



Emotion-laden lexicon in lifestyle magazines: A strategy in the service of persuasion

MARÍA BELÉN MARÍN CONESA*
Universidad de Murcia (Spain)

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ABSTRACT

Weddings have become elaborate, costly events shaped by social expectations and media influence, particularly from bridal magazines. This study analyses the persuasive strategies in *Bridal Guide*, a leading U.S. magazine, focusing on its emotional lexicon. Using a mixed-method approach, emotional expressions are identified, classified by valence (positive/negative) and categorised by grammatical function. Results show a dominant use of positively charged language, especially adjectives, while negative terms are used sparingly but strategically within problem-solution structures. These discursive patterns intensify positive appeals and subtly promote consumerist behaviours. Emotional language thus emerges as a key persuasive tool, reinforcing idealised notions of marriage and the perceived necessity of wedding-related consumption. This analysis contributes to understanding how bridal media sustain gendered social expectations and commercial pressures around weddings.

KEYWORDS: lexicology, emotion analysis, bridal media, persuasive strategies, U.S., consumer culture, gender stereotyping

**Address for correspondence:* Departamento de Traducción e Interpretación, Universidad de Murcia. Calle Santo Cristo, 1, 30001, Murcia (España); email: mariabelen.marin@um.es

1. EMOTIONAL LEXICON AND CONSUMERISM IN BRIDAL MEDIA: AN INTRODUCTION

In recent decades, weddings have gained remarkable cultural significance, transforming into spectacular social rituals that integrate traditional practices with personalisation and rampant consumerism. Despite the erosion of traditional marital values, weddings continue to thrive as pivotal social milestones, characterised by increasing opulence and financial expenditure (Hergt, 2017; Matrix, 2006). These developments reflect broader societal and industrial trends rather than organic evolution.

The idealised portrayal of marriage relies on marketing strategies that exploit the emotional and symbolic resonance of weddings, encouraging consumerism under the guise of romantic fulfilment. Couples are drawn into a *wedding culture* that glorifies luxury and exacting personalisation, creating social pressures to organise increasingly elaborate and costly ceremonies (Howard, 2006; Sgroi, 2006). Bridal magazines are instrumental in reinforcing this culture, using emotion-laden language to align matrimonial success with the perfection of wedding planning, contributing to an excessive consumerism that affects not only the event itself but also expectations for married life thereafter (Dalrymple-Williams, 2004).

The U.S. wedding industry, valued at over \$50 billion annually (The wedding report, 2020), has become a global benchmark for nuptial practices. Through media content, including magazines, television, and digital platforms, it disseminates a narrative that frames weddings as lavish, personalised events synonymous with social status and romantic achievement (Jellison, 2008; Mead, 2018). This narrative profoundly influences not only American couples but also global marital traditions, reshaping wedding customs in diverse cultural contexts.

The American bridal industry has transformed weddings into a global consumer phenomenon, fuelling a vision of marriage that, although seemingly centred on personalisation and emotion, is deeply rooted in capitalism. This influence has turned weddings into an expression of status and social success, shaping wedding practices worldwide. As a result, couples' expectations are profoundly influenced by this discourse, which disguises as necessity what, in many cases, is a cultural construct aimed at promoting consumerism. The marrying woman, the future bride, is the focus of most of the messages conveyed by the industry (Boden, 2001; Buaphet, 2017; Buchanan, 2018; Dempsey, 2017; Glapka, 2014; Hanslip, 2020; McLoughlin, 2013), convincing her that the wedding is a central milestone in her life, a defining moment in her transition to adulthood (Bambacas, 2002).

The centrality of weddings as an illusionary world revolving around the potential clients of this market is evidenced in the narrative of romantic love as presented in soap operas; famous films such as *Father of the bride* (Shyer, 1991), *My best friend's wedding* (Hogan, 1997), *My big fat Greek wedding* (Zwick, 2002), *Mamma mia!* (Lloyd, 2008), *3 bodas de más* (Ruiz Caldera, 2013), *Ocho apellidos catalanes* (Martínez-Lázaro, 2015), *Hasta que la boda nos separe* (De la Orden, 2020), *Jour j* (Kherici, 2017), or *Meine verrückte türkische Hochzeit* (Holtz, 2006); novels such as *Wedding season* (Fforde, 2011) or *Something borrowed* (Giffin, 2005); bridal magazines such as *Brides* (n.d.), *Telva Novias* (n.d.), *Martha Stewart Weddings* (n.d.), or *Hochzeitswahn* (n.d.); television series such as *Marry me* (Caspe, 2014–2015); and reality shows such as *Say yes to the dress* (Heng, 2007–present), *Vier Hochzeiten und eine Traumreise* (Weiss, 2012–present), *Zwischen Tüll und Tränen* (Melcher, 2016–present), *Don't tell the bride* (Weatherill, 2007–present), and *Four weddings* (Blumenfeld & Vagg, 2009–2013).

These cultural manifestations stereotype the image of marriage as an unforgettable, transcendent, and emotional day, evoking in women who wish to say the famous “I do” certain desires and perceived needs for all the products and services advertised through the many

channels of dissemination present in daily life. Every wedding, consequently, encourages consumption thanks to the vision presented to us through all the aforementioned media (Sgroi, 2006).

Previous research has examined the role of media discourse in shaping gendered identities and aspirational lifestyles in lifestyle and bridal magazines (e.g., Boden, 2001; Glapka, 2014; McLoughlin, 2000, 2013). Within this context, weddings have been described as highly gendered social and consumer events that involve significant financial investment (Buckley, 2014; Sniezek, 2005), and media representations frequently frame romance in highly emotional narratives as an aspirational goal that can be pursued through consumption (Illouz, 2023; Sgroi, 2006). From a linguistic perspective, emotions are frequently encoded through evaluative lexical choices and discursive strategies (Schwarz-Friesel, 2015). Although previous studies have explored emotional language in advertising and beauty product discourse (Bhatia, 2019; Kaur et al., 2013; Rohmah & Suhardi, 2020), the emotional lexicon in bridal editorial discourse itself has received comparatively limited attention as the primary analytical focus. The present study therefore contributes to the literature by examining how emotionally charged lexical choices operate as persuasive resources in bridal magazine discourse, combining lexicological categorisation with discourse-analytic interpretation. Through the analysis of a prominent US bridal magazine, the study offers insights into how language is strategically used within the wedding market to construct persuasive representations of weddings and associated consumer practices in the analysed corpus.

2. EMOTIONS AND LANGUAGE: THEORETICAL PERSPECTIVES

The study of emotion-laden lexicon has received increasing attention in discourse and communication studies (Bhatia, 2019; Kaur et al., 2013; Llorens Simón, 2022; Lulu & Alkaff, 2019; Orts, 2020, 2022; Rohmah & Suhardi, 2020). These previous studies, which will be discussed later, shed light on how emotion-laden items can be used in a persuasive way to shape the audience's evaluation and to position readers ideologically within consumer-oriented practices. Indeed, language, among its various functions, can be used for persuasive purposes and this can be carried out through emotions. Aristotle has already pointed out that one of the key elements of persuasion is *pathos*, which focuses on persuading the receiver and eliciting their emotions through the transmitted message (Barker, 2015).

Although this study posits that emotion plays an essential role in consumer decision-making, traditionally, it has been believed that there is a reason-emotion duality, with the former prevailing over the latter. Cartesian and rational choice models contrast the concepts of "reason" and "emotion" and argue that societal progress depends on the extent to which reason controls, suppresses, and triumphs over emotion (Orts, 2022, p. 100). However, sociologists, anthropologists, and neuroscientists have argued in recent decades that, contrary to this view, emotions are not opposed to reason but play a key role in formulating logical objectives, rational decision-making and human goals (Barbalet, 1998; Bhatia, 2019; Damasio, 1994, 2018; Orts, 2020, 2022). In fact, reason and emotion are the foundations of relationships, processes and social institutions.

Persuasion that appeals to readers' emotions manifests, among other ways, through the choice of lexicon or expressions that evoke positive or negative emotions in the reader (Partington & Taylor, 2017; Orts, 2022, p. 107). These lexical choices may shape the reader's attitude and serve as a means by which the author seeks to position or influence the receiver. Through language, as various authors point out (Barbalet, 1998; Foucault, 1980; Koschut, 2017, 2020; Laclau, 2004; Orts, 2022, p. 103), emotions significantly contribute to the

discursive construction of social identities and power relations, and in the case of bridal magazines, emotions are introduced into discourse to tailor the audience's conception of marriage and, ultimately, to potentially influence their consumption habits.

This premise is supported by the work of Bhatia (2019), who takes a stance on this debate regarding the reason-emotion duality and states that, like reason, emotions play a fundamental role in advertising discourse and, at times, take precedence over reason both in product positioning and in dialogue with potential consumers. Advertisers use both reason and emotion to persuade consumers to purchase advertised products. Rational appeal engages the conscious mind by processing information, whereas emotional appeal taps into the unconscious, often referred to as “gut feelings”, each bringing its own set of risks and benefits. In ancient India, Bharata developed a theory of human emotions in his work *Natyashastra*, also known as the “Science of drama”, composed between 200 BCE and 200 CE. In this text, he outlined eight fundamental emotions that naturally arise and influence the audience's state of mind, including love (erotic), humour, sorrow, anger (cruelty), heroism, fear, disgust, and wonder. Later theorists added a ninth emotion, “peace”. Bharata's theory was, in fact, the precursor to Anandavardhana's *Dhvani theory* or “Theory of the power of aesthetic suggestion” (820–890 CE), which was based on audience design. According to Bharata, the poet establishes a space where emotions resonate and can be interpreted, provided that both the author and the audience share a common understanding. Over a thousand years later, these concepts continue to shape modern advertising and cognitive science, as professionals in these fields explore the power of suggestion to evoke positive emotions in advertisements (Bhatia, 2019).

Research on emotions is not exclusive to any single discipline; rather, emotion is increasingly becoming the focus of study in philosophy, psychology (particularly constructivist psychology), psychiatry, marketing, fine arts, literature, translation (CTS or cognitive translation studies), and linguistics (especially cognitive linguistics), among others (Bhatia, 2019; Llorens Simón, 2022; Orts, 2020).

In the field of psychology and related cognitive approaches, a growing body of research has demonstrated the crucial role of emotions in the decision-making process, highlighting how emotions are capable of shaping human perception and influencing evaluation processes prior to decision-making (Damasio, 1994, 2018). Emotions are therefore understood as an integral part of important human mental processes rather than as peripheral and isolated reactions. These approaches are particularly relevant to the present study, as they provide a framework for understanding how emotional meaning is linguistically encoded and culturally framed in bridal discourse.

In linguistics, emotions and language have been examined from various perspectives, including cognitive linguistics (Foolen, 2012, 2016; Kövecses, 2000, 2015; Ogarkova & Soriano, 2014; Schwarz-Friesel, 2015; Soriano, 2016; Soriano & Ogarkova, 2009; Valenzuela & Soriano, 2022); semiotics (Lüdtke, 2015); and applied linguistics (Alba-Juez & Mackenzie, 2019; Benítez-Castro & Hidalgo-Tenorio, 2019). Within cognitive linguistics, emotions have been conceptualised as embodied and culturally shaped phenomena structured through metaphor and conceptual framing. In particular, Kövecses's extensive work on emotion metaphors and Soriano and Ogarkova's cross-linguistic studies on the conceptualisation of emotions highlight the role of cultural models and metaphorical mappings in structuring emotional meaning.

In applied linguistics, particularly in research grounded in Appraisal Theory, which constitutes a reformulation of Halliday's systemic functional grammar from the Sydney School (Martin & Rose, 2003; Martin & White, 2005; White, 2003), studies focus on the linguistic resources a text/speaker employs to express, negotiate and naturalise specific intersubjective (attitudinal) and essentially ideological positions (Orts, 2020). According to several studies in

this field (Alba-Juez & Mackenzie, 2019; Benítez-Castro & Hidalgo-Tenorio, 2019), emotional and evaluative language has been shown to be a strategic resource to help position readers, construct shared value systems, and naturalise ideological meanings according to the writer's interests.

Building on these theoretical foundations, several studies have examined the role of emotions in a variety of domains. Research has explored emotional discourse in economics, specifically in financial reports (Orts, 2020); tourism, in the language of institutional pages (Llorens Simón, 2022); and in specialised genres such as legal texts (Orts, 2022). Particularly relevant to the present study is research on advertising and media discourse, which has highlighted how emotional lexicon is strategically embedded in discourse to align audiences with particular representations of products, identities, and consumer attitudes (Bhatia, 2019; Kaur et al., 2013; Rohmah & Suhardi, 2020). This functional perspective on emotional language provides a useful analytical framework for examining similar mechanisms in bridal discourse. It is within this broader interdisciplinary framework that the present study situates its analysis of positive and negative emotion-laden lexicon in bridal editorial discourse. The two studies next discussed specifically address the persuasive effects of consciously introducing positive or negative items in advertising discourse, providing relevant findings in women-oriented media that serve as methodological and conceptual points of comparison for the analysis of bridal discourse.

Kaur et al. (2013) analysed from a CDA perspective the persuasive strategies employed in two Malaysian women's magazines published in English (*Cleo* and *Women's Weekly*). The examined magazines target distinct socio-cultural groups: the former is aimed at young (in their twenties and early thirties), urban, educated and aspirational women from predominantly middle and emerging upper-middle socioeconomic backgrounds, typically belonging to an English-speaking, multi-ethnic Malaysian population (including Malay, Chinese and Indian communities). The latter is aimed at adult women, typically ranging from their thirties to their fifties and beyond, who are more family-oriented and pragmatic, and belong to a broader middle to lower-middle socioeconomic spectrum, including both urban and suburban households. The research by Kaur et al. aimed to examine how language is used in beauty advertisements to influence women by constructing an ideology of "beauty" through which consumption is promoted.

According to their results, advertising discourse employs a significant number of adjectives with either positive or negative affective meaning, which influence the reader's evaluation of the advertised product. Positive adjectives relate to product qualities (e.g., "fabulous", "waterproof", "lengthened lashes", "limitless length", "unbeatable thickness"), while negative ones are associated with pre-use problems or issues resulting from not using the product (e.g., "damaged eyelashes", "puffiness", "dark circles", "advanced-stage wrinkles", "droopy lids"), thus making the persuasion more effective.

Although the analysed magazines are situated within the Malaysian context and focus specifically on beauty advertising aimed at a distinct cultural target group, their findings are relevant to the present study insofar as they demonstrate how emotion-laden language functions as a persuasive resource in women-oriented media to construct beauty ideals and encourage consumption. This parallels the strategies observed in bridal discourse, where an idealised ideology of marriage is reproduced and where the promotion of consumerism operates as an underlying discursive objective.

Similarly, Rohmah and Suhardi (2020), in a study that focuses on the discourse of beauty advertisements on Indonesian local television, examine how advertising discourse not only promotes products but also constructs and promotes idealised beauty notions and encourages women to aspire to them by employing a range of persuasive linguistic strategies. One such

strategy is the use of emotional lexicon, which, according to the authors, is strategically deployed to foster dissatisfaction with one's appearance through negative emotion-laden terms (e.g., "dull", "pollution", "complicated", "heat", "acne scars"), and to position consumption as the solution by introducing positive emotion-laden lexicon that highlights the desirable and "corrective" qualities of the products (e.g., "brightest skin", "high coverage", "long-lasting", "flawless", "lightweight").

Despite differences in cultural context (Indonesian media) and communicative mode (television advertising), their findings further support the view that emotional language operates as a systematic persuasive mechanism across consumer-oriented discourse, particularly in media targeting women. This reinforces the analytical framework adopted in the present study and supports its application to bridal magazines as a comparable, yet underexplored, genre. Collectively, these studies demonstrate that emotional language plays a structured role in persuasive discourse; however, they have predominantly focused on advertising and beauty-related media, leaving bridal editorial discourse comparatively underexplored as a primary site of analysis.

2.1. Emotions and Persuasion: Analysing Their Impact in Discourse

Marketing and consumer research extensively incorporate psychology to define and interpret emotions (Huang, 2001). As Bhatia (2019) observes, modern psychological approaches to emotion often identify a limited set of basic emotions, a view that finds an interesting parallel in earlier traditions such as Bharata's theory of *rasa*. This parallel, however, should be understood as an analogical cross-cultural convergence and not as a direct theoretical equivalence. Contemporary psychological models, however, differ in both the number and organisation of basic emotions. Ekman (2015; Ekman & Davidson, 1994), for instance, proposes a set of six basic universal emotions primarily identified through facial expression research, whereas Izard (1977) proposes a taxonomy of ten fundamental affects within the framework of his Differential Emotions Theory, and Plutchik (1982) develops a psychoevolutionary model structured around eight primary emotions arranged in oppositional pairs. Plutchik's model also accounts for emotional gradation and combination, whereby primary emotions may vary in intensity (e.g., joy → serenity / ecstasy) or combine to form more complex states (e.g., joy + trust = love).

While these psychological models differ in their taxonomies, many approaches acknowledge emotional valence (i.e., positive versus negative orientation) as a broad organising principle. Bhatia's distinction between positive and negative emotional lexicon has also been considered by other authors. Whyte (in Partington & Taylor, 2017) specifically highlights the intentional use of words with a positive or negative denotative meaning as a persuasive strategy and coins the term "hooray words" for lexicon with a socially positive connotation – words such as "sustainability", "respect", "equality", or "solidarity", which generally evoke a positive and accepting sentiment in the target audience and are used to convince them that something is good. Conversely, Whyte names "boo words" as terms with a negative connotation, such as "discrimination", "inequality", "conflict", "disaster", etc. This latter group, in turn, is used to evoke a sense of negativity and rejection in the audience (Engberg, 2020; Orts, 2022).

Experts in advertising and marketing frequently recommend steering clear of negative emotions and even negative structures in advertisements (Percy, 1982). The rationale behind this approach is simple: positive emotions foster optimism and a hopeful perspective, while negative emotions are connected to pessimism and fear, suggesting that they should be minimised or avoided entirely (Bhatia, 2019). In advertising discourse, there are clear examples

of the predominance of positive emotion-laden lexicon over negative. These include the works of Kaur et al. (2013) and Rohmah and Suhardi (2020), which demonstrate that, among the persuasive strategies used in advertisements for beauty products in women's magazines and television commercials, one of the predominant persuasion formulas is the use of positive lexicon that evokes positive emotions in the reader. However, while positive emotional lexicon is dominant, these authors also acknowledge the role of negative emotional lexicon, as it plays a particularly relevant role in advertising messaging and, specifically, in what Ostermann and Keller-Cohen (1998) coined as the "problem-solution scheme". According to this scheme, negative emotional items are linked to problems existing before using the advertised products or to those resulting from not using them (e.g., "damaged eyelashes", "advanced-stage wrinkles", "sunburn"), generating in the audience a sense of discomfort derived from some deficiency presented to the reader. In this way, the reader is predisposed to continue reading and to seek a solution, which is conveniently wrapped in a veil of positively connoted words that glorify the proposed offer in the discourse itself (e.g., "anti-aging", "fabulous", "lengthened lashes", "younger-looking", "wrinkle-resistant", "satiny").

Regarding the present study, we believe that the use of emotional lexicon serves a dual function within the bridal editorial discourse. First, it helps to disseminate a romanticised view of the wedding ceremony, constructed as a "unique" and "exclusive" event in every woman's life that "must be pampered and taken care of down to the last detail", which is achieved through the embellishment of discourse via an overwhelmingly positive emotional lexicon. Second, it frames the acquisition of goods and services as necessary components of a "perfect" wedding that "fills with happiness" those who take part in it, thereby aligning with broader consumer-oriented narratives characteristic of the wedding industry.

This study builds on Whyte's distinction between "hooray" and "boo words" (Partington & Taylor, 2017) and the problem-solution framework proposed by Ostermann and Keller-Cohen (1998), which has proven to be common in advertising discourse. The present study adopts this valence-based distinction as its analytical framework for identifying and categorising emotion-laden lexical items in the corpus. While these frameworks have been applied in various contexts, this research extends their application to bridal magazines.

Considering the theoretical considerations discussed above and the relatively limited attention paid to emotion-laden lexical choices as a central persuasive resource in bridal media discourse, this study aims to examine the linguistic strategies through which bridal texts discursively frame weddings and related consumer practices. It specifically examines how emotion-laden terms (both positive and negative) are tactically used to fulfil the discourse purposes –namely to inform, entertain, and persuade. The present study is based on the premise that positive emotion-laden language is predominant in bridal discourse and serves to frame and sustain the American wedding ideal as an aspirational model, while aligning with broader market-driven narratives embedded in the wedding industry. Thus, this research offers a critical look at the emotion-laden language in *Bridal Guide* and points out how it crafts idealised narratives that participate in the discursive construction of cultural norms and consumer-oriented attitudes.

The research objectives include the following:

- The analysis of the use of emotional lexicon in *Bridal Guide* as a persuasive resource in the representation of weddings and marriage, distinguishing between positive and negative emotional appeals and examining how these are discursively constructed to position and potentially engage the reader
- The classification and quantification of emotional items within the magazine's discourse by grammatical categories, identifying patterns and tendencies.

- The exploration of how emotion-laden discourse contributes to the construction of romantic ideals and commercial expectations associated with weddings, as well as the broader cultural narratives promoted by bridal media.

3. CORPUS AND METHODOLOGY

In order to corroborate or refute the premises presented in the introductory section, the magazine *Bridal Guide* was selected as the corpus for analysis. The rationale for selecting this particular wedding magazine lies in its established presence as one of the leading bridal magazines in the United States and its wide readership. With a tradition of over 40 years, *Bridal Guide* has a circulation of over 100,000 copies per issue (including both its digital and print editions) and an audience of almost 500,000 readers (Clanke, 2025). According to the magazine's media kit, this publication is primarily targeted at engaged women in their thirties who are planning their first wedding, with approximately 80% of the readership identifying as female.

While other bridal magazines are aimed at specific audiences (e.g., magazines targeted at particular ethnic communities such as *Black Bride* or magazines oriented toward specific sexual orientations like *Gay Weddings and Marriage Magazine*), *Bridal Guide*, like other mainstream publications in the U.S. (e.g., *Brides*) represents a broadly oriented bridal media segment primarily addressing heterosexual couples, and its principal target audience consists of middle-class engaged women planning their weddings (Buchanan, 2018; Buckley, 2014). For this research, the most recent issue available at the time of the study was selected –the January–February 2021 issue, a 96-page winter edition purchased via the platform Issuu (www.issuu.com). The analysis of the latest issue of a leading publication allows us to capture the most contemporary discursive tendencies in bridal editorial discourse as well as to examine how emotional language is deployed in the genre.

Although the popularity of printed bridal magazines has declined in recent years due to the growing influence of digital platforms such as blogs, social media, and wedding planning websites, many established publications such as *Bridal Guide* are now distributed both in print and online and maintain an active presence across digital and social media platforms. Therefore, they remain an important component of the contemporary bridal media industry and continue to attract a substantial readership. As longstanding publications with an established tradition, they provide a valuable site for examining discourse phenomena such as the emotional lexicon. This research adopts a qualitative content analysis approach complemented by descriptive quantification aimed at examining how emotion-laden language functions within bridal editorial discourse. The analysis focuses on the close reading of a specific and representative dataset in order to identify recurring discursive patterns and persuasive strategies. For this reason, the coding process was conducted manually, allowing for the identification, classification, and detailed interpretative analysis of emotion-laden words based on their referential meaning and their co-text (Kaur, 2013; Rohmah & Suhardi, 2020). Although the dataset is limited, it provides a representative snapshot of contemporary bridal editorial discourse. The findings should therefore be interpreted as exploratory, offering insights into the persuasive role of emotional language within this genre, rather than being generalisable to the entire bridal magazine genre. Future studies could benefit from expanding the corpus to include multiple issues or additional bridal magazines. Additionally, the use of corpus analysis software would allow for a more comprehensive examination of emotional lexicon across larger datasets.

The analysis consists of the following key steps:

1. Lexicographic reference: The emotional elements detected in the discourse were analysed and categorised with the support of lexicographic sources, primarily the *Merriam-Webster Dictionary*, for proper comprehension of referential meaning of each term. This lexicographic consultation enabled the identification of attitudinal words with positive and negative emotion connotations.

2. Qualitative analysis with descriptive quantification: The qualitative phase consisted of the manual detection and contextual interpretation of emotion-laden items throughout the corpus. For greater precision, the frequency of occurrence of the emotional items was also calculated, providing descriptive numerical support for the patterns observed. The quantitative component is therefore limited to frequency counts of manually coded items and does not involve statistical modelling or inferential analysis.

3. Categorisation of emotional lexicon into three main analytical categories:

- Positive emotion-laden words: Words and phrases that convey positive emotions or associations (e.g., “luxury”, “dream”, “perfect”).
- Negative emotion-laden words: Words that evoke discomfort, problems, or concerns (e.g., “struggle”, “stress”, “difficult”).
- Inverted emotion-laden words: Items whose meaning or connotation changes depending on the context, reversing the typical positive or negative connotation (e.g., “easy” used in a negative sense in the sentence “may not be easy”).

The first two categories correspond to Whyte’s distinction between “boo words” and “hooray words” (Partington & Taylor, 2017) and refer to lexical items encoding favourable or unfavourable evaluative meanings, respectively. It is important to note that the categorisation of emotional lexical items did not rely exclusively on their referential meaning. In line with White (2015), each lexical item was examined within its immediate co-text (clause and sentence level) as well as within its broader discursive environment prior to classification. This approach therefore rejected the assignment of fixed attitudinal meanings to individual lexical items. Finally, the third category, “inverted emotion-laden words”, accounts for cases in which the evaluative orientation of a lexical item is contextually reversed. For instance, the word “bad”, typically negative in referential meaning, was deemed positive in the phrase “breaking bad habits”, where the evaluative force contributes to a desirable transformation narrative.

The process of identification, coding and categorisation of emotional lexical items was conducted by a single researcher. To ensure internal consistency, the classification was carried out systematically through repeated close readings of the corpus. Additionally, coding decisions were documented and applied consistently across the dataset to minimise subjective variation.

4. EMOTIONAL LEXICON AND THE DISCURSIVE FRAMING OF CONSUMER PRACTICES

Based on Whyte’s distinction of “hooray” and “boo words” (Partington & Taylor, 2017) and the problem-solution framework proposed by Ostermann and Keller-Cohen (1998), a classification of the emotional items detected in the corpus was made, and the results of the emotional lexicon of the magazine are shown in the following figure:

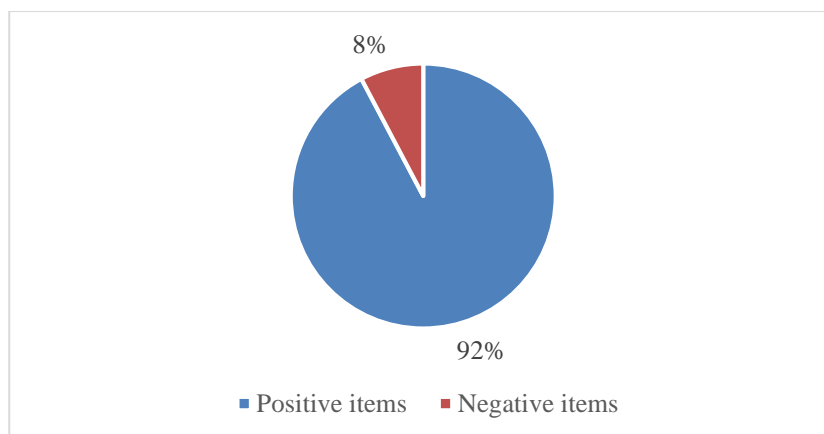


Figure 1. Emotional lexicon in *Bridal Guide*.

The analysed data reveals a clear tendency toward positive emotion-laden words (a total of 1015 items), with only 8 % of the emotional lexicon being negative (85 items).

Figure 2 provides a more detailed view of the study's findings, which will be further explained in the subsequent sub-sections.

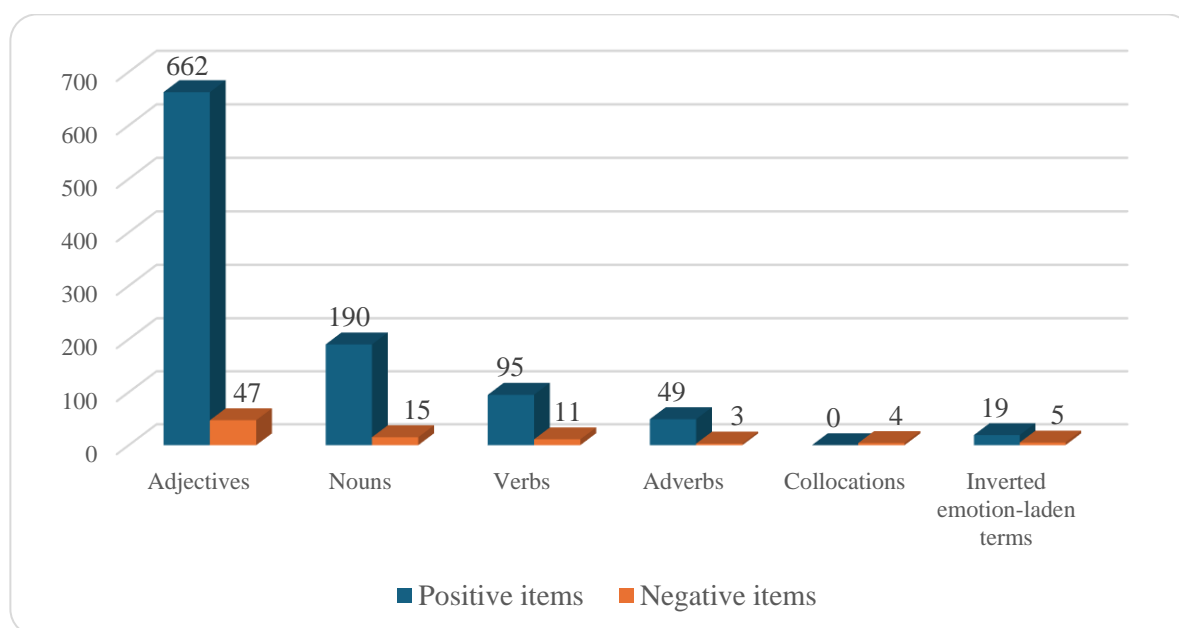


Figure 2. Emotion-laden categories in *Bridal Guide*.

Our manual evaluation of the data confirmed the initial premise that the emotional lexicon of bridal magazines is predominantly positive, with only a few negative emotion-laden terms, which, as will be discussed later, play a crucial role in reinforcing the overall discursive configuration of the positive lexicon. All items identified as positive and negative lexicon, along with their corresponding recurrences, are displayed in Appendix 1 (see Tables 1–5 for positive emotion-laden items) and Appendix 2 (see Tables 6–11 for negative emotion-laden elements).

All examples analysed in the following subsections are drawn from *Bridal Guide* (Jan–Feb 2021), which constitutes the corpus of the present study. Page numbers are provided in each extract. As most texts in the magazine are unsigned, no individual authorship is indicated.

4.1. Positive Lexicon: The Construction of Idealised Weddings

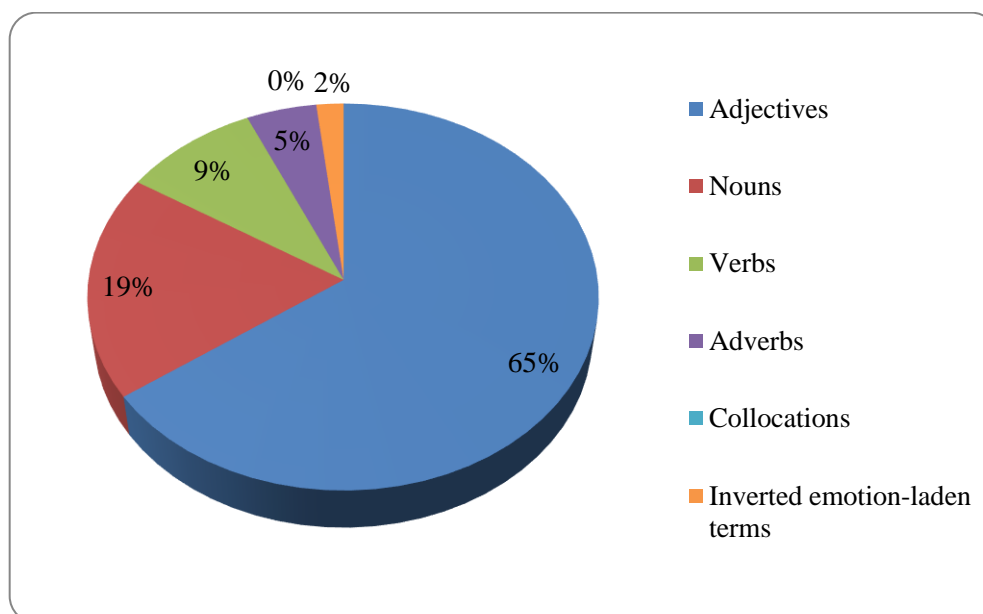


Figure 3. Positive emotion-laden language (*Bridal Guide*).

As shown in Figure 3, adjectives (662 instances) represent the most significant contributors to this positivity, accounting for 65 % (see Table 1 in Appendix 1 for details). According to Kaur et al. (2013), vocabulary is one of the primary tools advertisers use to express ideological views about people and events, and adjectives are essential for verbalising the positive or negative affective meanings that shape the reader’s evaluation of the advertised products. Adjectives in this corpus emphasise the exclusivity and unparalleled nature of weddings, portraying them as unique and magical experiences.

Examples of adjectives identified include:

- (1) Our guru’s **key** wedding dos and don’ts. (*Bridal Guide*, Jan–Feb 2021, p. 3)
- (2) A **glorious** outdoor wedding held at the bride’s family farm in Oregon. (*Bridal Guide*, Jan–Feb 2021, p. 56)
- (3) A **once-in-a-lifetime** love calls for a **once-in-a-lifetime** wedding. (*Bridal Guide*, Jan–Feb 2021, p. 3)
- (4) When it comes to your **special** day, nothing is left to chance. (*Bridal Guide*, Jan–Feb 2021, p. 3)

The adjectives used in these examples not only help convey the American conception of marriage but also reinforce gender stereotypes. By depicting the wedding as the ultimate aspiration for women with adjectives such as “once-in-a-lifetime”, “glorious”, or “special”, and positioning the bride as the central figure of the event (e.g., “your special day”), bridal discourse contributes to the discursive construction of societal expectations of femininity and traditional gender roles in marriage.

Nouns, the second most frequent category (190 instances), represent 19 % of the analysed data and often complement adjectives in adding a glamorous or aspirational tone to the event

(see Table 2 in Appendix 1 for details). Terms such as “dream”, “luxury”, “paradise”, “beauty”, “love”, and “romance” contribute to the positive emotional tone and, ultimately, to the idealised portrayal of weddings.

Examples of nouns include:

- (5) Inspired by **Romance**. (*Bridal Guide*, Jan–Feb 2021, p. 3)
- (6) Preview your Weddingmoon with up to 3 nights in **paradise!** (*Bridal Guide*, Jan–Feb 2021, p. 12)
- (7) Straight talk, smart **solutions**. (*Bridal Guide*, Jan–Feb 2021, p. 14)

Verbs (115 instances), accounting for 9 % of the results, tend to evoke ceremonial and celebratory connotations, encouraging readers to enjoy and fully embrace the experience (see Table 3 in Appendix 1 for details). Common verbs such as “love”, “enjoy”, “enhance”, and “celebrate” construct an atmosphere of joy and fulfilment.

Examples of verbs include:

- (8) Either way, they will **appreciate** your call. (*Bridal Guide*, Jan–Feb 2021, p. 14)
- (9) Your stationer will **love** it! (*Bridal Guide*, Jan–Feb 2021, p. 14)
- (10) **Win** this gown. (*Bridal Guide*, Jan–Feb 2021, p. 16)
- (11) **Enjoy** a Dream Honeymoon. (*Bridal Guide*, Jan–Feb 2021, p. 20)

Adverbs (49 instances) also contribute to this emotional elevation, accounting for nearly 5 % of the positive emotion-laden language and accentuating fine details with terms such as “elegantly”, “perfectly”, “together”, and “forever” (see Table 4 in Appendix 1 for details).

Examples of adverbs include:

- (12) Better **together**. (*Bridal Guide*, Jan–Feb 2021, p. 7)
- (13) Celebrate **forever**. (*Bridal Guide*, Jan–Feb 2021, p. 7)

Although the final category represents only 2 % of the analysed data, inverted emotion-laden items (19 instances) stand out as a fascinating phenomenon (see Table 5 in Appendix 1 for details). These terms, which typically have a negative connotation, are used in contexts where they acquire a positive meaning, reinforcing the persuasive orientation of the discourse. For example, “stress” takes on a positive connotation in phrases like “say yes to no stress”.

Other examples of inverted emotion-laden items include:

- (14) I **will rarely, almost never, regret** making a healthier choice. (*Bridal Guide*, Jan–Feb 2021, p. 24)
- (15) **Don’t forget** to eat throughout the day and at your reception. (*Bridal Guide*, Jan–Feb 2021, p. 29)

These two examples show how inverted emotional items are deliberately used to frame recommendations in ways that increase their rhetorical force. In the first case, the advice is presented through another bride’s testimony, making it feel more relatable and credible. In the second case, the recommendation comes from an expert, reinforcing its authority. This technique –previously examined by researchers such as Lulu and Alkaff (2019)– relies on the power dynamic between the expert and the reader (the bride), thereby strengthening the advisory stance of the text.

4.2. Negative Lexicon: Problem-Solution Frameworks

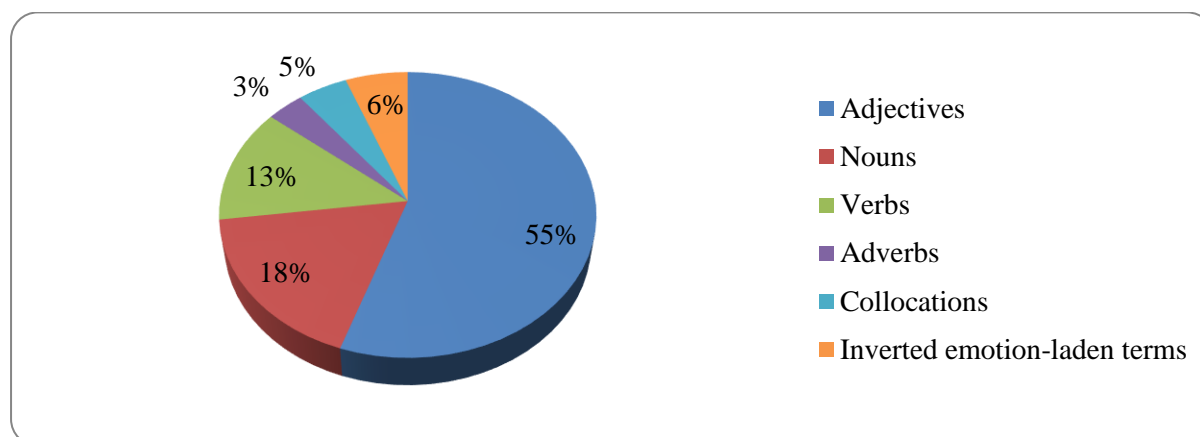


Figure 3. Negative emotion-laden language (*Bridal Guide*).

Figure 4 illustrates how the 85 negative items are organised according to grammatical categories. Adjectives once again emerge as the preferred category, representing 55 % of the analysed data (see Table 6 in Appendix 2 for details).

Examples of negative adjectives include:

(16) Even ballet flats can give you a **nasty** blister if they're not broken in. (*Bridal Guide*, Jan–Feb 2021, p. 29)

(17) There are so many 'I Dos' and 'I Don'ts' along the way that keeping them straight can be almost as **overwhelming** as the planning process itself. (*Bridal Guide*, Jan–Feb 2021, p. 29)

(18) ... but a few glasses of champagne can be **dangerous** on an **empty** stomach. (*Bridal Guide*, Jan–Feb 2021, p. 29)

(19) Be prepared for some things to go **wrong**. (*Bridal Guide*, Jan–Feb 2021, p. 29)

Once again, these examples highlight how a persuasive orientation is constructed in bridal discourse. These negative emotion-laden adjectives (like “nasty”, “overwhelming”, “dangerous”, etc.) evoke minor discontent or unease, only to pave the way for the reader to accept the professional advice presented a few lines later. By emphasising the negative consequences of not following their recommendations (e.g. wearing the appropriate shoes, following the necessary steps to avoid stress in the wedding planning process, etc.), the persuasive effect is discursively intensified.

However, to a lesser extent, nouns (15 items, 18 %), verbs (11 items, 13 %), adverbs (3 items, 3%) and collocations (4 items, 5 %) have also been identified as having an intrinsically negative emotional nature based on their referential meaning (e.g., “struggles”, “problem”, “disaster”, “suffered”, “badly”, “mortifying”, “on hold”).

In the case of negative emotion-laden nouns, in bridal discourse, these items are usually employed to acknowledge emotional and situational difficulties in order to subsequently reframe them through solution-oriented narratives. Let us consider some examples (see Table 7 in Appendix 2 for details):

(20) A lot of my early **struggles** involved not wanting to feel deprived. (*Bridal Guide*, Jan–Feb 2021, p. 24)

(21) The idea is to increase comfort and design equally to balance **distance** and beauty. (*Bridal Guide*, Jan–Feb 2021, p. 34)

(22) Every wedding I've planned since the **pandemic** has featured custom masks for guests as the wedding favour. (*Bridal Guide*, Jan–Feb 2021, p. 36)

The selected examples show how negative emotion-laden nouns tend to be used in ways that create identification and empathy –with typical challenges of planning a wedding or extraordinary situations (like the pandemic)– before introducing positive reframing. For instance, in the examples above, the word “struggles” foregrounds personal vulnerability, while “distance” or “pandemic” evokes important situational restrictions. However, both are immediately counterbalanced by references to comfort, creativity or beauty.

In the case of verbs, as illustrated in the following examples (see Table 8 in Appendix 2 for details), negative emotional connotations frequently relate to anticipation or risk (e.g., “regret”, “neglect”, “suffer”), thereby invoking themes of potential anxiety associated with wedding planning.

- (23) I am likely to **regret** making an unplanned unhealthy choice. (*Bridal Guide*, Jan–Feb 2021, p. 14)
- (24) It can be all too easy to **neglect** to nibble with all the excitement... (*Bridal Guide*, Jan–Feb 2021, p. 29)
- (25) Although some couple’s budgets may have **suffered** just as the overall economy has, being able to curate a wedding for 30 guests can be relatively cost effective. (*Bridal Guide*, Jan–Feb 2021, p. 35)

These verbal forms typically appear within concessive or mitigating structures (e.g., “I am likely to” or “It can be all too easy to”) that soften their impact and shift the discursive focus towards a manageable solution (e.g., “being able to curate a wedding for 30 guests can be relatively cost effective”).

Adverbs have also proven to be a useful resource to amplify negative emotions related to challenging aspects of wedding planning (see Table 9 in Appendix 2 for details).

- (26) It was **mortifying!** (*Bridal Guide*, Jan–Feb 2021, p. 39)

In the example 26, “mortifying” intensifies the emotional impact at a micro-discursive level, heightening embarrassment or discomfort. Yet, these expressions are found in broader narratives that normalise and overcome these experiences thanks to professional recommendations.

Here are some examples of collocations in the magazine (see Table 10 in Appendix 2 for details):

- (27) Sure, you’ll be **in a hurry**, but taste-testing dishes and listening to bands is still fun. (*Bridal Guide*, Jan–Feb 2021, p. 32)
- (28) There are plenty of reasons for having a wedding **in a hurry** – from a job change or military deployment to just plain eagerness to tie the knot. (*Bridal Guide*, Jan–Feb 2021, p. 32)
- (29) Two-part celebrations have also **taken hold**. (*Bridal Guide*, Jan–Feb 2021, p. 34)

Most collocations identified in *Bridal Guide* frequently combine expressions of urgency or constraint (“in a hurry”, “taken hold”) with mitigating or positive elements (“still fun”). In such instances, potential stressors are linguistically balanced by the simultaneous inclusion of reassuring elements, such as advantages or recommendation lists that reframe the situation in more manageable terms. These collocational patterns also function to acknowledge readers’ real-life constraints (e.g., job changes, delayed celebrations) and to create a sense of experiential alignment, signalling that non-ideal planning circumstances are both common and

manageable. By recognising possible difficulties, the discourse validates readers' concerns and thereby fosters emotional engagement and trust.

As with positive emotion-laden language, some emotion-inverted terms (5 items, 6 %) – shifting from positive to negative connotations – have been found (see Table 11 in Appendix 2 for details):

(30) A transfer of allegiance from mother to wife takes place and this **may not be easy** for his mom or his whole family. (*Bridal Guide*, Jan–Feb 2021, p. 39)

(31) And sending custom gift boxes to those who **cannot make it**, so they can experience the fun from home in real time, will become the norm. (*Bridal Guide*, Jan–Feb 2021, p. 37)

These cases illustrate semantic shifts where conventionally neutral or positive expressions acquire a more ambivalent or problematic meaning within context, highlighting the importance of co-text in determining evaluative force. Some cases refer to classical problems associated with personal transformation (“A transfer of allegiance from mother to wife takes place”) or to the pandemic context (“those who cannot make it”).

At the time *Bridal Guide January-February 2021* was released, the publication coincided with the global outbreak of the COVID-19 pandemic. Countries worldwide were attempting to contain the spread of the disease through various measures. In the U.S., for instance, gatherings exceeding a certain number of people were restricted, including weddings. In response, nuptial celebrations adopted different solutions, from reducing the guest list (even marrying alone and broadcasting the wedding) to postponing or cancelling the ceremony.

This context helps explain the relatively high frequency of negative emotion-laden items (“pandemic”, “taken hold”, “distance”, etc.), which reflect a historically situated discourse shaped by uncertainty and restriction. Nevertheless, the discursive strategy consistently involves acknowledging difficulty while foregrounding adaptability, creativity, and emotional resilience (e.g., “And sending custom gift boxes to those who cannot make it, so they can experience the fun from home in real time, will become the norm”). For example, the magazine highlights the positive side of marrying alone, framing the situation as an opportunity for couples to enjoy time for themselves and to celebrate an unconventional wedding in a remote location, in silence and solitude, where no illness can ruin their unique day.

5. DISCUSSION AND CONCLUSIONS

The present study aimed at exploring how emotion functions as a persuasive tool in bridal editorial discourse. First, we proposed that this persuasion was primarily articulated through positive emotional lexicon, presenting a sugar-coated vision of weddings as “unique” and “exclusive” life events that “must be pampered and perfected down to the last detail”, thus contributing to the construction of a persuasive frame that may shape the reader's perception of the message. Second, we argued that the ultimate goal of emotional lexicon in this special discourse is to construct a persuasive framework that encourages particular interpretations and consumer-oriented attitudes by presenting the acquisition of specific goods and services as indispensable for achieving the “perfect” wedding that will “bring happiness” to all involved.

To confirm or refute these premises, a qualitative analysis with descriptive quantification was conducted, following Whyte's distinction of “hooray” and “boo words” (Partington & Taylor, 2017) and the problem-solution framework proposed by Ostermann and Keller-Cohen (1998). To determine how emotional language is structured within the content, emotional items in the discourse were classified and quantified according to their referential meaning within grammatical categories, also taking into account their evaluative function within the immediate

co-text and broader discursive context. This categorisation also included the “inverted emotion-laden language” category, which groups together items that, despite their referential meaning being positive or negative, acquire a different emotional nature in their specific co-textual environment (White, 2015). This classification revealed key patterns that align with previous studies on women’s magazines and advertising discourse (Kaur et al., 2013; Rohmah & Suhardi, 2020).

In general, the results obtained reflect patterns previously studied by other authors (Bhatia, 2019; Kaur et al., 2013; Rohmah & Suhardi, 2020) within the bridal editorial genre. A total of 1015 positive emotional items and 85 negative emotional items were recorded. This dataset confirms our first premise and reveals an inclination toward a positive tone in the corpus, contributing to the creation of an ideal and enchanting environment for the prospective reader (brides-to-be and other wedding participants). Among the positive emotion-laden terms, a clear preference for adjectives was observed (65 %), a feature shared with discourse in other advertising genres (Kaur et al., 2013; Rohmah & Suhardi, 2020). The frequent use of adjectives like “once-in-a-lifetime” or “glorious” reinforces the idealisation of marriage and the aspirational ideas around it. Additionally, the strategic use of verbs and adverbs further amplifies this emotional appeal and discursively encourages all participants to actively engage in and enjoy the wedding experience, while emphasising its uniqueness and reminding readers that it is an unforgettable event to be shared with their loved ones. Inverted emotion-laden items have also proven to be exceptionally persuasive, as they are used by the writer in personal testimony excerpts and when giving advice as an expert authority –techniques that enhance credibility and overall persuasiveness in discourse.

Beyond its role in crafting an enchanting atmosphere, this predominance of positivity also carries deeper ideological implications regarding gender norms and societal expectations. The overwhelming positivity of the discourse, expressed mainly through adjectives and verbs, constructs a vision of marriage as the pinnacle of a woman’s life, a vision that aligns with traditional gender norms. By portraying weddings as a woman’s “ultimate achievement” and positioning her as the central figure in these events, a narrow view of a woman’s role in society is promoted, and gender stereotypes are reinforced. Indeed, most positive emotion-laden terms refer to the beauty of the bride or the flawless organisation of the event, suggesting that a woman’s value and identity are also linked to their physical appearance and their ability to organise a “unique” and “memorable” wedding. As a result, women find themselves subjected to societal expectations that pressure them to compulsively take care of their appearance and meticulously plan their wedding under the scrutiny of public spectators. By embedding emotional appeals across various grammatical categories, *Bridal Guide* effectively perpetuates commercialised and socially constructed ideals of romance, positioning weddings as both deeply personal and highly commodified experiences.

This idealised and highly aestheticised portrayal of weddings is not merely symbolic –it serves a commercial function, reinforcing the need for specific wedding products and services, with negative lexicon playing a crucial role in shaping consumer behaviour. As previously explored (Kaur et al., 2013; Rohmah & Suhardi, 2020), the presence of negative emotional lexicon does not detract from the positivity of the discourse. Instead, it amplifies it, as it is strategically used to heighten the contrast between problems and their solutions. This is achieved through the problem-solution structure typical of women’s magazine discourse (Ostermann & Keller-Cohen, 1998), where the author first presents the reader with a series of problems or deficiencies through negative lexicon –such as skin imperfections, being out of shape, poor eating habits, or a lack of time to properly address all wedding preparations. By introducing this perceived lack or necessity through negatively framed language, the reader experiences feelings of discomfort, insecurity, impatience, and anxiety. As explained by Kaur

et al. (2013) and Rohmah and Suhardi (2020), these feelings are key to awakening anticipation and a sense of urgency in the reader, creating the need to seek a solution to the problems posed in the discourse. This leads to the presentation of an embellished solution that, in bridal discourse, appears through overwhelmingly positive emotional language, which fosters the desirability of wedding-related products and services. By blending positive and negative emotions, bridal discourse frames wedding services and products as essential rather than optional –a key strategy to fulfil the genre’s threefold purpose: to inform, entertain, and persuade.

Bridal Guide was selected as a representative publication because of its wide readership and established prominence within the bridal magazine industry. As a leading editorial platform in the sector, it provides a relevant site for examining the role of emotions in bridal discourse. This research provides valuable insights into how emotional discourse contributes to the construction of romantic and consumer-oriented narratives. However, the restricted size of the corpus limits the scope and generalisability of the results. In addition, the manual coding procedure, conducted by a single researcher, may entail a degree of interpretative bias, despite efforts to ensure analytical consistency. Moreover, as the study focuses on discursive strategies rather than audience reception, no claims are made regarding actual persuasive effects.

Future research could expand the corpus to include additional issues and bridal magazines from different cultural contexts, incorporate multiple coders to enhance reliability, and employ corpus analysis software (e.g., *AntConc* or *Lingmotif 2*) to facilitate larger-scale quantitative validation and cross-cultural comparison. Additionally, examining both bridal magazines and, for example, their posts on *Facebook* or *Instagram* could provide insights into how different platforms and formats shape the emotional rhetoric used to engage readers.

This study offers an initial exploration of the persuasive potential of emotional language in bridal media, providing insight into how gendered consumer culture is discursively articulated through emotionally charged discourse within the analysed corpus. Beyond its linguistic dimension, bridal discourse appears to reinforce gendered expectations and to frame weddings within a consumer-oriented perspective by portraying them as markers of personal success and socially significant life events. By presenting weddings as extravagant and highly personalised events, these magazines contribute to constructing a sense of necessity around wedding-related goods and services, reflecting broader consumer-oriented narratives within the wedding industry. The emotional appeal functions as a persuasive discursive resource that may position readers as potential consumers of wedding products and services, turning weddings into an industry worth billions of dollars. This discursive framing of consumption, often associated with a quest for romantic fulfilment, may contribute to normalising substantial financial investment in the wedding-preparation process.

In conclusion, the appeal to emotions in bridal discourse is, according to this initial approach, a persuasive resource employed by writers to influence and shape the perception of marriage and weddings. This study highlights how emotions function as a “veil” that wraps and adorns bridal discourse with a cloud of positivity, promoting an idealised view of the wedding ritual and potentially encouraging consumerist practices. All of this contributes to a critical understanding of the role played by bridal media in perpetuating social and commercial expectations surrounding weddings, offering insights from language and persuasion theory. Ultimately, this study underscores the significant role of emotional appeals as persuasive resources in bridal discourse, revealing how language is strategically crafted to discursively construct perceptions of weddings and contribute to the reinforcement of societal norms. By blending positive and negative emotional appeals, bridal magazines cultivate an idealised vision of marriage while potentially encouraging consumerist behaviours. This persuasive strategy not only discursively reinforces gendered expectations but also supports a commercial

framework that capitalises on the emotional and financial investments of engaged couples. As bridal media continues to evolve, particularly in digital spaces, future research must critically examine how these emotional narratives adapt and persist, and how they may influence contemporary ideals of love, marriage, and femininity.

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APPENDIX 1: POSITIVE LEXICON

abundant	Elite	Irresistible	Right
active	emblematic	key	romantic (13)
adventurous	endless (4)	Kind	safe (5)
affordable	enjoyable (2)	kiss-me	Safer
all-inclusive (9)	enormous	Knowledgeable	Scenic
amuse	epic (2)	laid-back-to-life	sea-facing
antiviral	excellent (2)	largest (2)	secure
appreciated	exceptional	latest (5)	sensible
authentic (3)	exciting (3)	least-costly	serene (2)
award-winning	exclusive (5)	Lengthening	shimmering
awesome (2)	exotic	long-lasting (2)	signature (4)
beautiful (9)	exquisite (2)	loved (3)	simple (2)

best (8)	extra (2)	luminous	singular
best-priced	extra-special (2)	luscious	sleek
better (3)	extraordinary (3)	lush	smart (2)
big-day	eye-pleasing	luxe (3)	soft
biggest (2)	fabulous (2)	luxurious (4)	sophisticated (3)
bliss-fully	familiar	magical (3)	sparkling (3)
bountiful	famous (3)	major (2)	special (16)
brand-new	fantastic	memorable	spectacular
breathhtaking (4)	fashion-forward	mindful	starry (nights)
brighter	fashionable	minimalist-chic	striking (2)
brilliant	favorable	modern (7)	stronger (2)
bucolic	favorite (9)	more beautiful	stunning (4)
budget-friendly (3)	fine (2)	more comfortable	styling
carefree	Finest	most celebrated (3)	stylish (2)
celebrated	First	most exciting	sumptuous (2)
celebratory (2)	fit	most extraordinary	sun-drenched
celestial	Flawless	most famous	super
ceremonial (2)	flexible (2)	most important (2)	supportive
charming (2)	Fluffy	most revered	supreme
cheerful	free (20)	most romantic	surf-full
chic (5)	fresh (7)	most stunning	sweeping
cinematic (2)	Friendly	most visited	sweet (4)
clean	full-coverage	most-majestic	swiping
clear	fully customizable	much happier	tailored
clever (2)	fun (3)	neat	take-your-breath-away
clubby	fun-filled	new (8)	tasty
colourful (3)	glad	nice	the best (11)
comfort-food	glamour	on-trend	the finest
comfortable (3)	glorious	once-in-a-lifetime (3)	the highest

compelling	glossy	one-of-a-kind (6)	the largest
confident	good (5)	optimistic	the most beautiful
convenient	gorgeous (6)	outstanding	the most desirable
cool (4)	gourmet	own	the most important
cosmopolitan	gracious	perfect (19)	the most incredible
cozy	grand (2)	personal (6)	the most popular (3)
crabby	grande (3)	personalized (3)	the most romantic
creamy (3)	great (13)	photogenic (3)	the most unbelievable
creative (7)	guest-pleasing (2)	picture-perfect (2)	thoughtful (2)
crowd-pleasing	happier (2)	picturesque (3)	timeless
crystal-clear	happy (3)	playful	top (4)
custom (2)	healthier	plentiful	trendy
customizable (2)	healthy (3)	polished	ultimate (2)
cute	hearty	popular (3)	ultra-luxe
dazzling (2)	helpful	positive (3)	ultra-romantic
decadent (2)	high-end	preferred (2)	unbeatable
decorative	high-quality	Premium	undeniable
delectable (3)	homey	prettiest	unforgettable (8)
delicate	hottest (2)	pretty (4)	unique (4)
delicious (3)	ideal (3)	princess-cut	unlimited
deluxe	idyllic (3)	pristine	upgraded
desired	impeccable	pro	uplifting
distinct	important (5)	proper	upscale (2)
distinctive (2)	impressive (2)	radiant	very thoughtful
dreamy (3)	incredible (2)	real	vibrant
easier (3)	indulged	refined	well-curated
easy (4)	inexpensive (7)	refreshing	well-priced
easy-going	inspired	relaxed (3)	winningest
effective	instagrammable	relaxing	wistful

effortless (2)	intentional	reliable	world-class
elegant (5)	intimate	renowned (4)	true (2)
upscale	intimate (15)	revitalized (2)	
elevated (2)	inventive (2)	rich (3)	

Table 1. Positive emotion-laden adjectives.

accommodations (2)	engagements	Harmony	revival
balance	excellence	Health	romance (13)
beauty (7)	excitement	Hopes	safety (11)
celebration (14)	exclusivity	Inspiration	sale
ceremony	expert (2)	Key	solutions
chance (3)	family	lifetime (2)	sophistication
charm (2)	fashion (6)	love (20)	specials
comfort (4)	favorite	luxury (10)	style (7)
commitment	feast	Motivation	success
crowd-pleasers	fun (7)	paradise (2)	tranquillity
delight (2)	gift (4)	party (8)	trend (8)
dream (5)	glamour	Peace	upgrades
ease (3)	gourmet (4)	Perfection	wedded bliss
elegance (5)	grace	prize (6)	wellness (2)
elopement	happiness	Rates	

Table 2. Positive emotion-laden nouns.

adore (2)	embellish	laugh	save (6)
appreciate (2)	enhance (3)	like (2)	share
celebrate (14)	enjoy (21)	love (9)	sparkle
delight	flutter	Prefer	want
desire	gain	rediscover (7)	warm
ease	impress (3)	Reimage	win (11)

Table 3. Positive emotion-laden verbs.

absolutely	distinctly	freshly	quickly
beautifully (2)	easily (4)	gently	safely
carefully	effortlessly (2)	greatly	successfully
comfortably	elegantly	happily	surprisingly
conveniently	exactly	now	together (10)
creatively	exclusively (2)	perfectly (5)	uniquely
delectably	forever (4)	Plus	

Table 4. Positive emotion-laden adverbs.

breaking bad habits	hand pass expensive items	less expensive	skip the pricier cake
cannot be canceled	I will rarely, almost never, regret	most guests won't be overindulging	the least expensive
don't be afraid	instead of an expensive fondant	no one needed to worry about	there's no hard and fast rule
don't forget	instead of pricey seafood sushi	no one would blame you	won't regret
don't let catering costs devour your wedding budget	isn't expensive	skip pricey liquor-infused after-dinner drinks	

Table 5. Inverted emotion-laden items (negative to positive).**APPENDIX 2: NEGATIVE LEXICON**

afraid	difficult (3)	limited (2)	reluctant
bored	displeased	meddling (2)	resentful
busy (2)	diva	miffed	ridiculous
complex	empty	most expensive	sparse
confused	extreme	nasty	stressful
consuming	fractured	old	tired
crowded	frustrating	old-fashioned	uncomfortable
dangerous	hard	outrageous	unhealthy
dated	inappropriate (2)	overwhelming	upset
deteriorating	labor-intensive	priciest	wrong (2)

Table 6. Negative emotion-laden adjectives.

Corona-virus pandemic	disease	hesitation	problem (2)
covid	distance	Jealousy	stress
disapproval	doubt	pandemic (2)	struggles
disaster			

Table 7. Negative emotion-laden nouns.

fear	losing	regret (2)	suffered
hit	neglect	stress out	suspended
left out	quarantined		

Table 8. Negative emotion-laden verbs.

badly	costly	Mortifying
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Table 9. Negative emotion-laden adverbs.

in a hurry (2)	on hold	taken hold
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Table 10. Negative emotion-laden collocations.

aren't available	distanced party	I do not rely on motivation	may not be easy
cannot make it			

Table 11. Inverted emotion-laden items (positive to negative).