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Term Paper

on the topic: **“Emotion Evoking in Modern English Advertising Discourse”**

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INTRODUCTION

Have you ever caught yourself experiencing fading echoes of emotions after watching an advertisement? For example, how your heart may ache for a poor child suffering from abuse in social advertising or how your forehead gets covered in a cold sweat observing that brief moment of dreadful upshots of smoking in a commercial. Do not even try to refuse the fact of smiling from ear to ear after another "Coca-Cola" advertisement, or sighing tenderly in a slight nostalgia after recollecting your cheerful childhood Christmas in the family circle evoked by a kind Santa Claus from "Jacobs". Have you ever wondered about the nature of these emotions? Is this your sheer emotion or a well-planned reaction marketers expect from you? The combination of these questions accounts for the topicality of this course paper.

The relevance of the topic lies in the scant exploration of the mechanisms of affective impact in advertising discourse, and the ways of their implementation. The principles of advertising discourse, which are designed to achieve a successful and lasting emotional impact on customers, have not found ample coverage in modern linguistic studies. Therefore, an attempt is being made to research the patterns of emotional feedback designed to resonate with the audience through linguistic organization in modern English advertisements.

Aim: The goal of the course paper is to analyze the main linguistic means used as a tool for evoking emotions in modern English advertising discourse.

Object: The object of the course paper is the emotional language of modern English advertising discourse.

Subject: The subject of the course paper is emotional appeal of modern English advertising discourse.

Tasks: To achieve the research objective, the following tasks will be undertaken:

- 1) to analyze the concept "emotions";

- 2) to research specific features of advertising discourse;
- 3) to study the mechanisms of the affective appeal in advertising discourse;
- 4) to scrutinize the types of emotional appeals in modern commercial advertising discourse;
- 5) to identify and classify the language means for expressing emotions in modern English advertising discourse;

Methods: To accomplish these tasks, the following methods have been employed:

General scientific methods: analysis, generalization, classification.

Linguistic analysis methods: contextual analysis, pragmatic analysis, and discourse analysis.

CHAPTER 1. LINGUISTIC ACCOUNT OF EMOTIONAL APPEAL IN MODERN ADVERTISING DISCOURSE

1.1. Emotion theories in psychology and linguistics

According to the adherents of evolutionary-based approaches (Stearns & Stearns, 1994), emotions have always existed in human life to ensure the chances of survival and functioned as a pre-speech stage. To back their theory up they brought up infant emotional expression and cultural generalization of mimicry, though still putting cognitive appraisal above the primary emotions approach and emphasizing tremendous emotional diversity from culture to culture.

On the contrary, the proponents of social constructivism Oatley (1993) and Ratner (1989) asserted that emotions originated from cultural or social concepts, suggesting their relativity and changeability. They proposed the division of emotions into two main groups: the innate ones or those that are typical both for animals and humans, such as fear and happiness, and those that emerge only due to social interaction between individuals, such as guilt and envy.

However, what do we understand under the notion of "emotion"? The word "emotion" itself stems from the Latin "emoveo" implying "to arouse" (Olijnyk, 2020), but with time and with the development of science, the concept acquired much more depth.

In terms of psychology, Tomkins (1982) classifies:

- *affect* as the elementary biological mechanism;
- *feeling* as a recognition of an affect;
- *emotion* as a combination of an affect, memory of its former experience, and a feeling;
- *mood* as a constant state of emotion;

Pinich (2021), in turn, identifies only three concepts:

- *affect* as pre-categorical relational dynamics (Von Scheve & Slaby, 2018: 43);
- *feeling* as a subjective understanding and experience of an affect;

- *emotion* as a sequence of a human's individualized attitude towards an affect.

From linguistics perspective, the most reasonable and well-developed studies have been conducted in the fields of cognitive linguistics and functionalism. Thus, Schwarz-Friesel and Monika (Schwarz-Friesel, Monika, 2015: 161) interpret emotion as: “a complex internally represented knowledge system having a primarily evaluative function within the human organism”, while Bednarek (2010) views emotions as a means of lexical evaluation, discriminating emotion and emotional talk.

Even now, there are still contested speculations concerning the universal definition of emotion with a slim chance of reaching a consensus soon. The only point both linguists and psychologists agree upon is that the evaluation of people’s circumstances and their emotions are directly interdependent (Alba-Juez & Mackenzie, 2019).

1.2. Advertising discourse: organization and pragmatic goals

Probably every human on our planet has come across advertisements at least once in their life. We encounter advertisements while watching TV or listening to the radio, skimming through newspapers or magazines, scrolling through websites, and personal accounts on social media, or observing huge banners on our way home. Advertisements have penetrated our lives so profoundly, that we can barely imagine a day without seeing any. However, how many of us do think about the goal of the advertisements and their ubiquity?

The word "advertisement" emanates from the Latin "advertere" (Bushra Ni'ma Rashid, 2023), indicating the process of sharing information about something or drawing attention to a particular product. The first advertisement in history - a printed announcement on the church door in England made by William Caxton in 1472 (Faulcon, 2021) combined the two mentioned-above meanings of advertisement perfectly.

In his work, Presbrey (1929) defines advertising discourse as either written or oral discourse that aims to promote goods and create in people's minds a positive, preferably strong and lasting, impression about the item. The pragmatic goal of the advertising discourse, according to Bovee and Arens (Bovee and Arens, 1992: 7) is "Advertising is the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media". M. Claessens (2018) goes further and arranges advertisements into three groups based on their purpose:

- ***informative advertising*** aims at posing an initial need for a product or a service, showcasing its features;
- ***persuasive advertising*** intends to make consumers prefer their brand/company over the others in the marketplace;
- ***reminder advertising*** is designed to indirectly and subtly inspire consumers to purchase an item via copious repetition.

To eventually draw a consumer's attention, the advertisement must embrace four essential rules of a successful persuasive text (Leech, 1966):

- ***attention value*** - to intrigue a buyer with appealing vocabulary, wrong spelling, modified syntax, or gripping layout;
- ***readability*** - to hold a customer's attention the text must be laconic, understandable in terms of vocabulary, and rather colloquial in style to look relatable to purchasers;
- ***memorability*** - the advertisement must be notable due to such stylistic devices as repetition, alliteration, rhyme, and parallelism;
- ***selling power*** - to strengthen a consumer's desire to obtain the product through direct imperatives;

As for the organization of the text, advertisements include key structural elements such as:

- an introduction: a catchy and pithy headline; subheadings connecting the title with the main body - present the topic to the consumer;

- a main body - contains illustrations, enumerates positive qualities of the product, with a string of facts persuades the purchaser to the bargain;
- a conclusion - provides a summary (Olijnyk, 2020).

1.3. The mechanism of the psychological impact in advertising discourse

According to Martyniuk (2009), the communicative intention of any advertisement lies in impacting the recipient, targeting at persuading him to purchase the advertised product. One of the interpretations of the advertising impact boils down to the shifts in mindset, views, and desires not only of one individual but rather the whole micro group, where these shifts depend on the numerous interrelated aspects, influencing the addressee together or separately. (Ivanchenko, 1998).

In his research, Martyniuk (2009) differentiates two main types of advertising impact: reasoning or persuasion and suggestion. He claims that reasoning involves either convincing a consumer to obtain an item via a string of logical arguments (rational reasoning) or exhorting a customer to procure a product through a subjective point of view, resorting to stylistic devices to boost emotional appeal (emotional reasoning). In turn, suggestion that stems from the Latin "suggestio" (Gorodetska, 2015) embraces the impact on the mental sphere that decreases the individual's consciousness and critical thinking in the perception of information, making them reluctant to analyze and evaluate its source. (Orban-Lembryk, 2004).

There are dozens of schemes of advertisements impacting a buyer's psyche, but AIDA is still considered a virtual golden standard, encompassing such stages (CFI):

- 1st stage - to attract purchasers' **ATTENTION** to a product/service;
- 2nd stage - to generate consumers' **INTEREST** in a product/service;
- 3rd stage - to arouse customers' **DESIRE** to obtain/have a product/service;
- 4th stage - to encourage buyers to the **ACTION** of getting a product/service;

Another noteworthy formula of advertising impact offered by Kutuza (2014) is universal for commercial, political, and social advertising and comprises such steps:

- 1) ***Intensification of the positive*** - the application of lexemes with positive meaning either in semantics or in the context where the next sentence strengthens the effect of the previous;
- 2) ***Intensification of the negative*** - the adoption of negatively-colored vocabulary with the next sentence amplifying negativity of the preceding;
- 3) ***The shift in the appraisal pole*** - the creation of a sense of tension followed by its neutralization that eventually leads to some advice, offers to evoke a positive effect;

The usage of communicative strategies in advertising discourse piques linguists' curiosity. Thus Dmytruk (2006) discriminates the following tactics:

- ***the tactics of evasion of the truth*** that incorporates the technique of labeling, generalization, and transference;
- ***the tactics of distortion of information*** that implies the plan of repetition, hyperbole, and understatement;
- ***the tactics of unequivocal trust*** that suggests the reference to authorized persons;

Whitmen (2009) offers distinctive suggestive techniques in advertising discourse based on an individual's psychological peculiarities:

- the principle of ***fear*** and ***stress*** that stimulates action and motivation;
- the principle of ***ego*** or ***self-esteem*** that concentrates more on feelings and attitude a buyer gets after the bargain than the bargain itself;
- the principle of ***credibility*** that is built due to positive feedback;
- the principle of ***high social standing*** or ***belonging to a group***;

Conclusions to Chapter 1

The researchers have found no common ground in identifying the true nature of emotions, dividing into two camps: evolutionary-based approaches, advocating for the constant presence of emotions in human life that has facilitated humanity's subsistence and social constructivism, asserting an acute interdependence of emotions and communication. They have not managed to come up with a universal and unanimous definition of emotion and the number of sub-notions this concept may encompass.

A far more precise report may be given on the topic of advertising discourse. Its main pragmatic goal is to draw a buyer's attention and form a positive image of the product advertised, though involving some division in terms of the purpose: informative advertising, persuasive advertising, and reminder advertising. An explicit arrangement of structural text components: an introduction (a headline and subheadings), a main body (the description of a product/service and the illustrations), and a conclusion (the essence of information about a product/service a customer should memorize) further the selling power of an advertisement.

Any advertisement intends to change a purchaser's mind, awaken definite desires, and to some extent, get to his psyche and play on it. Martyniuk insists that to achieve this goal marketers either address common sense, employing predominantly statistical evidence (rational reasoning), focusing heavily on subjectivity and the help of stylistic devices to build a close bond with a customer (emotional reasoning) or affect the mental sphere to lull a buyer's alertness (suggestion). The researchers provide various mechanisms of formulas for an advertisement to impact a consumer's mentality:

- a compelling AIDA scheme - to catch the customer's attention, spark their interest, shape his desire, and push him to action;
- a versatile pattern by Kutuza - the strengthening of the positive, the strengthening of the negative, and the shift in the evaluating direction;

Linguists keep on analyzing further strategies in advertising discourse to appeal to an individual's psyche. So Dmytruk discriminates the tactics of evasion of the truth, the tactics of distortion of information, and the tactics of unequivocal trust. In turn, Whitmen classifies the principle of fear and stress, the principle of ego or self-esteem, the principle of credulity, and the principle of high social standing or belonging to a group.

CHAPTER 2. EMOTIONS IN MODERN ENGLISH ADVERTISING DISCOURSE

2.1. Types of emotions used in advertising discourse

As the notion of "emotions" itself is moderately obscure, the question of their classification brings about not remotely less hassle. Ménard, Richard, Hamdi, Daucé, and Yamaguchi (2015) distinguish two categories of emotions: fundamental emotions, such as fear, disgust, happiness, and anger, and secondary emotions, which conjure up images that either appeal to our memory or the primary emotions. In turn, Averill (1982) views emotions as momentary responses to circumstances, thus discriminating conflictive emotions (such as anger), impetuous (loathing and preference), and transcendental emotions that make people go beyond the limits of their characters. As negative emotions pose discomfort and cause harm to people, researchers prefer to concentrate more on exploring their nature and ways to handle them than positive emotions (Strongman, 2003).

To identify the types of emotions typically used in advertising discourse to catch the customers' eye, we have scrutinized the field of commercial advertising of sports shoes and gathered fifteen advertisements containing a notable appeal to consumers' emotions.

Anger. Izard (1991) regards anger not as a negative emotion but rather as a motivator for self-defense. Lemerise & Dodge (1993) develop Izard's idea and define anger as a catalyst for maintaining both psychological and physiological self-control and achieving mastery of a skill/issue. In its advertising campaign, New Balance depicts a determined and persistent runner eager to complete his goal (2022, see App. N). Averill (1982) also considers anger to be a natural reaction to the violation of rules or immoral behavior. As proof of Averill's statement, New Balance's ad portrays a dark-complexioned runner pushing to his limits and tearing down any barriers to win (2017, see App. F).

Fear. According to Strongman (1995), fear belongs to the primary negative emotions and is closely related to anxiety, with the only difference in having an explicit reason unlike the latter. Notwithstanding its distressing character, Strongman believes fear stimulates an individual to act. Nike's advertisement illustrating a dark-complexioned boy standing on the trampoline, scared to jump in the pool from the height, completely supports his words (2012, see App. C).

Hope. In her studies, Bruininks characterizes hope as "a positive anticipatory emotion experienced in reference to an outcome that has not yet occurred." (2012: 1). Meanwhile, copious scientists spot an interrelation between hope and fear: Snyder (2000) asserts that both these emotions encourage a person to activity - however, hope motivates one to reach something, while fear motivates one to avoid something; LeDoux (2003) starts from identical physical reactions (sweating and abrupt nervousness) but emphasizes the contrast in results. Nike's (2018, see App. B) and Reebok's (2015, see App. M) advertisements, claiming that everyone has the power to change the world, accurately confirm the abovementioned propositions.

Sympathy. Sympathy is rather a secondary or a transcendental emotion that involves prioritizing somebody else's feelings over our own. Darwall (1998) suggests sympathy to be a response from a concerned and loving third-person angle. Batson (2011) expands upon the notion of "sympathy", advocating it to be a complex emotion that simultaneously can involve sadness, worry, and sorrow towards somebody. Reebok's advertisement with some sportsmen assisting another sportswoman to overcome the hurdle (2015, see App. G) aptly displays Darwall's viewpoint on sympathy.

Happiness. Judging from the differential emotion theory, Izard (1991) dismisses the notion of happiness as a general one and offers to contemplate its counterparts - **joy** (enjoyment) and **satisfaction**. He states that while satisfaction follows sensory delight, joy derives from the feeling of assurance, gratification, or being loved and admired - in other words, joy is an upshot of some emotions but

not circumstances. Both Asics' advertisements (2009, see App. I, 2021, see App.K) demonstrate people enjoying themselves after experiencing distressing emotions. As opposed to Izard, Averill & More (1993) insist on the impossibility of accurately defining the notion of happiness due to its considerable broadness and depth. They conclude happiness to be a changing emotion that furthers social interaction. Converse's ad (1961, see App. H) with a family relishing their quality time together in nature perfectly confirms this idea.

Love. Among all emotions, love appears to be the most controversial: it is an integral part of human life and may be directed at parents, relatives, soulmates, or the experiencers themselves. Thus, Izard (1991) assumes love to be sooner a relation or a fleeting state than an emotion. Shaver, Morgan, and Wu (1996) acknowledge love as a combination of various emotions owing to its strong correlation with communication and abiding duration. Fila's advertising campaign represents love for a family (2023, see App. L), love for an occupation, and followers (2021, see App. D), while Adidas' ad promotes love for yourselves (1982, see App. E).

Pride. According to Tracy, Mercadante, and Hohm (2023), self-respect, together with guilt and shame, belongs to self-conscious emotions that include an individual appraising his actual actions/behavior compared to the ideal or set ones. Stipek (1995) and Weiner (1985) recognize self-conscious emotions as the central stimuli that spur people to hammer away at achieving their goals or to become a moral template for others. At this point, pride echoes **admiration**, as the latter inspires people to push towards their aims by contemplating others' success. Exactly these concepts of boundless human abilities promote Adidas' (2017, see App. O), Nike's (2018, see App. A), and Fila's (2023, see App. L) advertisements.

Relief. Researchers view relief as a positive emotion that follows negative events, where the intensity and the duration of this emotion directly depend on the anxiety that generates it. Sweeny and Vohs (2012) discriminate between two types of relief: near-miss relief occurs when one only anticipates adversities, while task-

completion relief arises when these adversities are actually taking place. Asics' advertisement (1989, see App. J) that portrays several sportsmen resting in the shadows after strenuous training is an excellent example of task-completion relief.

Based on the Qualitative Emotion Analysis offered by Pinich (2020), we have ascertained that some of the advertisements address **the non-verbal manifestation of emotional experiences**:

- the boy putting his hand at the back of his head as a sign of *uncertainty, hesitation, and anxiety* (Nike, 2012, see App. C);
- the sportsmen who are giving a helping hand to the sportswoman with their faces full of concern display hints of *sympathy* (Reebok, 2015, see App. G);
- the family smiling brightly with their postures being relaxed and slightly leaning to the sides indicates *happiness* (Converse, 1961, see App. H);
- the sportsmen sitting in the shadow with their heads resting on their bent hands, their hair being slightly wet due to the sweat, show signs of *relief* (Asics, 1989, see App. J);
- the woman smiling broadly with her eyes shading as proof of sheer *happiness* (Asics, 2021, see App. K);
- the sportsman demonstrates some signs of *anger*, such as tensed muscles on his arms and neck, a focused gaze, and a firm jaw (New Balance, 2022, see App. N);

However, some of the advertisements appear to rely on **the author's/experiencer's pragmatic intentions**:

- the author tries to elicit a strong sense of *pride and admiration*, bringing up lots of stellar personalities' bitter experiences - no one believes it is possible until you prove the opposite (Nike, 2018, see App. A);
- the author shares Colin Kaepernick's experience, where the latter stuck to his beliefs and point of view even though that could lead to him losing his career (Nike, 2018, see App. B);

- in the form of a short film, the experiencer reports about his background, intertwining his *love* for the brand with his close bonds with his followers Victor and Stella (Fila, 2021, see App. D);
- the author elicits a clear sense of *pride and love* while urging consumers to accept themselves as they are and to love themselves and their bodies (Adidas, 1982, see App. E);

Apart from that, in the course of our research, we have managed to spot the advertisements that contain **attitudinally marked vocabulary**, such as *ethical modality* (Pinich, 2020):

- in its advertising campaign, Reebok (2015, see App. G) applies the phrase "*Be more human*", which evidently appeals to the principles of mutual support that are the essence of human morality;
- in its advertising campaign, Fila (2023, see App. L) employs the slogan "*Numbers are just numbers without love*", apparently bringing up the Victorian era moral values of love and strong family relationship being the core of every human's life and the source for the motivation;

Some even include rather **comic vocabulary**:

- despite the profound sense behind the advertisement, Fila (2021, see App. D) presents the topic in a relatively humorous manner, deliberately making a spelling mistake "*failing (not falling) in love again*" to resonate with the consumers;

According to the criteria of the **advertisements' slant**, we have distinguished the following types:

- *a comparatively serious and motivational slant* that is supposed to encourage the customers to go beyond their zone of comfort and remove all the barriers that deter them from achieving their dreams - Nike (2018, see App. A), Nike (2018, see App. B), Nike (2012, see App. C), New Balance (2017, see App. F), Reebok (2015, see App. M), New Balance (2022, see App. N), and Adidas (2017, see App. O);

- *a fairy philosophical slant* that urges the buyers to reflect on their viewpoint and their perception of success - Asics (2009, see App. I), and Fila (2023, see App. L);
- *a pretty light and humorous slant*, which targets at cheering the customers up and maintaining their positive mood - Fila (2021, see App. D), Adidas (1982, see App. E), Converse (1961, see App. H), and Asics (2021, see App. K);
- *a somewhat sensitive and empathetic slant* that aims at cultivating the customers' moral values and principles - Reebok (2015, see App. G);
- *a neutral slant* that can acquire emotional coloring depending on the purchaser - Asics (1989, see App. J).

In addition, we have revealed that **most** of the advertisements make the buyers experience **positive emotions** such as happiness ((Asics, 2021, see App. K), (Converse, 1961, see App. H)), pride, and admiration ((Adidas, 2017, see App. O), (Adidas, 1982, see App. E), (Nike, 2018, see App. A)), hope ((Reebok, 2015, see App. M), (Nike, 2018, see App. B)), love and sympathy ((Fila, 2023, see App. L), (Fila, 2021, see App. D), (Reebok, 2015, see App. G)) and relief (Asics, 1989, see App. J). Only the **minority** of the advertisements appear to turn to **negative emotions** such as anger ((New Balance, 2022, see App. N), (New Balance, 2017, see App. F)) and fear (Nike, 2012, App. C).

The upshots of the research demonstrate that nowadays, marketers still rely more on the non-verbal expression of emotions because of the simplicity and certainty of its mechanism of impact on the human mind. A clear visual demonstration turns out to be more beneficial and profitable since people got used to reading one another emotions from body language and perceive it more effectively than the written text. In terms of vocabulary, the shift towards minimizing attitudinally marked words with the intention to avoid any unnecessary bias or offense is observed. In the advertisements, marketing specialists

concentrate more either on a serious and motivational slant or a light and humorous one to ensure an emotional bond with the customers.

2.2. Linguistic means of expressing emotions in modern English commercial advertising

According to the adherent of traditional linguistics Sapir (Sapir, 1921: 38-39): "Ideation reigns supreme in language, (...) volition and emotion come in as distinctly secondary factors." This view might presumably explain why conceptual-descriptive emotional vocabulary has received a much more profound and thorough examination in linguistics than expressive linguistic forms (Foolen, Lüdtke, Racine, Zlatev, 2012). In his study, Sapir (Sapir, 1921: 217) even concludes: "The emotional aspect of our physic life is meagerly expressed in the build of language." Scrutinizing the fifteen commercial advertisements for sports shoes will help either support or debunk Sapir's perspective.

As opposed to Sapir, Altarriba and Bauer (2004) consider language a system of conventional signs for the expression of mental or physical states that can function together with biogenetic non-verbal signs (mimicry, gestures, the position of the body and its parts, laughing, crying, groaning, etc.) or replace them. Pinich (2023) goes even further and states that when taken separately from an available sensory perception situation, only linguistic signs can impact an individual's emotional state and its evaluation.

Wittgenstein (1958) suggests that linguistic means of expressing emotions embrace not only naming these emotions but also the flexibility of the language grammar and the word position in a phrase/sentence. Thus, Lindquist and Feldman Barrett (2008) divide emotion-naming words into two groups according to their emotive potential: **emotion terms** that only identify emotions (emotive verbs - *to loath, to cry*; emotive nouns - *disgust, sorrow*; emotive adjectives - *satisfied, shocked*; emotive adverbs - *timidly, compassionately*) and **emotional terms: affectives** (interjections -

hooray! *wow!*, *ugh!*), **connotatives** and **expressives** (stylistic devices such as *metaphor*) that literally convey emotions.

In modern English advertising discourse, such linguistic means of expressing emotions are found:

- I. Naming the emotion by resorting to **connotatives**:
 - "It's only a crazy dream until you do it." (Nike, 2018, see App. A);
- II. Naming the emotion by elaborating on the experience and applying fundamental **emotive nouns**:
 - "Happiness is pushing your limits and then watching them back down." (Asics, 2009, see App. I);
 - "Numbers are just numbers without love." (Fila, 2023, see App. L);
 - "We have nothing to lose by facing our fears, but everything to lose if we don't." (Reebok, 2015, see App. M);
- III. Naming the emotion by elaborating on the experience and applying fundamental **emotive verbs**:
 - "Believe in something. Even if it means sacrificing everything." (Nike, 2018, see App. B);
 - "Failing in love again." (Fila, 2021, see App. D);
 - "Love your body. Flash Adidas." (Adidas, 1982, see App. E);
- IV. Naming the emotion by elaborating on the experience and applying fundamental **emotive adjectives**:
 - "Greatness is scary until it isn't." (Nike, 2012, App. C);
 - "Be more human." (Reebok, 2015, see App. G);
 - "Fun favourite of the family." (Converse, 1961, see App. H);
- V. Naming the emotion figuratively by resorting to **metaphors**:
 - "Break barriers." (New Balance, 2017, see App. F);
 - "Run for the future." (New Balance, 2022, see App. N);

VI. Naming the emotion by **describing events or circumstances related to the appearance of emotion** :

- "Get 'em dirty." (Asics, 1989, see App. J);
- "You are #neverdone." (Adidas, 2017, see App. O);

VII. Naming the emotion by **analyzing nonverbal behavior and conveying inner feelings**:

- "Proven to reduce frown lines." (Asics, 2021, see App. K);

The outcomes of the study indicate an evident leaning towards employing emotion terms, particularly nouns, verbs, and adjectives with equal distribution that may testify to the marketers' desire to only create to a certain extent the *image* of the necessary emotion in the customers' minds, strong enough to convince them to buy the product. However, we can not deny the attempt to diversify and deepen the linguistic means' emotivity via the application of metaphors, connotative and labeling the emotion through non-verbal behavior and the description of circumstances related to the appearance of the motion.

Although it is still too early to speak about any considerable variety of linguistic means of expressing emotions in modern English advertising discourse, there is not groundless hope that with the capacity and flexibility of the English language under the belt, in the near future, marketers will provide their purchasers with more sophisticated and divergent advertisements.

Elaborating on the theme of linguistic means of expressing emotions in modern English advertising discourse, one can not but mention also the syntactical peculiarities of the sentences in the advertisements. During our study, we have figured out that according to the **communicative type of the utterance**, the majority of the sentences are **declarative**, informing the customers about various facts:

- "**It's only a crazy dream** until **you do** it." (Nike, 2018, see App. A);
- "**Happiness is pushing** your limits and then **watching** them back down." (Asics, 2009, see App. I);

- "Numbers are just numbers without love." (Fila, 2023, see App. L);
- "We have nothing to lose by facing our fears, but everything to lose if we don't." (Reebok, 2015, see App. M);
- "Even if it means sacrificing everything." (Nike, 2018, see App. B);
- "Greatness is scary until it isn't." (Nike, 2012, App. C);
- "You are #neverdone." (Adidas, 2017, see App. O);

However, there are still some examples of **imperative** sentences, giving the customers a command:

- "Believe in something." (Nike, 2018, see App. B);
- "Love your body. Flash Adidas." (Adidas, 1982, see App. E);
- "Be more human." (Reebok, 2015, see App. G);
- "Break barriers." (New Balance, 2017, see App. F);
- "Run for the future." (New Balance, 2022, see App. N);
- "Get 'em dirty." (Asics, 1989, see App. J);

As for the structure of the utterance, we have identified the following examples:

- *one-member nominal sentence*:
 - ❖ "Fun favourite of the family." (Converse, 1961, see App. H);
- *one-member verbal sentence*:
 - ❖ "Failing in love again." (Fila, 2021, see App. D);
- ❖ *two-member complete extended sentences*:
 - ❖ "It's only a crazy dream until you do it." (Nike, 2018, see App. A);
 - ❖ "Happiness is pushing your limits and then watching them back down." (Asics, 2009, see App. I);
 - ❖ "Numbers are just numbers without love." (Fila, 2023, see App. L);
 - ❖ "We have nothing to lose by facing our fears, but everything to lose if we don't." (Reebok, 2015, see App. M);
 - ❖ "Even if it means sacrificing everything." (Nike, 2018, see App. B);
- *two-member complete unextended sentences*:

- ❖ **"Greatness is scary until it isn't."** (Nike, 2012, App. C);
- ❖ **"You are #neverdone."** (Adidas, 2017, see App. O);
- *elliptical sentence:*
 - ❖ **"Proven** to reduce frown lines." (Asics, 2021, see App. K);

Commenting on *the types of sentence structures* in the advertisements, we have discovered the following:

- *Simple sentences:*
 - **"Numbers are just numbers** without love." (Fila, 2023, see App. L);
 - **"You are #neverdone."** (Adidas, 2017, see App. O);
- *Simple sentences with homogeneous members:*
 - **"Happiness is pushing** your limits and then **watching** them back down." (Asics, 2009, see App. I);
- *Compound sentences:*
 - **"We have** nothing to lose by facing our fears, but everything to lose if **we don't.**" (Reebok, 2015, see App. M);
- *Complex sentences:*
 - **"It's only a crazy dream** until **you do** it." (Nike, 2018, see App. A);
 - **"Greatness is scary until it isn't."** (Nike, 2012, App. C);

The results of the study show the tendency towards simple and complex two-member extended sentences over elliptical or one-member ones. This statistic may signal that current marketers seem to be restricted in the amount of text, so a strong urgency to hold all the essential information in a minimum of sentences rises. The opposition between declarative and imperative sentences in advertisements proves that although there is still a huge inclination toward direct impact on the consumers' minds, marketers are becoming more and more subtle in their approaches, resorting to indirect and quite hidden influence.

Conclusions to Chapter 2

The consensus on one general classification of emotions is only yet to come. While Ménard, Richard, Hamdi, Daucé, and Yamaguchi suggest

categorizing emotions into fundamental ones (such as surprise or loathing) and secondary ones that involve the reference to the memory or the essential emotions, Averill regards emotions as fleeting reactions to events, thus distinguishing conflictive emotions, impetuous emotions, and transcendental emotions.

Not remotely unequivocal is the question of expressive linguistic means in linguistics. While some scholars, such as Sapir, tend to be more critical and conservative concerning this matter, some dive in exploring this still moderately uncharted topic with great zeal. Altarriba and Bauer view language with all the potential of its linguistic means capable of even substituting nonverbal behavior, and Pinich rejects this nonverbal behavior to impact the human psyche without proper context and circumstances, unlike linguistic signs. Elaborating on emotion-naming words, Lindquist and Feldman Barrett differentiate emotion terms (such as emotion verbs, emotion nouns, etc.) that solely call the emotion and emotional terms (such as interjections, connotatives, and special stylistic devices) that directly express this emotion.

Table 1. will show the results of the research:

The results of the research

A brand	A type of emotion the ad evokes	The manifestation of emotion	The emotional slant of the ad and its vocabulary	Syntactical properties of the ad
"It's only a crazy dream until you do it." (Nike, 2018, see App. A);	Pride Admiration (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and resorting to the connotatives.	a comparatively serious and motivational slant	The advertisement is expressed through a declarative, two-member, complete, extended complex sentence.
"Believe in something. Even if it means sacrificing everything." (Nike, 2018, see App. B);	Hope (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive verb.	a comparatively serious and motivational slant	The advertisement is expressed through two simple sentences: an imperative one and a declarative, two-member, complete, extended one.
"Greatness is scary until it isn't." (Nike, 2012, App. C);	Fear (negative)	The emotion is manifested via non-verbal reactions and the usage of the emotive adjective.	a comparatively serious and motivational slant	The advertisement is expressed through a declarative, two-member, complete, unextended complex sentence.
"Failing in love again." (Fila, 2021, see App. D);	Love (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and resorting to the emotive verb.	a pretty light and humorous slant with some traces of comic vocabulary	The advertisement is expressed through a one-member verbal sentence.
"Love your body. Flash Adidas." (Adidas, 1982, see App. E);	Pride Love (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive verb.	a pretty light and humorous slant	The advertisement is expressed through two simple imperative sentences.
"Break barriers." (New Balance, 2017, see App. F);	Anger (negative)	The emotion is manifested via non-verbal reactions and the employment of the metaphor.	a comparatively serious and motivational slant	The advertisement is expressed through a simple imperative sentence.

Table 1. The results of the research

"Be more human." (Reebok, 2015, see App. G);	Sympathy (positive)	The emotion is manifested via non-verbal reactions and the usage of the emotive adjective.	a somewhat sensitive and empathetic slant with some traces of ethical modality	The advertisement is expressed through a simple imperative sentence.
"Fun favourite of the family." (Converse, 1961, see App. H);	Joy Happiness (positive)	The emotion is manifested via non-verbal reactions and the application of the emotive adjective.	a pretty light and humorous slant	The advertisement is expressed through a one-member nominal sentence.
"Happiness is pushing your limits and then watching them back down." (Asics, 2009, see App. I);	Joy Happiness (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and employment of the emotive noun.	a fairy philosophical slant	The advertisement is expressed through a declarative, two-member, complete, extended simple sentence with homogeneous predicates.
"Get 'em dirty." (Asics, 1989, see App. J);	Relief (positive)	The emotion is manifested via non-verbal reactions and resorting to the description of the events/circumstances related to the appearance of the emotion.	a neutral slant	The advertisement is expressed through a simple imperative sentence.
"Proven to reduce frown lines." (Asics, 2021, see App. K);	Joy Happiness (positive)	The emotion is manifested via non-verbal reactions and their analysis.	a pretty light and humorous slant	The advertisement is expressed through an elliptical sentence.
"Numbers are just numbers without love." (Fila, 2023, see App. L);	Love Admiration (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive noun.	a fairy philosophical slant with some traces of ethical modality	The advertisement is expressed through a simple, declarative, two-member, complete, extended sentence.

"We have nothing to lose by facing our fears, but everything to lose if we don't." (Reebok, 2015, see App. M);	Hope (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive noun.	a comparatively serious and motivational slant	The advertisement is expressed through a compound, declarative, two-member, complete, extended sentence.
"Run for the future." (New Balance, 2022, see App. N);	Anger (negative)	The emotion is manifested via non-verbal reactions and the usage of metaphor.	a comparatively serious and motivational slant	The advertisement is expressed through a simple imperative sentence.
"You are #neverdone." (Adidas, 2017, see App. O);	Pride Admiration (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and the employment of the description of the events/circumstances related to the appearance of the emotion.	a comparatively serious and motivational slant	The advertisement is expressed through a simple, declarative, two-member, complete, unextended sentence.

GENERAL CONCLUSIONS

Emotions add brightness and colors to our lives, making them more vibrant and vivid. It is emotions that set people apart from animals and soulless robots. Despite their integral role in our lives, the researchers still have not found common ground concerning their nature: psychologists either assert that emotions have guided humans from ancient times or stress their strong dependence on cultural and social changes; in turn, linguists unanimously agree upon emotions performing the evaluative function either in the form of the knowledge system or the set of linguistic means.

After thoroughly carrying out the research, we have figured out that among other purposes of the advertisements (informative and reminder advertising), a persuasive one remains the primary. The result follows from the intense and fierce competition in the current trade market, with companies fighting tooth and nail to attract purchasers.

In designing advertisements, marketers concentrate on captivating customers with intriguing formulations, wrong spelling, and fascinating layouts, bearing in mind the parameters of brevity and comprehensibility. This tendency accounts for the streamlined organization of modern advertisements - the introduction is getting considerably whittled, if not omitted at all; the main body predominantly centers around a picture with a minimum of extra information; the conclusion happens to be totally overlooked.

The upgraded structure of advertisements precludes any rational reasoning through a string of logical arguments, leaving emotional reasoning via stylistic devices the only option. However, one can hardly consider this shift disadvantageous since stylistic devices show far greater potential in engaging consumers via building emotional bonds with them than compelling reasoning. The advertising formulas, though, pared down to the basic AIDA scheme (attention,

interest, desire, and action), still manage to include communicative tactics of unequivocal trust and somewhat suggestive techniques of ego and fear. These nuances should be viewed as warning signs, reminding us that notwithstanding the allegedly shallow or benevolent images, advertisements still intend to influence the buyers' minds.

As for the types of emotions in advertisements, the apparent prevalence of positive emotions, such as happiness, love, sympathy, pride, hope, and relief, is observed. The present-day world abounds in instances of cruelty, sorrow, and misery that people unconsciously seek for some utopian delusion advertisements kindly offer. The written text evidently gives way to a clear visual demonstration of emotions since pictures tend to grab attention significantly faster than written words. Highly vulnerable and sensitive in terms of biases and assaults, society has pushed marketers to curtail the employment of attitudinally marked vocabulary and focus on either motivational or light and humorous slant to boost the customer's confidence.

On the subject of linguistic means of expressing emotions in advertisements, resorting to emotion terms is still immensely relevant. Although the attempts to diversify the linguistic means with emotional terms, such as metaphors and connotations, are irrefutable, marketers yet avoid interjections as markers of potential primitivism. Lucid and transparent emotion terms appear to be a more reliable way of expressing emotions than complicated and woolly stylistic devices. Given the abridged structure of advertisements, marketers have to catch the consumers' attention, arouse their interest in the products, and spark the desire to buy them briefly, which is possible due to the application of simple and compound two-member sentences. The fact that the proportion of imperative and declarative sentences is almost equal suggests that marketers are moving toward more hidden and obscure ways of influence.

The matter of emotion in advertising discourse has yet lot to be explored, so it will definitely pique the researchers' curiosity in the near future.

РЕЗЮМЕ

Дослідження присвячене лінгвістичним засобам викликання емоцій у сучасному англомовному рекламному дискурсі.

Наукова новизна роботи полягає у недостатньому вивченні механізмів афективного впливу у рекламному дискурсі, шляхів їх безпосереднього застосування та моделях емоційного відкликання, спрямованих на залучення аудиторії.

Мета дослідження криється в аналізі основних лінгвістичних засобів, що використовуються в сучасному англомовному рекламному дискурсі для викликання емоцій.

Об'єктом дослідження виступає емоційна мова текстів сучасного англомовного рекламного дискурсу.

Предметом дослідження є емоційне звернення та поклик текстів англомовного рекламного дискурсу.

Матеріалом дослідження слугували сучасні англомовні рекламні тексти, що апелюють до емоційної складової реципієнта.

У результаті роботи було проаналізовано 15 прикладів англомовних реклам різних років за такими параметрами:

- види емоцій, до яких звертаються;
- спосіб прояву емоційного досвіду;
- властивості використаної лексики;
- специфіка синтаксису;








Підсумки дослідження показали, що рекламний дискурс тяжіє до апеляції до саме позитивних емоцій, що зумовлене легкістю та ефективністю цих емоцій у приверненні та утриманні уваги до себе та контрастом із доволі жорстокою та похмурою реальністю. Крім того, виявлено, що невербальний прояв емоцій є дуже популярним, адже природно людина швидше сприймає інформацію подану візуально. Спостерігається уникання лексики на позначення ставлення до проблеми, що пояснюється гострою чутливістю


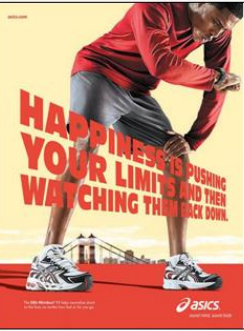
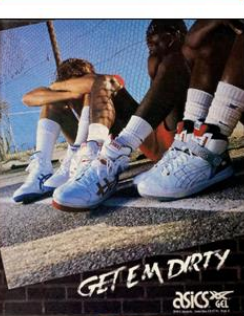




сучасного суспільства до будь-яких упереджень, чи суб'єктивних суджень. Тексту реклам переважно притаманний або серйозний та мотиваційний тон, спрямований на стимулювання покупців до дії, або невігядливий та жартівливий, націлений на встановлення довірчих та близьких зв'язків між брендом та клієнтами. Синтаксис сучасних англомовних реклам характеризується домінуванням простих та складних повних двоскладних речень, спричинений спрощеною структурою рекламного тексту та необхідністю лаконічної подачі інформації з одночасним збереженням усіх параметрів цього дискурсу. Опозиція між розповідними та наказовими видами речень свідчить про бажання маркетологів замаскувати та мінімізувати очевидність маніпулятивного впливу на критичність мислення споживачів.

Ключові слова: рекламний дискурс (реклама), емоції, апеляція (звернення), лінгвістичні засоби.

APPENDICES

Emotion Evoking in Modern English Advertising Discourse

A brand	The text analysis	An image	A type of emotion the ad evokes
<p>A. Nike, 2018 https://www.urbanhydration.com/blogs/news/nike-ads-continue-to-win</p>	<p>A dark-complexioned girl is playing tennis.</p>		<p>Pride Admiration</p>
<p>B. Nike, 2018 https://www.businessinsider.com/25-nike-ads-that-shaped-the-brands-history-2013-8</p>	<p>Nike invited a former San Francisco 49ers quarterback, Colin Kaepernick, who gained fame outside of sports for taking a knee during the national anthem to protest police brutality and racial injustice. The idea behind the ad is while fans look up to athletes, perhaps those athletes have the power to change the world.</p>		<p>Hope</p>
<p>C. Nike, 2012 https://www.businessinsider.com/25-nike-ads-that-shaped-the-brands-history-2013-8#find-your-greatness-2012-24</p>	<p>In the ad, a dark-complexioned boy is standing on the trampoline, scared to jump in the pool from the height.</p>		<p>Fear</p>
<p>D. Fila, 2021 https://fashionunited.uk/news/fashion/fila-launches-falling-in-love-again-campaign-film-with-luke-wilson/2021110859062</p>	<p>The ad is a short film that centers around Montague, a former tennis champion and Fila ambassador, reminiscing about his love for Fila as a brand and his care for his followers Victor and Stella.</p>		<p>Love</p>
<p>E. Adidas, 1982 https://www.alamy.com/stock-photo/adidas-advert.html?sortBy=relevant</p>	<p>The ad urges consumers to accept themselves as they are and to love themselves and their bodies.</p>		<p>Pride Love</p>
<p>F. New Balance, 2017 https://www.lolnba.top/ProductDetail.aspx?iid=148426265&pr=60.88</p>	<p>The ad depicts a dark-complexioned runner pushing to his limits and tearing down any barriers to win.</p>		<p>Anger</p>
<p>G. Reebok, 2015 https://tsinatpetros.wordpress.com/2015/04/30/advertising-campaign-3/</p>	<p>The ad portrays some sportsmen assisting another sportswoman to overcome the hurdle.</p>		<p>Sympathy</p>

<p>H. Converse, 1961 https://www.redbubble.com/i/art-print/Converse-Shoes-Vintage-Ad-1961-by-heyrate/48313288.1G4ZT</p>	<p>The ad illustrates a family enjoying their quality time together in nature.</p>		<p>Joy Happiness</p>
<p>I. Asics, 2009 https://www.flickr.com/photos/27569294@N04/4856122136/</p>	<p>The ad represents a dark-complexioned exhausted, yet still motivated and excited with his achievements runner having a break to recharge his batteries.</p>		<p>Joy Happiness</p>
<p>J. Asics, 1989 https://www.etsy.com/listing/1309612870/1988-reklama-asics-reklama-krossovok</p>	<p>The ad portrays several sportsmen resting in the shadows after strenuous training.</p>		<p>Relief</p>
<p>K. Asics, 2021 https://www.moreaboutadvertising.com/2023/05/asics-tries-beauty-spin-for-exercise/</p>	<p>The ad illustrates a woman smiling broadly, getting a dose of positive mood after training.</p>		<p>Joy Happiness</p>
<p>L. Fila, 2023 https://www.adgully.com/filas-latest-campaign-marks-the-50th-anniversary-of-the-brand-133550.html</p>	<p>The ad represents famous sportsmen and fans of the brand, pointing to the strong feelings motivating them to every great achievement they have made in sport.</p>		<p>Love Admiration</p>
<p>M. Reebok, 2015 https://campaignsoftheworld.com/digital/reebok-be-more-human-campaign/</p>	<p>The ad depicts a dancer practicing her skills.</p>		<p>Hope</p>
<p>N. New Balance, 2022 https://www.behance.net/gallery/150087699/Run-for-the-Future-New-Balance-Advertisement</p>	<p>The ad depicts a determined and persistent runner eager to complete his goal.</p>		<p>Anger</p>


<p>O. Adidas, 2017 https://www.advertgallery.com/newspaper/adidas-you-are-never-done-ad/</p>	<p>The ad is designed to respect sportswomen for their achievements and encourage more.</p>		<p>Admiration Pride</p>
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Table 1. The results of the research

The results of the research

A brand	A type of emotion the ad evokes	The manifestation of emotion	The emotional slant of the ad and its vocabulary	Syntactical properties of the ad
<p>"It's only a crazy dream until you do it." (Nike, 2018, see App. A);</p>	<p>Pride Admiration (positive)</p>	<p>The emotion is manifested via the author's/experiencer's pragmatic intentions and resorting to the connotatives.</p>	<p>a comparatively serious and motivational slant</p>	<p>The advertisement is expressed through a declarative, two-member, complete, extended complex sentence.</p>
<p>"Believe in something. Even if it means sacrificing everything." (Nike, 2018, see App. B);</p>	<p>Hope (positive)</p>	<p>The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive verb.</p>	<p>a comparatively serious and motivational slant</p>	<p>The advertisement is expressed through two simple sentences: an imperative one and a declarative, two-member, complete, extended one.</p>
<p>"Greatness is scary until it isn't." (Nike, 2012, App. C);</p>	<p>Fear (negative)</p>	<p>The emotion is manifested via non-verbal reactions and the usage of the emotive adjective.</p>	<p>a comparatively serious and motivational slant</p>	<p>The advertisement is expressed through a declarative, two-member, complete, unextended complex sentence.</p>
<p>"Failing in love again." (Fila, 2021, see App. D);</p>	<p>Love (positive)</p>	<p>The emotion is manifested via the author's/experiencer's pragmatic intentions and resorting to the emotive verb.</p>	<p>a pretty light and humorous slant with some traces of comic vocabulary</p>	<p>The advertisement is expressed through a one-member verbal sentence.</p>
<p>"Love your body. Flash Adidas." (Adidas, 1982, see App. E);</p>	<p>Pride Love (positive)</p>	<p>The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive verb.</p>	<p>a pretty light and humorous slant</p>	<p>The advertisement is expressed through two simple imperative sentences.</p>
<p>"Break barriers." (New Balance, 2017, see App. F);</p>	<p>Anger (negative)</p>	<p>The emotion is manifested via non-verbal reactions and the employment of the metaphor.</p>	<p>a comparatively serious and motivational slant</p>	<p>The advertisement is expressed through a simple imperative sentence.</p>

"Be more human." (Reebok, 2015, see App. G);	Sympathy (positive)	The emotion is manifested via non-verbal reactions and the usage of the emotive adjective.	a somewhat sensitive and empathetic slant with some traces of ethical modality	The advertisement is expressed through a simple imperative sentence.
"Fun favourite of the family." (Converse, 1961, see App. H);	Joy Happiness (positive)	The emotion is manifested via non-verbal reactions and the application of the emotive adjective.	a pretty light and humorous slant	The advertisement is expressed through a one-member nominal sentence.
"Happiness is pushing your limits and then watching them back down." (Asics, 2009, see App. I);	Joy Happiness (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and employment of the emotive noun.	a fairy philosophical slant	The advertisement is expressed through a declarative, two-member, complete, extended simple sentence with homogeneous predicates.
"Get 'em dirty." (Asics, 1989, see App. J);	Relief (positive)	The emotion is manifested via non-verbal reactions and resorting to the description of the events/circumstances related to the appearance of the emotion.	a neutral slant	The advertisement is expressed through a simple imperative sentence.
"Proven to reduce frown lines." (Asics, 2021, see App. K);	Joy Happiness (positive)	The emotion is manifested via non-verbal reactions and their analysis.	a pretty light and humorous slant	The advertisement is expressed through an elliptical sentence.
"Numbers are just numbers without love." (Fila, 2023, see App. L);	Love Admiration (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive noun.	a fairy philosophical slant with some traces of ethical modality	The advertisement is expressed through a simple, declarative, two-member, complete, extended sentence.

"We have nothing to lose by facing our fears, but everything to lose if we don't." (Reebok, 2015, see App. M);	Hope (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and application of the emotive noun.	a comparatively serious and motivational slant	The advertisement is expressed through a compound, declarative, two-member, complete, extended sentence.
"Run for the future." (New Balance, 2022, see App. N);	Anger (negative)	The emotion is manifested via non-verbal reactions and the usage of metaphor.	a comparatively serious and motivational slant	The advertisement is expressed through a simple imperative sentence.
"You are #neverdone." (Adidas, 2017, see App. O);	Pride Admiration (positive)	The emotion is manifested via the author's/experiencer's pragmatic intentions and the employment of the description of the events/circumstances related to the appearance of the emotion.	a comparatively serious and motivational slant	The advertisement is expressed through a simple, declarative, two-member, complete, unextended sentence.

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