context*, p. 1–18.
- Beard, F. (2017). The Ancient History of Advertising: Insights and Implications for Practitioners. *Journal of Advertising Research*, 57(3), 239–244. <https://doi.org/10.2501/jar-2017-033>
- Bednarek, M. (2010). Emotion talk and emotional talk: approaches to language and emotion in Systemic Functional Linguistics and beyond. In *Proceedings of ISFC 35: Voices Around the World* (Vol. 2, pp. 39–45). The 35th ISFC Organizing Committee. https://www.academia.edu/2603596/2010_Emotion_talk_and_emotional_talk_approaches_to_language_and_emotion_in_Systemic_Functional_Linguistics_and_Beyond
- Beličková, P., & Kusá, A. (2023). Using neuromarketing to create more effective messages in sustainability advertising campaigns. *European Conference on Innovation and Entrepreneurship*, 18(1), 493–500. <https://doi.org/10.34190/ecie.18.1.1673>
- Benaicha, A., & Bendebili, I. (2022). The Algerian Persuasive Strategies in the Advertising An analytical study on a sample of advertising. . . *ResearchGate*. <https://doi.org/10.53284/2220-008-004-008>
- Bence, N. (2021, December 8). *Mental Imagery* (*Stanford Encyclopedia of Philosophy*). <https://plato.stanford.edu/entries/mental-imagery/>

Butterfield, L. (1997). *Excellence in advertising: The IPA Guide to Best Practice*. Routledge.

Cannon, W. B. (1927). The James-Lange Theory of Emotions: A Critical Examination and an Alternative Theory. *American Journal of Psychology*, 39(1/4), 106. <https://doi.org/10.2307/1415404>

Cook, G. (2001). *The discourse of advertising*. Psychology Press.

Coulter, R. A., & Pinto, M. B. (1995). Guilt appeals in advertising: What are their effects? *Journal of Applied Psychology*, 80(6), 697–705. <https://doi.org/10.1037/0021-9010.80.6.697>

Danesi, M. (2015). Advertising Discourse. *The International Encyclopedia of Language and Social Interaction*, 1–10. <https://doi.org/10.1002/9781118611463.wbielsi137>

Darwin, C. (2009). *The Expression of the Emotions in Man and Animals (Penguin Classics)* (Original). Penguin Classics.

De Kerpel, L., Van Kerckhove, A., & Tessitore, T. (2023). Can you feel the advertisement tonight? The effect of ASMR cues in video advertising on purchase intention. *International Journal of Advertising*, 1–30. <https://doi.org/10.1080/02650487.2023.2262328>

Dixon, T. (2006). *From Passions to Emotions: The Creation of a Secular Psychological Category*. Cambridge University Press.

Dixon, T. (2012). “Emotion”: The History of a Keyword in Crisis. *Emotion Review*, 4(4), 338–344. <https://doi.org/10.1177/1754073912445814>

Ekman, P., & Friesen, W. V. (1971). Constants across cultures in the face and emotion. *Journal of Personality and Social Psychology*, 17(2), 124–129. <https://doi.org/10.1037/h0030377>

El-Dali, H. M. (2019). The Language of Consumer Advertising: Linguistic and Psychological Perspectives. *Studies in Linguistics and Literature*, 3(2), 95. <https://doi.org/10.22158/sll.v3n2p95>

Friedman, B. H. (2010). Feelings and the body: The Jamesian perspective on autonomic specificity of emotion. *Biological Psychology*, 84(3), 383–393. <https://doi.org/10.1016/j.biopsycho.2009.10.006>

Frijda, N. H. (1988). The laws of emotion. *American Psychologist*, 43(5), 349–358. <https://doi.org/10.1037/0003-066x.43.5.349>

Goddard A. (1998). *The language of advertising*. Routledge.

Gruber, N. (2018). Green for hope and red for fear? Testing the color effect on the implicit achievement motive. *Romanian Journal of Applied Psychology*, 20(1), 1–6. <https://doi.org/10.24913/rjap.20.1.01>

Hill, D. (2008). *Emotionomics: Leveraging Emotions for Business Success*. Kogan Page Publishers.

Hochschild, A. R. (2012). *The managed heart: Commercialization of Human Feeling*. Univ of California Press.

Izard, C. E. (2010). The Many Meanings/Aspects of Emotion: Definitions, Functions, Activation, and Regulation. *Emotion Review*, 2(4), 363–370. <https://doi.org/10.1177/1754073910374661>

James, W. (1884). II.—WHAT IS AN EMOTION? *Mind*, os-IX(34), 188–205. <https://doi.org/10.1093/mind/os-ix.34.188>

Janssens, W., & De Pelsmacker, P. (2005). Advertising for new and existing brands: The impact of media context and type of advertisement. *Journal of Marketing Communications*, 11(2), 113–128. <https://doi.org/10.1080/1352726042000306847>

Keysers, C. (2009). Mirror neurons. *Current Biology*, 19(21), R971–R973. <https://doi.org/10.1016/j.cub.2009.08.026>

Kukharenko, V. A. (2016). *Praktikum po stilistike angliyskogo yazyika: uchebnoe posobie* (8th ed.). Flinta. (In Russian)

Laird, J. D., & Lacasse, K. (2014). Bodily Influences on Emotional Feelings: Accumulating Evidence and Extensions of William James's Theory of Emotion. *Emotion Review*, 6(1), 27–34. <https://doi.org/10.1177/1754073913494899>

Lazarus, R. S. (1984). *Stress, Appraisal, and Coping*. Springer Publishing Company.

Leech, G. N. (1966). *English in advertising: A Linguistic Study of Advertising in Great Britain*. London : Longmans.

Lickliter, R., & Honeycutt, H. (2003). Developmental Dynamics: Toward a Biologically Plausible Evolutionary Psychology. *Psychological Bulletin*, 129(6), 819–835. <https://doi.org/10.1037/0033-2909.129.6.819>

Lindquist, K. A., Gendron, M. & Satpute, B. A. (2016). Language and emotion: Putting words into feelings and feelings into words. In L. F. Barret, M. Lewis, J. M. Haviland-Jones (Eds.) *Handbook of emotions*, p. 579–595. New York: The Guilford Press.

Machulska, K. (2020). Determination methods of communicative strategies and tactics in English-language advertising Internet discourse. *Sciences of Europe*, 47, 30–34.

McQuarrie, E. F., & Phillips, B. J. (2008). Go figure! New directions in advertising rhetoric. M.E. Sharpe.

Moisander, J., Hirsto, H., & Fahy, K. (2016). Emotions in Institutional Work: A Discursive perspective. *Organization Studies*, 37(7), 963–990. <https://doi.org/10.1177/0170840615613377>

Moll, J., Krueger, F., Zahn, R., Pardini, M., De Oliveira-Souza, R., & Grafman, J. (2006). Human fronto–mesolimbic networks guide decisions about charitable donation. *Proceedings of the National Academy of Sciences of the United States of America*, 103(42), 15623–15628. <https://doi.org/10.1073/pnas.0604475103>

Moriarty, S. E., Mitchell, N., & Wells, W. (2012). *Advertising & IMC: Principles & Practice*. Prentice Hall.

Mulligan, K., & Scherer, K. R. (2012). Toward a Working Definition of Emotion. *Emotion Review*, 4(4), 345–357. <https://doi.org/10.1177/1754073912445818>

Nastiti, A. P. (2018). *The Use of Implicature to Create Humor as Cooperative Principle Violation on Humorous Advertisement* (Doctoral dissertation, Diponegoro University).

Öhman, A., & Mineka, S. (2001). Fears, phobias, and preparedness: Toward an evolved module of fear and fear learning. *Psychological Review*, *108*(3), 483–522. <https://doi.org/10.1037/0033-295x.108.3.483>

Raymond, C., Marin, M., Juster, R., & Lupien, S. J. (2019). Should we suppress or reappraise our stress?: the moderating role of reappraisal on cortisol reactivity and recovery in healthy adults. *Anxiety Stress and Coping*, *32*(3), 286–297. <https://doi.org/10.1080/10615806.2019.1596676>

Rizvi, Z., Waqas, N., & Farooq, M. (2020). A MULTIMODAL DISCOURSE ANALYSIS OF E-ADVERTISEMENT VISUALS. *ResearchGate*. https://www.researchgate.net/publication/344428621_A_MULTIMODAL_DISCOURSE_ANALYSIS_OF_E-ADVERTISEMENT_VISUALS

Rosenberg, M. B. (2003). *Nonviolent Communication: A Language of Life*. PuddleDancer Press.

Santilli, P. C. (1983). The informative and persuasive functions of advertising: A moral appraisal. *Journal of Business Ethics*, *2*(1), 27–33. <https://doi.org/10.1007/bf00382710>

Schachter, S., & Singer, J. L. (1962). Cognitive, social, and physiological determinants of emotional state. *Psychological Review*, *69*(5), 379–399. <https://doi.org/10.1037/h0046234>

Scherer, K. R., & Zentner, M. (2001). EMOTIONAL EFFECTS OF MUSIC: PRODUCTION RULES. *Music and Emotion: Theory and Research*.

Scherer, K. R., Schorr, A., & Johnstone, T. (2001). *Appraisal processes in emotion: Theory, Methods, Research*. Oxford University Press.

Searle, J. R. (1976). A classification of illocutionary acts. *Language in Society*, *5*(1), 1–23. <https://doi.org/10.1017/s0047404500006837>

Shariff, A. F., & Tracy, J. L. (2011). What Are Emotion Expressions For? *Current Directions in Psychological Science*, 20(6), 395–399. <https://doi.org/10.1177/0963721411424739>

Shaviro, S. (2016). Affect vs. Emotion. *The Cine-Files*, 10. <https://www.thecine-files.com/shaviro2016/>

Smith, T. W. (2016). *The Book of Human Emotions: From Ambigophobia to Umpty -- 154 Words from Around the World for How We Feel*. Little, Brown.

Stipp, H. (2018). How context can make advertising More effective. *Journal of Advertising Research*, 58(2), 138–145. <https://doi.org/10.2501/jar-2018-022>

Suárez, A. G., Lee, D. M., Rowe, C. C., Gomez, A., Murowchick, E., & Linn, P. L. (2014). Freedom Project. *SAGE Open*, 4(1), 215824401351615. <https://doi.org/10.1177/2158244013516154>

Trusov, M., Bucklin, R. E., & Pauwels, K. (2009). Effects of Word-of-Mouth versus Traditional Marketing: Findings from an Internet Social Networking Site. *Journal of Marketing*, 73(5), 90–102. <https://doi.org/10.1509/jmkg.73.5.90>

Valdés, C., & Fuentes-Luque, A. (2008). Coherence in translated television commercials. *European Journal of English Studies*, 12(2), 133–148. <https://doi.org/10.1080/13825570802151389>

Vu, D. (2017). Rhetoric In Advertising. *VNU Journal Of Science: Policy And Management Studies*, 33(2). <https://doi.org/10.25073/2588-1116/vnupam.4093>

Wang, A. (2006). Advertising engagement: a driver of message involvement on message effects. *Journal of Advertising Research*, 46(4), 355–368. <https://doi.org/10.2501/s0021849906060429>

LIST OF ILLUSTRATION MATERIALS

Acer. (2017, May 23). *Acer | Aspire 3 - A Family-oriented Laptop* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=iYwoWlzelfo>

Acer. (2020, June 23). *2020 Nitro 7 Gaming Laptop - Take The Game & The Glory / Acer* [Advertisement]. YouTube. https://www.youtube.com/watch?v=ARI_QU8fcss

Acer. (2021, January 29). *2021 Nitro 5 gaming Laptop | Acer* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=C9I9bRkvoW4>

Apple. (2009, June 9). *iPhone 3G S Ad* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=AcigqYci7Ss>

Apple. (2016, October 28). *The new MacBook Pro - Design, Performance and Features - Apple* [Advertisement]. YouTube. https://www.youtube.com/watch?v=1yVF-N_JKk

Apple. (2018, October 30). *Introducing the new MacBook Air — Apple* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=hs1HoLs4SD0>

Apple. (2019, September 14). *Introducing iPhone 11 Pro — Apple* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=7rMuN2Ah1ts>

Apple. (2021, June 1). *Introducing MacBook Air with M1* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=cBIbJ78SRy>

Apple. (2021a, October 19). *The new MacBook Pro | Supercharged for pros / Apple* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=V8x3ais9nes>

Apple. (2021b, September 14). *Introducing iPhone 13 Pro | Apple* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=nkyof8coGvk>

Apple. (2022, September 7). *Introducing iPhone 14 Pro* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=FT3ODSg1GFE>

Apple. (2022a, June 6). *The new MacBook Air | Supercharged by M2 | Apple* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=AF-Z4gHQ7p8>

Apple. (2023, September 12). *Introducing iPhone 15 Pro* | Apple [Advertisement]. YouTube. <https://www.youtube.com/watch?v=xqyUdNxWazA>

Apple. (2023a, September 12). *Introducing iPhone 15* | WOW | Apple [Advertisement]. YouTube. <https://www.youtube.com/watch?v=XHTrLYShBRQ>

ASUS. (2012, June 29). *ASUS ZENBOOK™ Prime - Find Your Zen* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=gBTu1f4KSgg>

ASUS. (2019, March 10). *ROG Mothership Feature Video* | ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=-n6GU06VoSU>

ASUS. (2020, April 2). *Power Meets Portability - ROG Zephyrus M15* | ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=pgZ8RbxF6u0>

ASUS. (2020a, January 7). *ROG Zephyrus G14* | ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=GejXnyse-b4>

ASUS. (2020b, February 11). *Work it, own it- VivoBook 14/15* | ASUS [Advertisement]. YouTube. <https://www.youtube.com/watch?v=6ZJcY36F4Sw>

ASUS. (2020c, January 6). *Outlast the competition - ASUS TUF Gaming A15* / ASUS [Advertisement]. YouTube. <https://www.youtube.com/watch?v=kwlOaEFLKH0>

ASUS. (2020d, June 11). *Timeless beauty, effortless portability - ZenBook 13/14* / ASUS [Advertisement]. YouTube. <https://www.youtube.com/watch?v=BOmqU0jpZkI>

ASUS. (2021, May 11). *2021 ROG Zephyrus M16 - Thrill Your Senses* | ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=0YwsaBCbPJo>

ASUS. (2021a, January 4). *2022 ROG Zephyrus G14 - Every Game Is Your Game* / ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=NhZY5XDitwQ>

ASUS. (2022, January 4). *2022 ROG Zephyrus Duo 16 - Two Screens. Zero Boundaries.* / ROG [Advertisement]. YouTube. <https://www.youtube.com/watch?v=urtv2OZoXw8>

ASUS. (2022a, February 17). *Create with ASUS - ZenBook Pro Series* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=N6cFknYffdI>

ASUS. (2022b, August 31). *Unfold the incredible - ASUS Zenbook 17 Fold OLED Laptop User Scenario Video* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=MJbmRMn4jPk>

Google. (2009, November 19). *Parisian Love* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=nnsSUqgkDwU>

Google. (2021, September 16). *Google Pixel 6 - For All You Are* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=7WdkA4aRUr0>

HP. (2023, April 6). *The all-new HP Pavilion x360 with Multi-touch #HPPavilion #PowerToDoItAll* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=YbvV88Eb-W0>

Huawei. (2018, September 23). *HUAWEI commercial / AD "It's in your hands" | BEST COMMERCIAL EVER!* [Advertisement]. YouTube. https://www.youtube.com/watch?v=_m3PIkZW6o8

Huawei. (2019, March 28). *Huawei P30 pro TV-Commercial (TVC) Off vocal (Music video)* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=LD7x7FUAFWo>

Lenovo. (2020, August 3). *Lenovo Legion – stylish outside. savage inside.* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=-VOsofHLpQo>

Lenovo. (2021, January 12). *Lenovo Legion Hero Launch Film* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=T05ht9-eA9U>

Samsung. (2015, April 23). *Samsung Galaxy S5 Wall Huggers removable battery ad* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=0hIoyb9L5g0>

Samsung. (2016, June 8). *Samsung Galaxy S7 Official TVC Sink* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=Kk5IZ8UaAns>

Samsung. (2022, February 10). *Galaxy S22 Ultra: Official Introduction Film / Samsung* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=Q2Ob4E5t5DI>

Xiaomi. (2021, February 8). *Mi 11 is here* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=9FQEFIA-6eA>

Xiaomi. (2022, January 28). *Rise To The Challenge / Redmi Note 11 Series* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=CGuOSwT1KHM>

Xiaomi. (2023, August 3). *Redmi 12 5G / 4th August Sale* [Advertisement]. YouTube. <https://www.youtube.com/watch?v=bMq2Crh9f8s>