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MULTIMODALITY AND NEUROCOPYWRITING AS DIGITAL COMMERCIAL NARRATIVE STRATEGIES

У статті розглянуті стратегії і тактики дигітального комерційного нарративу, які уможливають прагматичний вплив на когнітивну, емоційну та вольову сферу адресата-потенційного покупця. У комерційному дигітальному нарративі лінгвальні та паралінгвальні засоби спрямовані на утворення цілісного на структурному та смисловому рівні образу. Успішність такого комерційного нарративу вимірюється кількістю соціальних реакцій на створений образ, що досягається взаємодією різних модусів сенсорики (образ – сенс, звук – сенс, нарратив – сенс), які змінюють стани свідомості та беруть участь у прийнятті рецепієнтом рішення. Отже, в такій концепції дигітальний комерційний нарратив стає візуально-риторичним феноменом, комунікативна успішність якого вимірюється емоційним резонансом рецепієнтів на створений образ (ландшафтом соціальних відгуків). Саме з метою стимулювання нейромедіаторів існує потреба в дизайні сторітелінгу з використанням мовних засобів: алюзій, емоційно-забарвленої лексики, незвичайних комбінацій слів, що стимулюють сенсорні відчуття рецепієнта, що є завданням прийомів нейрокопірайтингу у комерційному нарративі. Водночас поєднання кодів різних знакових систем для конструювання емоцій та рішень рецепієнта є сутністю стратегії мультимодальності у комерційному нарративі. Дослідження прагматики таких стратегій у сучасному комунікативному просторі визначають актуальність статті.

Мета нашої наукової розвідки полягає у розробці та перевірці достовірності прийомів і тактик реалізації стратегії мультимодальності та нейрокопірайтингу, які створюють когнітивну цілісність трансляції та перцепції дигітальної інформації, в англомовних текстах комерційного нарративу.

З огляду на вищезазначене завданнями статті є:

- представити типи комерційного нарративу;
- визначити основні тактики нейрокопірайтингу та мультимодальності в текстах з продажу в умовах трансформації дигітальної комерції;
- проаналізувати лінгвальні та паралінгвальні засоби реалізації тактик комерційного нарративу.

Дигітальний комерційний нарратив як поєднання модусів відповідно розглядаємо у стереоскопії семіотичного та когнітивного *методів* дослідження. Елементи методу кількісних підрахунків емоційного резонансу рецепієнтів дозволили узагальнити отримані результати.

Таблиця ландшафту реакцій рецепієнтів дозволила визначити дигітальну репутацію комерційного нарративу (концентрація смислів, загальна обізнаність та впізнаваність (авторитет), а аналіз звітів про продажі на офіційних сайтах компаній та відгуки в соціальних мережах унаочнили результат аудиту успішності комерційного нарративу.

Ключові слова: мультимодальність, нейрокопірайтинг, комерційний нарратив, стратегії і тактики дигітального нарративу, лінгвальні та паралінгвальні засоби, сторітелінг, дигітальна репутація, інтертекстуальний ресурс.

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Introduction

The synergistic principle of modern applied science has made possible such a promising interdisciplinary study as “business linguistics” (the term proposed by Yu. Danyushina), which is devoted to the analysis of the peculiarities of language resources in the field of business. In our investigation, we attempt to investigate the verbalization of business mentality through the linguistic category of commercial narrative.

The digital commercial narrative is a special visual-rhetorical phenomenon, a proposal text in which verbal and non-verbal components form one visual, structural, meaningful and functional whole. The text provides a complex pragmatic impact on the addressee’s cognitive, emotional, and volitional sphere by suggesting the desired action of neurolinguistic programming. Such a commercial narrative is associated with the cognitive mechanisms of the human brain, which appeal to the senses, activating its work, and influencing the actions and behavior of its recipients. The success of a commercial narrative is achieved through the interaction of different sensory modes (tactile, visual, taste, temperature), which change states of consciousness and participate in the decision-making process.

It is interesting to note that the key task of a digital commercial narrative (in our research we use the term “sales storytelling” synonymously) is the ability to construct the necessary emotions, connecting the story with the world of the target recipient-client by releasing three powerful neurotransmitters into the brain: serotonin, the hormone of good mood; oxytocin, the attachment hormone that causes a feeling of warmth and security; dopamine, the reward hormone that allows the recipient-client to feel satisfied from fulfilled expectations. It is for the purpose of stimulating neurotransmitters that there is a need for the design of storytelling using linguistic means: allusions, emotionally colored vocabulary, and unusual combinations of words that stimulate sensory sensations, which is the task of neurocopywriting techniques in the commercial narrative. At the same time, the combination of codes of different sign systems to construct the emotions and decisions of the recipient is the essence of the multimodality strategy in such a narrative. The study of the pragmatics of these strategies in the modern communicative space determines the *relevance* of the article.

The goal of our research is to present and validate the techniques and tactics of implementing multimodality and neurocopywriting strategies as the cognitive cohesiveness of digital information transmission and perception in English-language commercial narrative texts.

In accordance with the set goal, *the tasks* of the article are:

- present the types of commercial narrative;
- identify the main tactics of neurocopywriting and multimodality in sales texts in the conditions of digital commerce transformation;
- analyze lingual and paralingual means of their implementing in commercial narrative tactics with the aim of distinguishing their commercial success.

Literature review

The influence of sales texts on the consumer’s consciousness is the object of research by many domestic and foreign scientists: A. Belova studies the technologies of multimodality in advertising texts of social networks [Belova, 2021], A. Derkacheva presents the lingual means of the strategy of multimodality in video advertising [Derkacheva, 2021], S. Zhabotynska explores the narrative multimedia concept in political narrative [Zhabotynska, 2022], O. Marina analyzes the means of multimodality in modern English-language artistic discourse [Marina, 2022], L. Makaruk formulates the general principles of multimodal linguistics [Makaruk, 2020], O. Morozova pays attention to monomodal and multimodal instantiations of conceptual metaphors [Morozova, 2017], G. Kress and D. Mavers present the multimodal discourse of modern communication [Kress, Mavers, 2001, 2010, 2012]. E. Adami interpolates the methodology of multimodality in pedagogy, museology and social work [Adami, 2022], M. Sifkes visualizes the cooperation of symbolic modes in a multimodal text [Sifkes, 2015], K. Forswill investigates a multimodal metaphor within the framework of cognitive linguistics [Forswill, 2006]. S. Fedorenko, I. Voloshchuk, Y. Sharanova, N. Glinka, K. Zhurba offer multimodality and digital narrative for teaching a foreign language [Fedorenko, Voloshchuk, Sharanova, Glinka, Zhurba, 2021]. R.D. Blackwell, P.W. Miniard, and J.F. Engel are authors of the fundamental work “Consumer Behavior” [Blackwell, Miniard, and Engel, 2006].

iard, Engel, 2007] in which multimodal influence on customers' decisions is illustrated. Research in the field of neurocopywriting is based on the discoveries of neuroscience and cognitive psychology in order to enhance the effectiveness of communication. Therefore, among the most interested consumers of neurocopywriting tactics are teachers, politicians, and sellers. Martin Lindstrom in "Buyology" explains how advertising and other messages influence customers and explains the basics of neuromarketing [Lindstrom, 2008]. Marco La Rosa transfers the strategy of neurocopywriting to the field of web design [Marco La Rosa, 2021]. Neurocopywriting is a central strategy of political technologies, in particular election campaigns [Maksymenko, Tkach, Lytvynchuk, Onufrieva, 2019]. Neurotechnology researchers suggest using artificial intelligence to create a copy [Gehles, 2021]. We propose to investigate strategies of multimodality and neurocopywriting as cognitive cohesiveness of transmission and perception of digital information, particular in English-language commercial narrative texts.

In our study, we use the term "narrative" in its narrow linguistic sense of a text-story, in which a cause-and-effect chain of events unfolds, and in a broad sense, as a way of organizing meaning activated by a verbal text [Fedorenko et al., 2021, p. 181].

Multimodality, as a quality of narrative, is the subject of research in multimodal linguistics, which demonstrates the importance of verbal, nonverbal, and paraverbal components of modern communication [Makaruk, 2020, p. 16]. Multimodality involves the involvement of several modes (channels) of information perception and transmission, which in turn involve various semiotic resources (term T. Van Leeuwen).

Recent developments in the field of business linguistics and cognitive psychology devoted to the study of cognitive processes, demonstrate the functioning of "neurocopywriting" [Lindstrom, 2008] as a modern implementation of a commercial narrative in marketing. Lindstrom claims that our brain is the home of all thoughts and emotions, but it does not give separate apartments to joy, rage, euphoria, or sadness, so they all live in a shared domain. The primary 'emotional manager' is the **limbic system** that receives, processes, and outputs information to other areas and decodes emotions like a computer, by transforming external signals into emotions. *The novelty of our research* is to investigate how neurocopywriting tactics along with the combination of multimodal ones will act as such external signals with the purpose of transmitting and perceiving digital information in commercial narrative texts.

Research methods

We consider the commercial narrative as a combination of modes in the stereoscopy of semiotic and cognitive approaches.

In this combination, the technique of the multimodal concept analysis algorithm proposed by S. Zhabotynska [Жаботинская, 2020, p. 96] is productive. Thus, the semiotic aspect of the methodology is aimed at clarifying: 1) semiotic types and subtypes of existing modes, their intra- and intersemiotic configurations; 2) the functional role (leading or auxiliary) of the existing modes; 3) the type of their interaction – coordinate or subordinate.

Cognitive approach includes: 1) construction of cognitive ontologies that structure information (for instance, rational and emotional) (S. Zhabotynska), translated by each of the modes, therefore, we structure narration into informative dominants and outline the types of cohesiveness between them (referential, locational, conceptual) 2) expansion of information by adding auxiliary "text" (mode) to the main one in the process of narration (the case when the unfolding of the "story" boosts transmission of digital information.); 3) consideration of the narrative intersection of modes/semiotically different "texts", that is, the ways of their interaction in the unfolding of the "story" boost the emotional perception. We presented these approaches in the tactics listed below.

There are four cognitive techniques for the interaction of modes in a multimodal text. Defined and described for the first time by J. Lakoff and M. Turner (1989) to analyze the process of creating conceptual metaphors, these techniques are currently proposed for wide application in the study of multimodal texts [Zhabotynska, Slyvka 2020, p. 123]:

- Elaboration – provision of new information about the same essence;
- Extending – provision of new information about another entity, adjacent and consistent with the specified one;
- Questioning – providing new information about another entity, adjacent, but inconsistent with the defined one;

- Combining – providing new information about another entity, not adjacent to the specified one. In our research on multimodal strategy in the digital commercial narrative we investigate according to the application of these techniques.

Therefore, the narrative not only constructs new meanings, but also through the combination of semantic codes contributes to the creation of an emotional connection with the recipient-client, which, in turn, is the task of neurocopywriting.

The strategy of neurocopywriting is based on two main aspects:

1) studying the behavior of potential buyers as a result of the influence on them of the relevant lexical constructions;

2) modeling the emotional and behavioral reactions on commercial narration.

“User Experience” can serve as a research base. This is the recording by high-precision equipment of people’s subconscious reactions (increased attention, heightened emotions) to audiovisual and other stimuli in order to identify human emotions about possession (or the possibility of purchasing) a product. Although “user experience” is a methodological basis, it should be emphasized that it has a subjective nature and can change over time when the circumstances of the context change and the appearance of new competing products/information [Maksymenko et al., 2019, p. 250].

Therefore, research should also reflect both the results of conceptual word processing, which is revealed in verbal statistics, and perceptual modeling, because linguistic processes precede perceptual modeling processes [Louwerse, Hutchinson, 2012, p. 1].

Thus, neurocopywriting is a commercial and communication strategy dedicated to studying the behavior of potential consumers as a reaction to specific cognitive structures in a commercial multimodal narrative. We will analyze how a narrative with a certain construction of meaning is created through the interference of various verbal and paraverbal modes (cinematic techniques). The cognitive dominant [Herman, 2002] of the commercial narrative (conveys familiar information in an unusual way or from a new angle, focusing on the advantages of the commercialised object or construction of cognitive ontologies by the intersection of modes) should cause a certain emotional reaction (surprise) in the recipient-client mindset, constructing a certain image. The purpose of creating such an image is to immerse the recipient-client in a positive mood and create motivational incentives. In turn, the creation of a narrative using emotional boosters is characterized by a high level of influence on the consumer’s emotional sphere, making him feel joy, satisfaction, or despair when familiarizing himself with the narrative.

Discussion

The first type of commercial narrative – multimodal Brand story approach

A brand is a product, service, or information for which a person is willing to overpay or give preference having a sentimental attachment to it. In neuropsychology, the brand is considered a multimodal image (spindle-like spin of the brain) with emotional attachment (limbic system) elaborated with information [Maksymenko et al., 2019, p. 254]. The brand language is strategically planned, with the use of mandatory brand vocabulary and adherence to individually tailored to the brand style. Language as a way of communicating and representing the individuality of the brand undergoes a process of perception management and is the result of language planning and language policy of the company. With the help of a brand, a product stands out among its range. So, for example, there is just coffee and there is Starbucks brand coffee. In terms of brand communication, a brand is a source of basic information about a company’s values, mission, products, or services (the addressant), which conveys this information to the recipient-client (the addressee) through the means of a common code or symbol system. The communicative chain can be depicted as an interaction between the communicator and the recipient, where the communicator creates meanings, encodes them into signs, and forms a message from the signs. At the same time, the recipient decodes the signs of the message, applying his knowledge, experience, system of values, etc.



Since the brand is a certain code endowed with meanings that are read by a potential consumer, the study of brands is one of the areas of semiotics. Due to the lack of a unified analytical definition of this phenomenon, approaches to the study of brand semiotics are complicated. The brand is at the intersection of the interests of producers and consumers, brand owners, as well as groups of various professionals who provide their own definition of the brand and its concept in general. Also, generalizations often occur – the brand’s name becomes a substitute for a real product, such as Kleenex, Pampers, Sneakers, etc. The vocabulary and stylistics of the verbal way of the brand language are implemented in the following polysemiotic blocks: name-representative (name); seductively catchy (catchphrase and slogan); intentional and axiological (mission); narrative (story) and description (text-description) (for example, like this picture “Raven’s Brew Coffee”).

For example, APPLE also understood well that if they really want to interest potential customers and convince them to buy an Apple computer, it is not enough to simply include a visual component in the advertisement. You need to explain how they will be able to use the new device and how it will change their life for the better. This is how the relevance of the brand narrative arises. The new ad, which aimed to attract a wider audience and make people think about buying an Apple computer, announced that the new computer “can sing like Caruso, talk like Barrymore and count like Einstein”, that it can “draw like Kandinsky and play like Paderewski”, and most importantly, it will teach its users “who all these people are”. The use of the names of prominent figures of art and science additionally suggested to consumers that all other operations are performed by the computer at the appropriate – that is, the best – level. The choice of language means (verbal play; appeal to the logic and emotions of consumers; suggesting associations with famous works of literature and outstanding people; applying the principle of binary oppositions; using short, informative sentences and syntactic constructions, etc.) in combination with the visual mode (supplementing the text with pictures, photo and video materials, use of the attractive potential of font, color, text segmentation, etc.) ensures not only the saving of linguistic efforts, but also constructs the emotions of the recipient, turning him into a potential consumer.

Another example of the multimodality of Apple’s commercial narrative is the video called “1984” – an allusion to the world-famous novel by George Orwell. The audience is presented with a gloomy world of the future with its hundreds of thousands of “zombified” workers. Suddenly, a young athletic girl with a hammer in her hands, dressed in bright red sports shorts and a T-shirt with the image of a Macintosh computer appears in the frame. She enters a large room in which workers submissively listen to the propaganda speech of Big Brother, who represents the company IBM – the leader of the computer technology market at that time [Cole, Scott, 2010]. As Big Brother speaks his last words, the heroine swings and throws the hammer directly at the screen, causing a bright flash of light, followed by the text: “On January 24th Apple Computer will introduce Macintosh. And you’ll see why 1984 won’t be like ‘1984’” [Cole, Scott, 2010] is a message promising that on January 24, 1984, the company would introduce a new Macintosh model that would be radically different from all previous computers.



Figure 1. Apple 1984. Super Bowl Commercial Introducing Macintosh Computer (HD) [Cole, Scott, 2010]

The advertisement of this Apple computer was surprising because it does not say anything about the new device, how it differs from other computers, what advantages it has, etc. Instead, consumers were given a simple message: when they choose an Apple computer, they choose freedom and innovation. Therefore, the commercial narrative for the construction of goosebumps emotions and decision-making is guided by an intertextual resource. From the angle of multimodal techniques, this is an example of extending – providing new information about another entity, adjacent and consistent with the specified.

The purpose of such a narrative is to sell what you believe in as value and narrate this value in a rhetorical persuasive text. This verbal mode inspires trust and contains arguments in favor of quick reaction in decision-making, and the brand name, in turn, acts as a nominative-representative polysemiotic block. So, the linguistic aspects that influence the understanding and perception of the brand are: semantic, stylistic, lexical, and extralinguistic aspects are psycholinguistic, associative, neurolinguistic, semiotic and pragmatic.

The second type of commercial narrative – User Storytelling approach

Storytelling approach through articulating the factual and emotional information offers an overall understanding of the Product igniting a set of conversation about the features and functionality of a product: for instance, a model of the agile story (As a type of user I want some goal for some reason) in order to have a commercial viability each story must be valued by the users focusing on two vectors – investigative (who benefits from it), and developing new features (what the value of it) (User stories [Patil, 2023; Curtis, 2023; Hayden, 2023; Cohn, 2023]).

Since the narrative intersection of modes in the unfolding of the story activates emotions and outlines a user's goals, consequently, it can evoke the user's demands.

Let us analyze the presentation of the new iPhone 13 by Tim Cook using neurocopywriting tactics:

To start, I want to address the topic of racism, inequality, and injustice, and to recognize the pain being felt throughout our nation, especially in our black and brown communities after the senseless killing of George Floyd. While the events of this past month are sadly not new, they have caused us to face longstanding institutional inequalities and social injustices. This country was founded on the principles of freedom and equality for all. For too many people and for too long, we haven't lived up to those ideals. We're inspired and moved by the passionate people around our nation and around the world who have stood up to demand change. We must all aim far higher to build a future that lives up to our ideals. This means taking action [Cook, 2023].

One of the neurocopywriting strategies is to describe the problem faced by the recipient audience. The problematization is combined into one plot: situation – complication – resolution (for instance, elaboration of the situation where the recipients face with longstanding institutional inequalities and social injustices). In order to influence the emotional sphere of the recipient, the emotion of pain is injected (complication) – “*the pain being felt throughout our nation*” – an evaluation booster “*after the senseless killing*” is introduced and a solution to the problem is constructed, visualizing the change in the recipients' life before and after solving the problem, thus this difference motivates the recipient to have an emotional attachment to the product. The value of a product is measured by the scale of the solution that can change the lives of the target audience.

The presentation of the new product was enchanted by elaborating neurocopywriting tactics:

The first tactic: Visualise! It means the visualisation of the products by definition and interpretation of notions or concepts. This tactic aims to prepare a potential consumer for the perception of the information through the “image – sense” mode by explaining the semantics of a word or statement, revealing the meaning of special concepts, terms, and images (cognitive approach 1 – construction of cognitive ontologies: ***greatness is a gift, rare DNA strand***). Such tactics use the multimodal technique of questioning – providing new information about another entity (concept features of ***Greatness***), adjacent, but inconsistent with the defined one:



Figure 2. Nike: Find Your Greatness [Crimmins, 2012]

A phrase used in Nike narration: "**Greatness is just something we made up, somehow we've come to believe that reserved for a chosen few, for prodigies, for superstars and the rest of us can only stand by watching. You can forget that greatness is not some rare DNA strand, it's not some precious thing. Greatness is not more unique to us than breathing. We're all capable of it. All of us...**" reflects the visualization **concept of Greatness**. Anaphora gives the dynamism of perception. Narration is aimed at preparing potential consumers to perceive information in the image-sense mode by revealing the idea that greatness is attainable by everyone, and Nike's products can help individuals achieve their own definition of greatness. The speech patterns denoting actions can be seen in the following example: "**If greatness doesn't come knocking at your door, maybe you should go knock on its door**" [Crimmins, 2012].

The second tactic: Verbiatise! Rational argumentation based on cognitive logic creates in the recipient thinking process an interactive cognitive environment [Herman, 2002], in which reasoning or a sequence of events are temporally connected and governed by cause and effect laws. In turn, the consumer's emotional states are formed by a multimodal set of semiotic codifications (modes) that are perceived simultaneously. It works both with contextual attachment and through imagery (verbal text/visual text) that shapes the consumer's mindset and motivates them to make decision. The semiotic analysis of the multimodal narrative included videos (cinematic Techniques) of famous brands: Apple, Nike, and Chanel. The multimodal technique extension of information provided verbally through supporting visual text: it is depicted in grey and blue colours. Apple depicts very similar-shaven men, who probably symbolise the people as a herd. They are all watching a video on a big screen where a man tells them some propagandistic information. Suddenly, a woman in bright orange shorts and a white T-shirt with a computer image appears and gracefully smashes this huge screen with a sledgehammer. Consideration of the narrative intersection of modes/semiotically different "texts", that is, the ways of their interaction in the unfolding of the "story" boost the emotional perception. Such intersection of verbal and visual modes triggers endorphins intake in the addressee's mind creating the meaningful attachment to the values of the product:

It's here that we bring some of our biggest innovations to life, and we haven't stopped innovating, doing the work that will enrich people's lives for years to come [Cook, 2020].

As we can see extending the multimodal technique – provision of new information about another entity, adjacent and consistent with the specified one – is also realised through the use of different pronouns. These linguistics means boost the sentimental attachment as well as personal connection between the Product Owner (the narrator) and the recipient, thus, creating the value of what the owner believe in. The use of adverbs of place also boosts the sense that the narrator and the recipient share the same location, the same knowledge, the same level of value orientation. This helps to enhance the commercial viability of the product benefits.

Greatness is not some rare DNA strand, it's not some precious thing. Greatness is no more unique to us than breathing. We're all capable of it. All of us [Crimmins, 2012].

This is the example of questioning multimodal technique – providing new information about another entity, adjacent, but inconsistent with the defined one: symbolic definition of Greatness Nike is in “*something we made up*”, “*not some rare DNA strand*”, “*not some precious thing*” – its definition, seen through the set of negation, thus being decoded. Moreover, linguistic parallelism serves not only to make the text more interesting and attractive to the recipient, but also to articulate the message. Stylistic contrast “*reserved for the chosen few*” and “*we're all capable of it; all of us*” claims that greatness is not for privileged, but a born ability for everyone. All this adds a sense of sentimental attachment between the recipient and the narrator.

The third tactic: Razzle dazzle! – emotional regulation (creating a mood by explication of a positive mood through the implementation of a product in social settings). Digital Commercial narrative compensates for the emotional deficiency of a person and contributes to the realization of the natural human demand for emotional impressions and emotional experiences by creating a certain multimodal format. Beautiful actors, bright colors, pleasant music, design of goods and interiors, landscapes and animals – all this is not indifferent even to someone who is far from an aesthetic perception of the surrounding world. And all this gives aesthetic experiences, provides the formation of taste, creates a fashion for the product (necessarily stimulating its prestigious motives and aesthetic advantages), and contributes to the emergence of an independent value attitude to the commercial product by giving it a special meaning, the psychological basis of which is prestige. Thus, the commercial narrative is essentially a trend-setting technology.

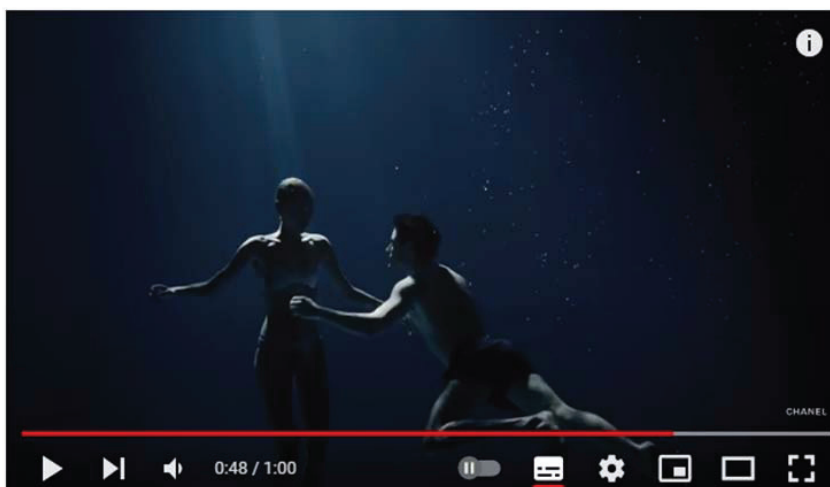


Figure 3. Bleu de CHANEL [McQueen, 2018]

Cinematic Techniques as an example of intersection on different modes. This particular ad created an atmosphere of not only some kind of wealth or elegance but also a romantic story. These settings create a mood of sophistication, glamor, and excitement, eliciting positive emotions in viewers. Here, it is a subdued blue soft light, background music, all of which can evoke feelings of romance, allure, and anticipation, setting a positive mood for the viewers. Storytelling in “Bleu de Chanel: Ulliell (narrator) is amazed by a woman he sees on the window across the street and desperately tries to find her, from running through the streets and even jumping on the water. Was she there or not? Was it a mirage or was she real? It is up to viewers to get what they want or understand Gaspard’s final look at the sky. This storytelling approach aims to engage viewers on an emotional level and make them associate the fragrance with positive social moments. A commercial narrative with the help of involving multimodal technologies: predicting plot moves, and meeting with heroes that make a person feel involved in certain events and experiences – constructs a state of satisfaction from received cognitive, positional-prestige, emotional, and aesthetic experiences.

The fourth tactic: *Impress!* Informative signaling – verbal expression of emotions. In order to create in customers' minds the emotional reactions such as Surprise, Trust, Anticipation, etc., the commercial narratives elaborate sensory power words: visual words, tactile words, smell words, motion words. To create a sentimental attachment to the product the following verbal means were distinguished: evaluative nominations, attributives, positive and negative expressions; techniques of rhetorical convergence; stylistic figures – antitheses, gradations, repetitions, etc.

Surprise (“surprise the brain”): *With HomeKit, we’ve given developers a robust framework to create smart home accessories that are **remarkably** easy to set up all while being end-to-end encrypted to your Apple devices. This is going to be truly a **unique** week, delivered **unlike anything** that we’ve done before. And, for the **first time ever**, you can...* [Clover, 2022].

As we can see from the examples, there were used a number of different language means: words – deixis – simple and familiar to every person emotional words – adjectives and phrases with an attractive description. Depending on the purpose of the text, its author uses more verbs or nouns. So, if a narration consists of 40–50% nouns, the audience will perceive the information in it as detailed, and a large number of verbs can create the effect of a rapid change of events, and dynamics of perception. For example, the Nike: Find Your Greatness commercial is primarily realized through communicative enthusiasm and dynamism. Both of these elements contribute to capturing viewers' attention, holding their interest, and creating an emotional connection. Here's how communicative enthusiasm and dynamism are evident in the commercial:

Communicative Enthusiasm: The narration and visuals in the commercial are delivered with enthusiasm, passion, and a sense of belief. The narrator's voice exudes excitement and conviction, conveying the message that **greatness is within reach and inspiring viewers to embrace their own potential**. This enthusiasm is contagious and helps create an engaging and motivational atmosphere.

Dynamism: The commercial employs dynamic visuals, fast-paced editing, and a vibrant soundtrack to create a sense of energy and movement. The shots of individuals engaging in various sports and physical activities are presented in a dynamic and captivating manner. This dynamism keeps viewers visually stimulated and adds a sense of excitement.

Anticipation: *We can't wait to start working with all of you and watch you do the best work of your lives*

That's why we're so excited about this year's conference [Pelta, 2022].

Trust: triggered by Sauvage storytelling “*There is **Chaos and Harmony** (contrast) as the whole world turns blue. **The blue hour casts a spell on the souls** (metaphor) that have journeyed and the desert **leaves us drunk with too much beauty** (comparison). Light-hearted for in the darkness we can see...*” [Depp, 2023]. The words are inspirational and open the new Sauvage storytelling in the American West, with a lanky, jewel-laden Depp playing his guitar in the desert, a far cry from the classic model of perfume ads, of the European man in a suit chasing a mysterious woman, a positioning far from the stereotypical representation of masculinity, but very true to the aspirations of most men.

The fifth tactic: *Engage!* Engaging delivery strategy is realized by communicative enthusiasm or dynamism. For the dynamics of the text, the speakers used appeals and questions: **Wouldn't it be great if there were a way to organize all of those apps without doing a thing? What if you could have the right app you needed at just the right moment? To tell you more about how we're making Siri smarter than ever, I'll hand it off to Yael Garten** [Cook, 2020].

As it can be seen from the examples, communicative enthusiasm in commercial narration is manifested through expressive (effectively conveying thought or feeling) and impressive (tend to touch sensibilities, excite attention and feeling) reactions – expressive signals, codes, indicators, which are used to decode information about the emotional state of the individual during communication.

Expressive reactions include strong movements (vocal reactions - intonation, tone of voice, facial expressions – expressive facial movements, pantomime – expressive body movements) and micromovements (reaction of the pupils, tremors, changes in the position of the speaker's eyebrows and lips, etc.). Therefore, communicative enthusiasm is a psychological indicator of emotional thinking that arises at the psycho-thinking level, based on physiological processes,

triggers the body's reaction to the activity of the psyche, actualizing emotional manifestations in potential consumers through experiencing the value of the brand or product, the desire to obtain it, that is, to simulate value orientations in the addressee mindset in order to regulate their behavior patterns. An example of this is the impressive reaction to rhetorical questions:

Wouldn't it be great ! Wouldn't it be nicer if instead you saw this?

From the example, we can see suggestions, which act as a reinforcement of the influential, active, impressive power of the statement, characterizing the attitude of the speaker to the signified.

The sixth tactic: *Thirst for identity!* Identity with the help of perceptual stimulation shapes the way we behave. Such perceptual stimulation with brand identity is realized by multisensory attachment to the narrator (effective congruency of multimodal information in the digital commercial narratives.) Congruency (evokes the emotional appeal to the narrator, creates the emotion of trustworthiness to him. For example, Nathan's journey presented by Crimmins, is a complete correspondence of paralingual signals that we notice while watching a video: speakers (narrators) actively use gestures, body language, graphic images, they interact with objects, smile to establish a connection with listeners and create a trusting, friendly, relaxed atmosphere to create a positive association between Nike and physical activity, inspiring viewers to find their own greatness. The video also features a call-to-action, encouraging viewers to visit the Nike website. The text appeals to the recipient's emotions by presenting a narration of Nathan, a determined individual, achieving greatness. It suggests that watching Nathan's journey should inspire individuals of all backgrounds to take action, prioritize self-care, and strive for their own version of greatness.

"I don't care who you are – seasoned runner, unfit mom, couch potato dad, self-conscious teen – that ad has to light a fire to get up and move, take care of yourself, make yourself a priority, and aspire to your own definition of greatness. Nathan already has. Will you?" [Nathan, 2023]

Smiling, bright eyes, slightly raised eyebrows, cheerful tone of voice, slow and deliberate eye contact, erect confident posture, emphatic hand gestures, pointing, descriptive hand gestures, professional dress, and appearance. Synchronization with the viewer occurs, he identifies himself with the main character – exposure – at first the hero rushes to the car, sings a song – this is me (oxytocin is released), then mastery of the emotional brain occurs: connection, climax, conflict – dilemma (tension) – resolution the language we are waiting for is a reward (dopamine is produced), epilogue. Show different before and after pictures – the difference excites motivation, inspires energy.



Figure 4. Nike: Find Your Greatness [Crimmins, 2012]

The video uses verbal expressions of emotions. Each person shows perseverance, the desire to reach the top and achieve greatness through tireless work. Everyone is motivated to do their best, because "*Greatness is for all of us*". Parcelling evokes dynamism "*If we think greatness*

is supposed to **look a certain way, act a certain way and play a certain way** We certainly need to rethink some things”; – “Greatness is not born It’s made” [Crimmins, 2012].

Graphical visualization in a commercial narrative represents the frequent use of pictures, photos, and emojis. A musical mode is also a powerful tool for emotional impact on consumers: some can evoke melancholy some can ignite enthusiasm adding a layer of meaning (sound-sense mode) [Spoonauer, 2023]:



Figure 5. Apple Vision Pro FIRST LOOK [Spoonauer, 2023]

For instance, several commercials were presented with the same content but with different musical accompaniments: two with music, one without music, and the third with a very well-known motif. Then the subjects described their impressions of the brand. Therefore, products with music videos scored much higher on average than others, and videos with a famous melody received the highest scores. Based on this, it was concluded that the use of different melodies that fit the message and the brand, but differ in tempo and emotional tone, create positive emotions for the product and the brand itself. At the same time, music allows you to recognize the brand without the usual logo or visual style [Apaolaza-Ibáñez1 et al., 2010].

According to research by R. Blackwell, P. Miniard, and J. Angel, slow music doubles the time a customer spends in a store or restaurant and increases the customer’s check by 25% compared to fast music. Music creates various images and with the help of music it is possible to distinguish segments and influence the formation of the consumer’s mood [Blackwell et al., 2006]. If the music matches the demographic characteristics of visitors, they spend 18% more time and spend 17% more money than usual. Attracting or directing the attention of visitors to certain objects is also one of the main advantages of effective musical accompaniment. On the one hand, music should not distract the buyer’s attention, but it should be pleasant to hear it. As noted by R. Blackwell, a quiet melody leads to a more sincere communication between the visitors and sales staff, and classical music, for example, often gives the store an image of exclusiveness, since most human biorhythms have a structure similar to music, that is, musical wave oscillations are similar to biorhythmic ones [Blackwell et al., 2006]. Therefore, it is important to form the maximum number of contacts for the client with music that he likes and has an associative link to a specific product or brand.

Table 1

Using Tactics in Commercial Narratives

	Tactic 1	Tactic 2	Tactic 3	Tactic 4	Tactic 5	Tactic 6
Nike	+	+	+	+		+
Apple		+	+		+	+
Chanel			+	+	+	+

It can be seen that Nike is able to measure the effectiveness of different emotion-raising stories and optimize their distribution strategy accordingly. This iterative approach allows the company to refine its storytelling efforts continuously. Building a story inventory for Apple and utilizing it to make emotion-raising stories more visible to everyone presents a significant opportunity for brand sustainability. Chanel can collaborate with influencers and celebrities who align with the brand's values to help amplify emotion-raising stories. By leveraging their reach and influence, Chanel can extend the visibility of these stories to new and diverse audiences.

Results

Perceptual methodology. To audit the success of the multimodal and neurocopywriting strategies implementation in the digital commercial narrative we analyzed the results of The Red Dot Award: Brands & Communication Design competition. Every year, the international experts make a pivotal contribution to the quality of the Red Dot Label. Informed by the motto "In search of good design and creativity", the Red Dot Jury assesses the quality of the entries and decides on the distinctions to be awarded. E-commerce analytics was also considered in order to calculate the user's perceptions criteria. So, we validate the effectiveness of customers interaction based on such marketing metrics:

1. Social Perception. It is evaluated by such indicators as (Impressions, Page Views, Unique visitors, Publication pickup, Social content (followers, likes, subscribers, influencers' reviews), and Email/newsletter (subscribers, unsubscribers, open rate).

For example, the influencer Crimmins' youtube channel, where the video "Nike: Find Your Greatness" is presented, has 26 200 subscribers, 9660 views, 125 000 likes, and 2396 comments.

2. Sales (Upgrades, Upsells) are presented in financial reports of companies, and as a rule profit is commercial secrecy. But we can draw some conclusions from open sources where percentages are indicated. For example, after launching the commercial "Find your Greatness" in 2014 Revenues for the NIKE Brand were \$7.0 billion, up 13 percent on a currency-neutral basis powered by growth in every key category [Kellie, 2014].

3. Loyalty is estimated by promoters, influencers (Product usage, Customer review scores, Testimonials). On the screenshot we can see an example of user testimonials with their own success stories.

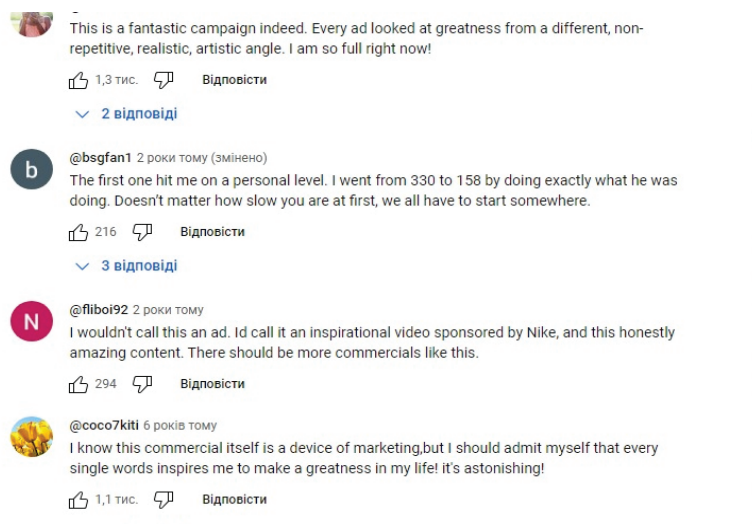


Figure 6. Some comments on the video "Nike: Find Your Greatness"

According to these criteria, we investigated how represented strategies were used and efficient in simulating and stimulating customers' emotional responses and consequently provoking their buying decision process. The effectiveness of implemented strategies is measured by **the rate of engagement in social platforms** (but these social media has different manners of interac-

tion: for instance, Facebook’s rate of engagement is measured by impressions and likes, the rate of engagement on Instagram is measured by social posts, Twitter is measured by blog articles by influencers, YouTube is measured by number of viewers).

The loyalty indicator is measured by **Net Promoter Score** – this is the product recommendation to others as well as the indicator of the user’s delight. It is estimated by questionnaire to scale the delight 0–10.

Having calculated the data of customers **engagement in social platforms** and **Net promotion** as well as Sales statistics after the presentation of digital commercial narratives we made the rate of customer engagement. Thus, **Table1 Landscape of responses** made it possible to determine the engagement rate and consequently the digital reputation of the commercial narrative (recognizability, prestige and so on). After analyzing the sales reports on the official websites of the companies and feedback on social engagement (100% is the sum of all reactions of the recipients of the investigated narratives), the result of the audit of the success of the commercial narrative is presented in Table 1:

Table 2

Landscape of responses after the digital commerce launching

Rate	Tools
16 %	Page Views
15,5 %	Subscribers
14,5 %	Impressions likes
12 %	Publication pickup
10,5 %	Followers
9,5%	Blog articles by influencers
8,5%	Social posts
8 %	Customer review scores
3%	Widgets
2,5 %	Pipelines in sales

The digital commercial narratives with the help of multimodality and neurocopywriting strategies have the next rank of digital reputation in social nets. The results of quantitative calculations illustrate the most effective reactions of consumers to digital commercial narratives falls for the category of Social Perception (engagement rate equals the number of interaction divided into the number of followers times to 100) from 16–12%, such criteria of social responses as Loyalty occupies the second place with the 10–8,5%, indicator of sales has 8–2,5 % was audited from financial reports on official websites of Brands.

Conclusion

We distinguished that digital commercial narrative has a linguistics status and can be considered as a visual-rhetorical phenomenon, communication success of which is measured by the emotional engagement of customers on the digital commerce narration (the landscape of social responses) which ranks its digital reputation. We claim that in a saturated market, a well-executed storytelling strategy can differentiate brand from its competitors. By leveraging its rich story inventory, the brand transcends the product itself and resonates with customers on a deeper emotional level.

The strategies of multimodality and neurocopywriting in the digital commercial narrative act as the latest technology of verbalization of business mentality, which is based on the study of the behavioral response of potential customers to the use of special verbal and paraverbal tactics, as well as the use of such data in the future when creating new commercial narratives. We claim that the digital commercial narrative not only constructs new meanings, but also through the combination of semantic codes contributes to the creation of an emotional connection with the recipient-client, which, in turn, is the task of neurocopywriting.

The implementation of the multimodality and neurocopywriting strategies in the digital commercial narrative allows to algorithmize the block diagram of sales funnels (pipeline sales) starting from the

creation of a commercial narrative to the collection of client bases data and communication with each potential client personally. Such digital commercial narrative is a key to a target audience interest management program which is the task of neuromarketing. The further perspective of our research can be seen in the application of these strategies in startup environment for promotion of innovations.

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MULTIMODALITY AND NEUROCOPYWRITING AS DIGITAL COMMERCIAL NARRATIVE STRATEGIES

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Key words: *multimodality, neurocopywriting, commercial narrative, digital narrative strategies and tactics, lingual and paralingual means, storytelling, digital reputation, intertextual resource*

The article discusses the strategies and tactics of the commercial narrative, which enable a pragmatic influence on the cognitive, emotional, and volitional sphere of the addressee-potential consumer. In a commercial narrative, verbal and non-verbal components form one visual, structural, meaningful, and functional whole.

The purpose of our research is to analyze the techniques and tactics of implementing multimodality and neurocopywriting strategies in the English-language digital commercial narrative. In accordance with the set goal, the tasks of the article are:

- Present the types of commercial narrative;
- Determine the main tactics of neurocopywriting and multimodality in sales texts in the conditions of digital commerce transformation;
- Analyze lingual and paralingual means of implementing commercial narrative tactics.

We consider the commercial narrative as a combination of modes in the stereoscopy of semiotic and cognitive approaches. The development of Svitlana Zhabotynska was chosen as an appropriate

methodology for the analysis of multimodality, and the definition of storytelling tactics is based on the main positions of David Herman. The elements of the method of quantitative calculations made it possible to generalize the obtained results.

The success of the commercial narrative in its two types (branding and sales storytelling) is achieved through the interaction of different modes of sensorics, which change states of consciousness and participate in the receiver's decision-making. The simultaneous combination of the codes of different sign systems to construct the recipient's emotions and decisions is the essence of the multimodality strategy in the commercial narrative. The article analyzes the tactics of creating a commercial narrative with a certain construction of meaning through the interference of a complex of lingual and paralingual means. The cognitive dominance of the commercial narrative (conveying familiar information in an unusual way or from a new perspective, focusing on the advantages of the object of the offer: "Elaboration, Extending, Questioning, Combining" according to S. Zhabotyńska) should cause a certain emotional reaction (surprise, expectation, trust) in the consumer, constructing a certain image. The purpose of creating such an image is to set the consumer in a positive mood and create motivational incentives. It is for the purpose of stimulating neurotransmitters that there is a need for the design of sales storytelling using specific linguistic means: allusions, emotionally-tinged vocabulary, unusual combinations of words, various resources of intertextuality that stimulate sensory sensations, and, in turn, is the task of the neurocopywriting strategy in commercial narrative. Table Landscape of responses made it possible to determine the digital reputation of the commercial narrative (concentration of meanings, general awareness, and recognition (authority), and the analysis of sales reports on the official companies' websites and reviews in social networks visualized the result of the audit of the success of the commercial narrative.

The study of the pragmatics of multimodality strategies and neurocopywriting in the modern digital space of commercial communication is an actual and promising research field in linguistics.

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