

MANIPULATION AND PERSUASION IN BUSINESS ADVERTISING

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Received August, 12, 2021; Accepted December, 10, 2021

Abstract

The article analyzes the notions of persuasion, persuasive techniques, manipulation, its types, and their application in business advertising. Advertising has covered the way from informing a target audience to asking and convincing, from convincing to working out conventional reflexes, from working out traditional reflexes to the unconscious suggestion, and from the cold advice to the projection of a symbolic image. Advertisers have been consistent in making customers perceive a picture of a promoted product consciously and then make them buy it automatically.

Advertising is so powerful that it can form and change the worldview and behaviour of people. That is why professionals in many spheres study and investigate the phenomenon of manipulative potentials of advertising. The term manipulation stands for the art of managing people's behaviour and thinking with a focused impact on the social consciousness, a type of psychological influence, a hidden inducement of people to perform specific actions, an invisible socio-psychological control of a target audience.

A successful manipulation requires exploiting human beings' critical weaknesses, such as the limited capability of strategic reasoning, little awareness, susceptibility to cognitive biases, or potentially indirect social pressure.

As to the to the persuasive techniques, the most effective ones are lexical (descriptive adjectives, clichés, coloured words, emotive and inclusive vocabulary, colourful words and descriptive language, loaded words; associations and connotations, subtexts, anecdotes), rhetorical and stylistic (rhetorical questions, argumentation, reasoning and logic, evidence: exaggeration, hyperboles, alliteration, metaphors, repetitions, similes, irony, pun) and the visual ones (iconic signs, graphs, tables etc.). Combined together they make advertisements eye-catching, bright, memorable, informative, thought-provoking, persuasive, and manipulative.

Creating advertisements by borrowing methods from psychology has been quite successful. Psychology is an inseparable part of human being activity, including advertising and business. That is why knowledge of psychology, psycholinguistics, and NLP provides a better understanding of consumers' needs, desires, and preferences and positively influences a company's image and profits. At present, advertising is, on the one hand, an organic part of modern life. With its assistance, we find out about new products, goods, shops, and services. On the other hand, advertising is a means of mass-media communication that influences people by implementing modern psychology and psycholinguistics's practical methods and tactics. To achieve their set goals, advertisers use a unique language and select lexical units that create anxiety, fear of being late or missing a chance or a sale.

Key words: business advertisement, language, visual image, manipulation, persuasion, persuasive techniques, psychological features.

Introduction

Advertising has a relatively long history and has significantly evolved in the course of its development. It has progressed from informing a target audience to asking and convincing, from convincing to working our conventional reflexes, from working our traditional reflexes to an unconscious suggestion, and from the unconscious guidance to the projection of a symbolic image. Advertisers have been consistent in making customers perceive a picture of a promoted product consciously and then guide them to buy it automatically.

Advertising is so powerful that it can form and change the worldview and behaviour of people. That is why professionals in many spheres study and investigate the phenomenon of manipulative potentials of advertising. Such scholars as A. Adler [1], B. Bessonov [2], N. Hrebin [8], N. Dobzhanska-Night [5], Y. Dotsenko [6], V. Gerasimov [10], V. Matvijenko [11], I. Morozova [13], Y. Rogach [15], Y. Sydorenko [18], M. Franke [7], R. van Rooij [7], H. Shiller [16], N. Vodopjanova [19], I. Breuer [3], M. Naphine [3], P. Messaris [12], and others have contributed to the studies of the psychological and linguistic aspects of manipulative means and persuasive techniques and their application in advertisements.

The psychological impact of advertising is acute. Its connection with ethical issues causes changes in a person's consciousness and can violate freedom of choice and lead to society's inaccurate orientation. That is why, nowadays, marketers and advertisers' task is to create an advertisement and use it to convince consumers of the necessity of buying their product and not denying the customers' rights.

The article aims to analyze the meaning of the term manipulation, define the distinctive features of manipulation and its types, and describe manipulation through language use.

Research methods

In our analysis, we applied the following methods: descriptive, cognitive, and dictionary definitions.

The main body and the statement regarding the primary material of the research and the justification of the results obtained.

At the time of intensive information sharing and global social communication, human beings undergo different influences and impacts, including the psychological ones. According to Y. Sydorenko [18], they are persuasion, suggestion, exposure, compulsion to follow, creating a positive attitude, request, destructive criticism, disregard, ignoring, manipulation, and threat. Manipulation belongs to these impacts and is performed either with a dangerous or constructive purpose [8, p. 90]. The word “manipulating” or “manipulation” evolves from the Latin word “manipulare” and used to mean “to manage, to run: to manage professionally, to give help, etc.” Modern literature defines manipulation as an art of managing people's behaviour and thinking with the help of a focused impact on the social consciousness [2]. Another definition of manipulation was given by Y. Dotsenko, who defined it as a type of psychological influence used to achieve a one-sided benefit by applying a hidden inducement of people to perform specific actions. He pointed out that a metaphorical

meaning of the term manipulation contains such semantic features as the idea of getting hold of something, creation of the illusion of independent decisions and actions of the objects of manipulation, and skillfulness and mastery of a manipulator [6, p. 42].

A well-known scholar, V. Gerasimov, explains manipulation as one of the unique socio-psychological control methods. We apply manipulation when one subject perceives another as a means or barrier to his activity. That is why a manipulator turns another topic into a passive, obedient tool, diminishing him/her to the controlled and managed objects [10].

The Oxford Advanced Learner's Dictionary defines the verb *to manipulate* as "1) to control or handle with skill, 2) to control or influence cleverly or by unfair means" [9, p. 758]. The Longman Dictionary of Contemporary English explains the verb *to manipulate* as "to make someone think or behave exactly as you want them to, by skillfully deceiving or influencing them" [17, p. 1001]. A German sociologist H. Franke in his book "Manipulated man" [11] points out that in most cases manipulation is to be understood as a psychological action that is secretly performed, so, it is not favourable to the people to whom it is aimed. Thanks to illusionists, the word *manipulation* acquires an additional sense, meaning skillful movements with objects and the application of false, distracting actions, an art of hiding one's real deeds or intentions. In this context, it is essential to emphasize a shift from a direct meaning of the word *manipulation* to the figurative one that is a metaphor's appearance. The change senses that it is not the objects. However, human beings become targets of manipulation, and, at the same time, manipulative tools are not hands or technical devices any more but other means.

M. Franke and R. van Rooij [7] underline that successful manipulation requires exploiting human beings' critical weaknesses, such as the limited capability of strategic reasoning, little awareness, susceptibility to cognitive biases, or potentially indirect social pressure [7, p. 1]. They state that there are two levels of manipulative influence: a pragmatic, one-to-one level whenever a single decision maker whose opinion or behaviour the former seeks to influence, and a social, or many-to-many one. In the second situation, a manipulator has to know how to exert efficient influence and exercise influence in a group of decision makers to efficiently propagate an opinion in a society [7, p. 1].

A well-known American scholar H. Shiller [16] states that the main distinctive features of manipulation are:

- manipulation is a type of spiritual, psychological action (not physical violence or a threat of violence). A target of a manipulator's efforts is the spiritual and psychological structure of a human being;
- manipulation has a hidden impact, so the object of manipulation must not notice it. Manipulation must remain subtle to be successful; so hiding information and making it secret are necessary features. At the same time, some manipulative techniques contain a game of sincerity, "marginal self-revealing".

The purpose of manipulation is to make other people perform specific actions, change sets of values, views, and thoughts, while hiding real intentions of a manipulator and skillfully preserving an illusion of independence and freedom in taking decisions and actions [19].

After having analyzed the above definitions, it is possible to conclude the following: manipulation is a means of influence or the influence itself on the audience that must contain the following attributes:

- a clearly defined intention and goal of influence;
- management and control over the object of influence for the sake of achieving set goals;
- subtleness and invisibility of influence/impact;
- skills and arts of a manipulator.

It is necessary to mention that the set goals, a desire to manage a target audience's behaviour, and the art of influence are the features of any professional activity in advertising. The main factor that indicates a manipulative nature of any action is its subtleness and invisibility of the varied methods used to influence the objects/consumers.

N. Vodopjanova and S. Bratchenko distinguish several types of manipulation:

- manipulation of needs (the usage of desires, wishes, and interests of consumers);
- spiritual manipulation (formation of specific values and beliefs);
- intellectual manipulation (imposing of thoughts, points of view);
- manipulation of feelings (usage of emotions);
- symbolic manipulation (formation of a set reaction of a person to certain symbols) [19].

According to I. Breuer, M. Naphine and R. O'Shea [3], the purpose of most advertisements is to get the customer to buy something. Advertisements target specific demographics or audiences. Their use of persuasive language – both words and images – has to be matched to their purpose and audience, otherwise the ad will lack impact and effectiveness. Copywriters use a formula, summarized in the acronym AIDA, to construct their ads:

A – Attention. The first job of any advertisement is to gain a customer's attention. This might be achieved by the use of bold colours, an arresting image or an intriguing phrase.

I – Interest. The ad needs to hold a customer's interest long enough to tell about its product or service. This might be done, for example, through the visual appeal of the ad, through asking questions or through creating suspense. Humour or surprise can also grab and hold the reader's interest.

D – Desire. Positive associations of words and images make the product seem attractive – but the reader also needs to be convinced that owning the product will improve or enhance their life. Emotional appeals are commonly used to provoke desire, as, for example, in an ad for insurance that urges to 'to secure a family's future', which is an appeal to the desire to ensure the security of those closest to us.

A – Action. The advertisement must prompt the audience to take action and buy the product. Often this is done by creating a sense of urgency by the use of phrases such as "Pick up the phone today!" and "Free gift for the first 100 callers". [3, p. 2–29].

Another very important tool to influence the target audience is the use of persuasive language. Advertisements are an example of a form in which persuasive language is usually quite obvious, for example, an instruction 'Buy now!' but language can also be used persuasively in more subtle ways. As I. Breuer states, writers aiming to persuade the audience to accept their viewpoints have to deliberately get them 'to come on side'. This can be done heavy-handedly or subtly or in many other ways. Writers have to position the audience to agree with them – to share their point of view. This means that they use language, stories, evidence and

arguments to manipulate our responses. The aim is to create a particular effect on the target audience, which means that their emotions are targeted as well as their use of logic and reason. For example, a personal story/anecdote might cause people to feel sympathetic towards the writer, and therefore to be more inclined to agree with their point of view. Or the writer/copywriter might use strong language to attack opponents, positioning the audience to share the copywriter's rejection of alternative viewpoints [3, p. 4].

The main purpose of persuasive techniques is to place the reader in a position to agree with or support the writer's/copywriter's point of view. The persuasive techniques work in the following ways: the use of adjectives adds emphasis (e.g. *crazy discounts*, *crunch times*), while colourful words and descriptive language (the words that are heightened, vivid, lively, full of interest) produce a picture and/or induce an emotion, as well as engage readers by gaining their attention and often put a new slant on familiar events and issues. Emotive language, that is the deliberate use of strong emotive words to play on readers' feelings, is widely used in advertisements to evoke strong emotional response in order to force agreement from readers. I. Breuer [3] states that such language is intentionally used to stimulate strong emotional reactions that manipulate the readers' responses. Powerful emotive words like *outrageous*, *stunning*, *vicious*, words that are used in unusual contexts to describe certain actions or situations.

Another technique to influence the readers is emotional appeals. Emotional appeals are often subtle; they play on people's emotions such as fears, insecurities, hopes, desires and things that are valued. In this context it is very important for the copywriters to be aware of the system of national values and beliefs and the constituent parts of a national culture they come from or work in/with. Emotional appeals can target a sense of justice or injustice, family values, traditions and customs, patriotism, and moral values. Copywriters of media business texts and advertisements frequently appeal to our emotions. These appeals relate to our values, beliefs and attitudes. Rather often the appeals are relatively subtle as we are unaware of the ways in which our own values shape our opinions. With that in mind copywriters persuasively direct our opinions, applying their appeals. At the same time they can manipulate us/readers to take notice of the issues by triggering an emotional response [3, p. 29].

One more persuasive technique is connected with inclusive language. This language includes reader/audience by assuming that 'we all agree or disagree': *we all know that ...*, *we all feel that ...*. The inclusive language is often very friendly and thanks to that it gains sympathy or persuades readers to reject an idea, a proposal etc.

Among persuasive techniques a special place is given to loaded words – words that are loaded with associations. Words like capitalist, communist, politicians carry negative associations of disgust, disgust or suggest untrustworthiness and dishonesty. They are often used in the statements such as '*Anyone who thinks like that is nothing but a Communist...*', attaching labels to the people described. Scholars say [3, p. 31] that this is a shorthand way of belittling or discrediting someone by suggesting 'association with undesirables'. This tactic usually assumes the reader's agreement with the emotional power that such words carry. Loaded words can be powerful in swaying the reader to a point of view and are exploited by copywriters who know how to position the target audience for various purposes.

Another powerful tool of persuasion is the usage of clichés as they are well-known and well-used. For example: *turn over a new leaf, to do one's best, fit as a fiddle, pushing the envelope, the bottom line*, etc. These expressions are familiar, often colloquial, so they can offer a short and quick way to convey meaning.

A very effective technique of persuasion is connotations. Connotations are implied meanings of words – meanings or associations that words carry beyond their literal meanings. They are also shades of meaning that create subtle differences between similar words. A range of words with related meanings can have different associations. An everyday noun such as *mum* carries different associations from *mother*. Such descriptive words as *slimy, beautiful, ugly, wonderful, marvelous, remarkable, fantastic, great, grouse, terrific* etc. have different connotations in various lexical distributions as many shades of meaning come from usage. A context and tone play an important role in the particular associations that such words generate in different advertisements. Through a careful choice of words various effects are gained and different target readers' responses are generated.

Among the persuasive techniques a special place is given to the attacks and praises. A copywriter may attack or praise an opponent or his/her ideas. This is an assertion of the writer's viewpoint. The main forms of attack are: denigrating (putting down) or humiliating the person; discrediting opponents as unreliable, dishonest; suggesting unsatisfactory associations – with political parties or undesirable people; attacking the person rather than an idea: s/he is unreliable, dishonest, unqualified, etc.; dismissing the credibility of a person or proposal can also persuade the reader to agree. These methods are often effective in placing the reader/target audience in a position of agreement with the speaker/copywriter. This process works by forceful assertion through appropriate language and insistent claims that are not usually supported by evidence.

Another persuasive technique is an anecdote – a short account or story of an entertaining or interesting incident. Usually they begin with such phrases as '*In my experience...*', '*Many years ago...*', '*You may recall the story about...*'. Anecdotes make the target audience feel sympathetic and receptive, can set up a character, and position them to accept or reject that individual character.

According to P. Messaris [12, p. vii], visual images in ads can perform three major roles: they can elicit emotions by stimulating the appearance of a real person or object; they can serve as photographic proof that something really did happen; and they can establish an implicit link between the thing that, that is being sold and some other images. These three functions of advertising images stem from underlying, fundamental characteristics of visual communication – characteristics that define the essential nature of images and distinguish them from language and from other modes of human communication. These three functions of advertising images give rise to a wide variety of specific advertising practices, ranging from celebrity endorsements to shots of politicians standing in front of flags.

The persuasive power of images can be explained by their perception. Thus, P. Messaris states that 'recent research on cognition and perception suggests that even a very rudimentary match between image and reality is enough for the brain to be able to employ its real-world processes of visual interpretation [12, p. ix].

It is very important to point out that visual persuasion is connected with such distinctive attributes of images as iconicity, indexicality, and syntactic indeterminacy. As P. Messaris claims, "... each of these properties has a particular set of

consequences for the persuasive usage of images. In order to understand the implications of iconicity, we can begin with the following simple observations. When we look at the real world that surrounds us, the sights we see do not register in our brains as neutral, value-free data. Rather, each visual feature, from the smallest nuances of people’s facial expressions to the overall physical appearance of people and places, can come with a wealth of emotional associations. These associations stem from the unique experiences of each individual in addition to the common, shared influence of culture and, to some extent, biology. So, the fact that images can produce the appearance of reality (or selected aspects of that appearance) also means that they can call forth a variety of ‘preprogrammed’ emotional responses” [12, p. xiii]. So, iconicity gives advertisers or copywriters access to a broad range of emotional responses enabling them to effectively combine visions and emotions in order to achieve their persuasive/manipulative purposes. The iconicity of visual images is not just a matter of content. Whereas the appearance of the people or places in a picture may be its most obvious iconic element, the picture’s formal or stylistic features also may bear an iconic relationship of our real world visual experience.

The iconicity of visual images is a relevant topic in the context of the development of the world’s commercial and social advertising and their issues. Commercial business advertising is becoming more and more international crossing the cultural bodies. “The globalizing aims of advertisers have led to a special emphasis on advertising’s visual aspects, which, precisely because of the iconicity, may be assumed to travel across cultures more easily than words do. Images are believed to replicate some of the positive consequences, such as increased tolerance or even empathy that may result from direct encounters between people of different backgrounds” [12, p. xvi]. But the idea that iconicity leads to cross-cultural transparency of meaning is questioned not only by scholars who work in this field but also by the creators of ads as well. It is true that in recent years advertisers have become very sensitive to the possibility that cultural differences in the hues of an image’s meaning may undermine an ad’s effectiveness and persuasion.

Visual images and pictures, via the combinations of lines and shapes and colours, are able to recreate the kinds of visual information that our eyes and brains make use of when we look at the real world. Iconicity does not necessarily entail a precise match between the appearance of a picture and the appearance of the reality. There are many kinds of pictures – colourful or black-and-white ads, cartoons, sketchers – whose visual characteristics are rather different from those of real world objects, beings or places. In spite of that, all of these kinds of pictures are capable of capturing and conveying to our eyes the distinctive features that our brains need in order to be able to figure out what we are looking at and what they stand for. For example:



(The Age, 13 Feb., 2017)

Another distinctive feature of commercial business ads is their language style. It is the kind of language a copywriter uses in order to achieve their purpose: formal, informal, colourful, plain, everyday, ornate, sophisticated, poetic, literary, reasoned or informative. As a rule, a language style is deliberately chosen to influence or persuade a target audience. Thus, formal styles create an impression of authority and research that can impress readers/target audience with information, knowledge, and the importance of the copywriters. Colloquial styles are friendly, chatty, and inclusive because the target audience is treated more as equals. The language is accessible and familiar.

A significant importance is attributed to the structure of ads that is how verbal parts of the ads are organized, and how they correlate with the visual images. A structure is about the order and arrangements of ideas and pieces of information provided by the copywriters. The structure can be very clear, signposted with words like firstly, secondly, thirdly – “*Firstly I thought that ... but now...*”. This technique keeps the target audience on track. There are other numerous ways of organizing material, e.g. a copywriter can declare the main point immediately or lead to it later in the text of the advertisement. Anecdotes /stories can be used to arouse interest and curiosity – then move to main points and ideas. Endings provide a final persuasive opportunity that is why they are rather important. The persuasive power of the order of points is in the affected response of the target audience. Dramatic beginnings are effective in the engagement of the audience but the next challenge is to sustain their interest.

Stories also engage readers quickly and can arouse curiosity. Tactics such as a major point, repetition, summing up, short sharp sentences, lexical shortening can be used to persuade. In the body of the advertisement key information, examples and strong opinions can be used to develop or reinforce the expressed viewpoints, promoted goods, services or products. The strategy of keeping the most important point until the end is powerful as it leaves the reader in no doubt about the viewpoints. At the same time in the commercial advertisements the main ideas or statements are given in slogans, especially in the short, iconic ads, while the main body of the advertisements gives details or specific information about the advertised products or services.

Another persuasive technique is the usage of sub-texts. Meanings are implied but are not stated literally, so the readers are supposed to be able ‘to read between the lines’, applying their demographic background knowledge. A sub-text is often the unstated assumptions of the text. They can subtly manipulate, often almost subliminally. Rather frequently assumptions in the sub-text are difficult to identify because they tap into values and attitudes we tend not to question.

Very powerful and widely used persuasive techniques are the stylistic ones. First of all we talk about the application of metaphors, similes, alliteration, irony, hyperbole, pun, and repetitions. All of them make the advertisements bright, memorable, thought-provoking, and persuasive. A metaphor is a comparison that describes one thing in terms of another, omitting such words as ‘like’ or ‘as’. Metaphors add colour, are often witty and can highlight a point in the ads. They reinforce the statements without a mere repetition because a bright image creates interest and engages the target audience. Simile is another way of comparing two or more things, using such conjunctions as ‘like...’, ‘as... as ...’. As I. Galperin stated, “... to use a simile is to characterize one object by bringing it into contact with

another object belonging to an entirely different class of things” [4, p. 167], for example: *he ran like a rocket*.

A very powerful stylistic device is pun – a play on words to suggest different meanings. Pun, being humorous and clever, puts the target audience in the positions where they can see and enjoy the jokes.

A language game engages mind, being often used in headlines and sub-headlines and is a very powerful attention-catching means. A relatively new way of a language game is a graphic language game which is based on shortenings and abbreviations, an unusual spelling of words, modifications of their visual representation, intended mistakes, substitution of letters with iconic images, variation of a colour scheme or fonts and letters sizes. All these visual stylistic means help to achieve humorous and emotional effects, converting commercial ads into the memorable and persuasive ones. For example:



(The Herald Sun, 4 Aug, 2018).

Another frequently used stylistic device is repetition: repetition of the whole words or their parts, phrases, sentence patterns, ideas, or visual images. Repetition gives emphasis and prominence to a point or ideas. In their turn, ideas are repeated to reinforce the main points and to make the target audience remember them. For instance, the repetition of the affix *ex-* in the Australian advertisement of cars which are on sale or under leasing:

Ex-Lease, Ex-Government, Ex-Cellent Value!
NO DEPOSIT FINANCE AVAILABLE

<p>2011 Kia Cerato Auto \$13,990 Drive Away Cruise control, Aux and i-Pod connectivity, 6-speaker</p>	<p>2011 Suzuki Swift Auto \$14,490 Drive Away Five Star ANCAP Safety, 5 doors and i-Pod connectivity, 1812L44</p>	<p>At Pacific Toyota's Fleet Clearance Centre:</p> <ul style="list-style-type: none"> ☑ All cars are in immaculate condition ☑ All come with the balance of their new car warranty ☑ All have up to 6 months registration ☑ All come with a free tank of fuel ☑ All available with a preferential interest rate* ☑ All come with a rewards pack
<p>2011 Toyota Camry \$16,990 Drive Away Remainder of new car warranty* and Sunroof, 1812750</p>	<p>2010 Toyota Aurion \$16,990 Drive Away Great Highway driving with a 3 year warranty, 1812150</p>	
<p>2012 Mazda MX5 Sport \$22,990 Drive Away 18" alloy wheels, Bluetooth, ABS, Low Miles, 1812150</p>	<p>2011 Piaggio GLS Turbo Diesel \$39,990 Drive Away Auto, Seven seats, 4x4, 1812150</p>	

FLEETCLEARANCECENTRE 235-245 Mulgrave Road, Cairns Phone 4030 7444

(The Cairns Weekend Post, 22-23, Jun, 2013).

Rather often copywriters use alliteration while creating commercial ads. “Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words” [4, p. 126]. Alliteration, a repetition or play upon the same letter, adds emphasis and reinforces meaning, especially where an idea is repeated. Alliteration is also used to create a highly emotive image, e.g. *a back-breaking job; the possessive instinct never stands still....*

Another persuasive technique is the employment of irony. This stylistic device is used in different ads to scorn or ‘send up’ others and is rather effective to humiliate opponents. According to I. Breuer, “it is a clever device that makes the point distinctively; engages readers/consumers through a tone, choice of words, and even by creating a ridiculous situation” [3, p. 31].

A figure of speech that is also used in commercial ads is hyperbole. It can be defined as a deliberate overstatement or exaggeration of a feature essential to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes ad absurdum: *scared to death, million times* etc. A persuasive and manipulative power of hyperbole lies in its very nature. As O. Potebnia pointed out, “hyperbole is the result of a kind of intoxication by emotion, which prevent a person from seeing things in their true dimensions...If the reader is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie” [4, p. 177]. Thus hyperbole adds emphasis and gives clear picture, helps remember a point or situation, and is usually a part of a cumulative effect.

The last but not the least group of persuasive techniques is made of various rhetorical means, such as reasoning and argumentation, appeal to authorities and facts, rhetorical questions, perspectives, stance, contention, etc. The use of an argument has been developing step by step together with reasoning and evidence or justification to support each main point since the time of Socrates and Aristotle. If a copywriter cannot force people to do things, his/her best hope is to show them that, by their own standards, something is reasonable to do or believe. Rhetorical practice focuses on argumentation – ways of finding and providing reasons and proofs for the target audiences. Copywriters need to offer reasons and proofs for deciding between competing points of view, providing their target audience members with a case for **why** they should change their minds or actions. Aristotle originally classified proofs into three kinds: logos (in the speech/written text), ethos (in the speaker/copywriter), pathos (in the listener/audience). So, it is not only the personality of a copywriter and his/her trustworthiness that are important but the reliability of the people that are used as samples in the ads. That is why the images of famous actors, politicians, doctors, businessmen, their beliefs, points of view, and styles of life are applied in various advertisements as being the examples to follow.

An effective way to persuade the target audience is to give evidence, e.g. information, facts or statements that are used to support a belief, opinion, point of view or proposition. Statistics, research, experts’ opinions, experts’ pieces of advice, and facts are the examples of evidence. Evidence is often presented in graphs, diagrams, and tables as visualized information is perceived better and quicker. With the help of this persuasive technique copywriters add value to their ideas, back up their points of view making them objective and irrefutable. Graphs and diagrams, in

their turn, make the meaning of figures and statistics more readily accessible, scientific and reliable.

Rhetorical questions have the answer embedded in them and often use irony, e.g. *“Are we going to accept these third-world hospital conditions in our country?”* A rhetorical question is a powerful device to manipulate the reader/consumer to agree because it assumes the answer is obvious. Such questions can position the target audience in such a way that to disagree would be to dismiss some point that clearly commands agreement.

As to the perspective or point of view, also stance, it is necessary to say that they reflect the copywriters’ outlook on, or attitude to the topic, e.g. *“Help support important child health research”*, *“Child slavery can be overcome with the help from Australians”*. A point of view is usually clear from the main contention and tone, but it can be more subtly implied. That is why it is important to understand why the advertisement has been written, what its purpose is, and what the intentions of the copywriter are.

Contention is the main line of argument in the text of an ad, it is a statement of the main idea being argued or debated, it is what the copywriter wants us to agree with. The contention focuses on what is being argued. The contention pinpoints the issue and the copywriter’s point of view on it.

The usage of such techniques is almost a must for copywriters as rhetoric and its means are the ways of convincing and persuading the target audience, and converting it into “obedient consumers and buyers”.

There are many methods and practices that are used to influence readers and manipulate their social consciousness in modern business and social advertising. The main approaches are the following:

1) Creation of the “lack of time” psychosis.

Marketeers, while creating an advertisement, use such keywords and phrases as *“Hurry up”*, *“Crazy discounts only today”*, *“The first hundred people who will call today will get a prize”*. There are many other verbal variants, but they have the same purpose – to impose feelings of agiotage, pressure, and urgency on their consumers. For example, many Australian newspapers publish the advertisements that encourage their target audience to take quick actions and make the necessary decisions. The urgency of the reactions is intensified with the help of words as well as with the help of other multimodal means: punctuation marks, text location, fonts and their sizes, images and colours.

HURRY, CRUNCH TIME'S ALMOST HERE

Take out Bupa hospital and extras cover before June 30 and you could avoid the Government's Lifetime Health Cover loading.*

It's simple to join or switch to Bupa this June 30 with over 100 retail centres, extended opening hours and an easy online joining process.

134 135 | bupa.com.au | Visit a Bupa centre

From just \$12.50 a week*

JUNE 30

*Based on Active Saver. Assumes no Lifetime Health Cover Loading applies.
†If over \$1, you could pay 2% or more for hospital cover.
Bupa Australia Pty Ltd ABN 61 000 037 390. BUPA109/CH/CT

Bupa
FIND A HEALTHIER YOU

(The Courier Mail, 29-30 Jun, 2013)

CALL NOW!

HSV GTS 2000. 300kw, 6 speed, red/black leather trim, stunning car. Immaculate. Will not disappoint. RWC, \$26,000 ONO. Ring for details: 0403 578 718

(The Cairns Weekend Post, 22-23 Jun, 2013)

For Tractors & Machinery parts you can

SAVE BIG \$\$\$\$\$\$ NOW!

McCormick, Deutz, SAME, Lamborghini, Fiat, Daedong / Kioti, Ford / New Holland, Sitrex Rakes.

Call Daryl Gorman now:
0428 235 000

The Herald Sun, 4 Aug, 2018

HURRY, TIME'S RUNNING OUT!

NO TIME TO WASTE.

IRELAND MITSUBISHI CAIRNS

END OF FINANCIAL YEAR SALE

ENDS JUNE 30

MIRAGE ES **LANCER SPORT**

FROM **\$7 PER DAY**

\$1,000 CASH BACK*

FREE PLATINUM PACK

- Chrome tip exhaust
- Outer scuff plates
- Front chrome garnish
- Tailgate protector

ANCAP Fabstar*****

• Bluetooth with audio streaming

• Steering wheel controls

• Active Stability Control

• Side & curtain airbags

• Capped price servicing

• Premium paint

MANUAL FROM \$12,990 DRIVE AWAY

• 16 inch Alloy Wheels

• Ralliart front bumper & radiator grille

• VRX high rise rear spoiler

• Chrome muffler tip

• Side airbags

Private buyers only. **MANUAL FROM \$19,990 DRIVE AWAY**

ANCAP Fabstar*****

The Cairns Weekend Post, 22-23, Jun, 2013

DON'T MISS OUT!

SPOT THE SPECIALS

CLEARANCE SALE

FRI 21st & SAT 22nd ONLY

ALL DISPLAY STOCK HAS TO GO... BRING YOUR CASH BRING YOUR TRADE! GET IN EARLY TO AVOID DISAPPOINTMENT!

LOOK for the BANNER at participating outlets

LAST DAY

demo, trade-in & used models too!***

CARAVANS, CAMPER TRAILERS & MOTORHOMES

ADVENTURE CARAVANS 3250 Pacific Highway, LOGANVILLE.....07 3608 5554	ARROW CARAVANS 1785 Sandgate Road, VIRGINIA.....07 3865 1022	ARIES ESCAPE CARAVANS 41 South Pine Road, BRENDALE.....07 3205 7738	BRISBANE CAMPERLAND* 1450 Kinnerley Road, TAMPA.....07 3348 0200	BRISBANE RV* 291 Bruce Hwy, (Eastern Service Rd) BURBANK.....07 3881 3273	3783 Pacific Highway, SLACKS CREEK.....07 3808 0202	CITY CARAVAN CENTRE 6300 Pacific Highway, (Exit 30), LOGANVILLE.....07 3801 1477
GRU CAMPERS 32 Divisadero Street, MANLY BEACH.....07 3216 8777	POWHER LIFESTYLE CENTRE 59 Brisbane Road, BUNDABERG.....07 3382 0411	KATYDANCE CARAVANS* 194 Eastern Service Road, BURBANK.....07 3884 2795	SUNRISE CARAVANS 292 Eastern Service Road, BURBANK.....07 3884 4465	SUNSHINE COAST RV 18-21 East Jet Drive, CAROLINE.....07 5431 7777	SWAG CAMPER TRAILERS 1016 Ipswich Road, ROCKLA.....3255 5662	

ACCESSORIES

AIRBEE TRAVELLER 11 Onda Court, CLONSFAR.....07 5294 5294	BIG RED CARAVAN PARTS www.bigredcaravanparts.com.au 0488 827 820	CAMC One Ferry & Bessenden Roads, entry Via Kary Road, MICKLEFIELD.....07 3714 9000
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CAMPING (Open Sunday too!)

CAMPING SOLUTIONS 74 Shore Street West, DORSETTON.....07 3296 7911	DORRBLUNDER CAMPING 87 Redford Bay Road, CARALABA.....07 3245 1954	SLACKS CREEK.....07 3299 2720
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TENTWORLD

48 Eastern Road, BIRROBIN PLAINS.....1300 836 896	27 Downs Street, WORTH IPSWICH.....1300 836 896	101 Leppington Road, WINDSOR.....1300 836 896
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*Stock type & availability will vary from outlet to outlet.

www.caravanqld.com.au

(The Courier Mail, 22 Apr, 2014).

2) Appeal to progress.

In this case, advertisers apply the following words and phrases: “*New taste*”, “*New design*”, and “*New packaging*”. This method encourages a person to buy something new to move with the times. It is an exploitation of the consumer's curiosity while representing the company as a means of progress. For example,



(The Currier Mail, 29-30 Jun, 2013).

3) A complex of superiority.

A. Adler [1], an Austrian specialist in psychoanalysis, created a theory of the inferiority complex and a superiority complex as a means of a compensating deficiency. He posited that all people suffer from different types of the inferiority complex and try to compensate for it by various successes, even hypothetical. Modern advertising uses A. Adler's discovery. Consumers are encouraged to buy a product to feel their uniqueness, power, or a raise in status. In such advertisements, the slogans like “*A real secret of women victories*”, “*Always be ahead*”, “*You are empowered*”, “*You are awesome*”, “*He is the only one*”.

4) “Free cheese from a mousetrap”.

In such advertisements, marketers most frequently use the phrases “*Free of charge*”, “*Gift*”, “*Buy one and get the second as a gift*”. The advertised price includes the complementary product cost. The consumer pays for both. Besides that, the so-called presents/gifts are the goods that are not in great demand with the public, so shops do not take them. In its turn, a producing company claims that its “gift” is so exclusive that one cannot find it in the stores but can get it as a prize. In such a way, the two products work for one another. For example,



(The Cairns Weekend Post, 22-23 Jun, 2013).

5) Authority.

Famous people very often advertise goods: actors and actresses, youth and teen idols, and others. Advertisers rely on the stereotype: "If such famous people use this product then I have to buy it too" [19].

Any advertiser's main task is to do their best to convince a consumer that an advertised statement/slogan is their thought. That is why advertisers apply different psychological impacts that, in their turn, are nothing but a form of manipulation. Many other methods use manipulative actions and means that correlate with people's corresponding psychophysiological, human, culture-specific and individual features.

Conclusions prospects further research

Most of the methods with the help of which advertisements are created have been borrowed from psychology that became an inseparable part of any activity of a human being, including advertising and business. That is why the knowledge of psychology, psycholinguistics, and NLP provides a better understanding of consumers' needs, desires, and preferences that has a positive influence on the image of a company and its turnover. At present times advertising is, on the one hand, an organic part of modern life. With its help, we find out about new products, goods, shops, and services. On the other hand, advertising is a means of mass-media communication that influences people by implementing modern psychology's practical methods and tactics.

As to the persuasive techniques, the most effective ones are lexical (descriptive adjectives, clichés, coloured words, emotive and inclusive vocabulary, colourful words and descriptive language, loaded words; associations and connotations, subtexts, anecdotes), rhetorical and stylistic (rhetorical questions, argumentation, reasoning and logic, evidence: exaggeration, hyperboles, alliteration, metaphors, repetitions, similes, irony, pun) and the visual ones (iconic signs, graphs, tables etc.). Combined together they make advertisements eye-catching, bright, memorable, informative, thought-provoking, persuasive, and manipulative. We can conclude that the successful manipulation of consumers requires the exploitation of their weaknesses. So, to avoid being used, it is essential to be aware of the possibility of malign manipulation and one's weaknesses.

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