ADVERTISING SPEECH. ICONIC RHETORIC

Carmen Neamțu[1]

Abstract

*The crucial concern of advertisers is to make the advertised product **(quickly) noticed** and **(easily) remembered**. The **use of the image** thus becomes the solution, since, as compared to the verbalized expression, our mind can much more easily analyze images, in fractions of a second. It can argue, raise questions and create fictions.*

Few of the readers of a newspaper or magazine go through the entire text of an advertisement, so that the construction of the advertising text must have special features, preparing for the reader a visual path of reading. This approach implies a visual organization or construction of the statement, which should strengthen the argument.

The article reviews the models selected in advertisements (the proper framework, the chromatic code in the advertisement, disposition, graphics, visual metaphors) emphasizing the iconic significations at the first level of image reading, and the connotations at the second level.

Finally, some considerations are made regarding the images in perfume ads (which in most cases stress communication via image, rather than the persuasive, linguistic message) and the role of the "letter image" (width, height, type of character).

Keywords: advertisement; advertising speech; iconic rhetoric; text; colour; chromatic code

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"Images conceive words that create images in an endless move."
(Roland Barthes, **Système de la mode**, Paris, Ed. Seuil, 1967, p.8)

"Word and image are like chair and table: if you want to sit at the table, you need both" – said Godard, referring to the relation word-image, which complete one another, interact in a happy way. *What is seen more often and better is overrated, acting on our sensibility*[2] Legibility studies show that only 3-5% from the readers of a newspaper or magazines integrally go over the text of an advertisement. This outcome develops a series of characteristics of the construction of the advertising text, preparing for the reader, as J.M. Adam and M. Bonhomme noticed ***a visual path of reading***. This approach involves an organization or a visual construction of the statement, which emphasizes the argument. Thus, what it is shown to us becomes credible, according to the well-known dictum: *"I only believe what I see with my eyes"*. The visualizing of an idea is very important for the advertisement creator, truth that makes François Brune[3] to cry out: "envision, envision, it still remains something".

W. Kroeber-Riel thinks that only 5% from the advertisement information are caught and remarks the image tendency[4] to replace almost completely the oral elements. The major concern of the advertisement creators is to make their advertisement product to be (quickly) noticed and (easily) caught. The use of the image becomes, hereby, the solution. In comparison with the orally manifestation, our mind can analyze the images much easier, in fractions of seconds. A second would be enough only for getting over one word, whereas from 1.5 to 2.5 seconds you need for getting over and memorize an image. Therefore, images have been called "cannon balls training the brain"[5] and, like the words, "they can argue, rise questions or create fictions"[6]. The global significance of a visual message is built through the interaction of different types of signs: plastic, iconic, linguistic. The image plays an important role in the economy of the advertising speech, if we take into account also the statistics, which tell us that we catch only 20% from what we hear, 30% from what we see and 50% from what we see and hear at the same time. In the written press – Michael Schudson notices - *bigger advertisements have a bigger effect on consumers than those of smaller dimensions; coloured advertisements are more easily caught than those in black and white: those with images or short texts have an advantage towards those without illustration and a very long message.* [7]

The emancipation era of the visual field labelled the advertising speech too, from the exclusive dominance of the word, to an *imperialism of image* in the linguistic speech, through the obsessive option for the **chromatic codes** (see the colours which give the brand to products, like the Shell yellow, pink for Wiz Air, light blue for Air France company, red for McDonald's, red-green for Mol gas stations etc.), **typographical codes** (with emphasis rhetorical effects of the object, of dimensions' operation, of volumes) and of **morphologic codes** (in joking and semiotic sense of appropriation of objects and of their service, by minimizing the human component, reduced at the simple role of spectator). Clifford G. Christians, Mark Fackler, Kim B. Rotzol and Kathy B. McKee[8] stick at some of the common *dimensions* of orally advertising expression:

1. **Chosen models:** must be memorable: they are usually beautiful, muscular, graceful, lovely, just good for you to wish to be like them

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[2] Jean-Luc Godard, in **Ainsi parlait Jean-Luc , Fragments du discours d'un amoureux des mots,** "Telerama", nr. 2278, 8/9/93.

[3] F. Brune, **Happiness as a must**, Bucharest, Trei Press, 1996, p. 151.

[4] See also Emmanuel Pedler, **Communication sociology**, Bucharest, Cartea Românească Press, 2001, p. 157: "For its different characteristics, the image can "say" many things in the same time, being capable of triggering variable interpretive and contradictory emotions."

[5] W. Kroeber-Riel, **Strategie und Technik der Werbung**, Stuttgart, 1993, p. 107.

[6] Linda M Scott, **Images in Advertising. The need for a Theory of Visual Rhetoric**, in "Journal of Consumer Research", nr.21 (September), p. 260.

[7] Michael Schudson, op.cit., p.84.

[8] **Mass media ethics. Particular studies**, Iasi, Polirom Press, 2001, p.174

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2. **Framework:** it's splendid or less attractive, on how the argumentation for sale requests. It's thick enough, just fanciful, exotic or with sand; elegant or classic and flat; Well-chosen to awake the consumer's mood.
3. **Colours:** present the unclean face in dull colours, whereas the revitalized hair shows up in vivid colours: In the advertisement, there are preferred colours that stir emotion, stirring colours.
4. **Mood:** exuberant/thought-provoking or sad/dull (at least until the use of product from the advertisement); It must be artistically harmonized with the music and framework.
5. **Graphical image:** photos, images aspire to a superlative achievement; the assembly must be clear, the retouching insightful; Furthermore, there must be a sensitive affinity of the chosen type of music with the required mood.

The game of colours from the advertisements

The colours' game in advertisements was the target of many analyses, each containing its subjectivity dose. I will present the rate of colours in two reference analyses, signed by Walter Margulies[9] and Michèle Jouve.

Walter Margulies talks about the reaction of the receivers to colours, attitude determined by the consumers' nationality and race. Warm colours (*red, yellow, orange*) "stimulate, excite, creating active answers among consumers who live in geographical zones with hot climate"[10]. *Purple and crude green* are found at the border between warm and cold. *Red* is the symbol of blood and fire. It's the "warmest" colour, W. Margulies notices, *a colour preferred by men*. *Brown* is a male colour too, associated with earth, wood, age, comfort, which "sells anything to men". *Yellow* is a colour which captivates the view especially in combination with *black* and it's very good for the refreshing products advertisements. *Green* is the symbol of health, freshness, "a very used colour in promoting advertising campaigns for menthol cigarettes". *Blue* is a cold colour, perfect for the frosty gastronomic products advertisements, because "it gives the impression of ice". In combinations of *light blue*, it represents "sugared hard liquor", being the favourite colour in the release companies of *light* cigarettes. *Black* is the favourite colour in the case of advertisements for expensive products, representing sophistication, whereas *orange* "calls up autumn" and "good eating products". Orange is, upon Margulies, "the most comestible colour".

Michèle Jouve[11] discusses the meaning of the main colours from advertisements, emphasizing the positive and negative connotations of each colour (see the table below). Alongside the colour, M. Jouve sees in the *shape* and in the *type of line* which prevails in the advertisement's speech, significant elements in reading the integral message.

SHAPE	POSITIVE SYMBOL TO WHICH IT MAKES REFFERENCE	NEGATIVE SYMBOL TO WHICH IT MAKES REFFERENCE
SHARP	• Masculinity • Firmness	• Toughness • Aggression
ROUND	• Femininity • Delicacy	• Weakness, lack of energy, carelessness
HORIZONTAL	• Calm	• Heaviness, slowness, difficult character

[9] **Packing Power**, New York:World Publishing, 1970

[10] See also Courtland L. Bovee and William F. Arens, op.cit., p.339

[11] **La communication publicitaire. Approche strategique, exercises d'application,** Collection Synergies, Breal editions, 1992, pp.189-190

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LINES	POSITIVE SYMBOL TO WHICH MAKES REFFERENCE	NEGATIVE SYMBOL TO WHICH MAKES REFFERENCE
HORIZONTAL LINE	• Consistency • Quiet • Peace	• Passivity
CURVE	• Elegance • Delicacy • Joy	• Instability
FINE	• Delicacy	• Fragility
BOLD	• Vigour • Power	• Brutality • Violence

COLOURS	EFFECTS	POSITIVE SYMBOLS TO WHICH IT MAKES REFFERENCE	NEGATIVE SYMBOLS TO WHICH IT MAKES REFFERENCE
RED	• Action • Vivaciousness • Dynamics • Aggression • Emotion • Sympathy	• Love • Desire • Force	• Violence • Aggression
ORANGE	• Creativity • Emotion • Wellness • Joy • Warmth	• Glory • Splendour • Progress	• Vanity • Violence
YELLOW	• Stimulates the eye and the intellect • Good-humour • Emotionality	• Warmth • Light • Relaxation • Wealth (golden yellow) • Joy • Purity	• Mystification (dark yellow) • Falseness (lemon yellow)
GREEN	• Relaxation • Calm	• Hope • Trust • Tolerance	• Coldness
BLUE	• Peace • Introspection • Idealization • Magic	• Idealism • Dream • Loyalty • Fidelity	

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PURPLE	• Anxiety • Fear • Discomfort • Shyness	• Ceremonial • Dignity • Spiritual Depth • Seriousness	• Melancholy • Fear • Anxiety
BROWN	• Relaxes the eye (when combined with other colours) • Depresses (when it is the only colour)	• Gravity • Materialism • Conservatism	• Severity • Restriction • Constraint
BLACK	• Depresses (when it is the only colour)	• Solemnity (when combined with white) • Distinction, class	• The symbol of death • Mourning • Loneliness
WHITE	• Calm • Coldness (when it is the only colour used)	• Purity • Innocence • Perfection • Peace	
GREY	• Depression • Sadness	• Seriousness	• Austerity • Poverty (light grey) • Lack of hope (dark grey)

From the table made by Michele Jouve, we deduce that the best colours for advertising images and fonts are white and blue, as they do not take us to any negative symbolism.

Jean Pierre Lehnisch[12] stops at four colours in his work that he considers fundamental in structuring advertising statements, dealing then separately with other five colours (orange, purple, brown, pink and grey) that would play a secondary part in the author's vision.

The main colours in advertisements	
Yellow	• Firstly it takes us to light. • Black letters on a yellow background provide a good legibility.
Red	• Symbolizes power and will. • It is the colour that attracts the reader almost hypnotically. Therefore, the author recommends not overusing this colour that could also annoy the receiver.
Blue	• It takes us to sincerity and harmony. • It is the symbol of the sky with all the religious and faith connotations; it is as well the colour of the sea. • For the Japanese, says the author, the colour symbolises immortality (*l'immortalité*), a detail that the advertisement creators cannot skip.
Green	• It takes us to nature, peace, hope, the idea of allowance (see the traffic green light).

[12] **Annonce publicitaire et coupon-reponse. Un couple gagnant.** Les Editions d'Organisation, 1989, pp.72-76.

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	• When over-used it has the tendency of putting the receiver to sleep, of drowsing him, because, as the author asks himself, don't we calm down and relax when we are in nature?
Secondary colours in advertisements	
Orange	• It symbolizes energy and luxury, but also self-pride that is difficult to bear.
Purple	• Symbolizes humbleness, quiet, secret, being a colour associated with the church. • It also brings a hint of tenderness, melancholy and regret.
Brown	• It is not a feminine colour, as it is not a lively and bright one. • It is the opposite of fantasy.
Pink	• A colour opposite to brown, expresses shyness and romance. • It is avoided in advertisements because of technical reasons, as the desired shade cannot be always obtained – in the printed version of the advertisement.
Grey	• It expresses sadness, guilt, uniformity. Being neither black, nor white, they grey may seem a dirty white or a failed black.

In "**Réthorique de l'image**"[13], Roland Barthes speaks about the existence of three advertisement levels where there is an interference between: *the linguistic message* (the brand name, in the example given by Barthes, Panzani pasta and the verbal comment), *the denotative iconic message* (the photographic image of the object, redundant when reported with the real object; in Barthes' example, the box with pasta in a fishing net next to various fresh, juicy vegetables) and *the connotative iconic message* (symbolic, of all the associations that make the image of the product). The advertising image is a system made of two sub-system perceived simultaneously: *the denotation level* and *the connotation level*. "*Here it is* – Barthes explains – *a Panzani advertisement: packs of pasta, a box, a bag, tomatoes, onions, hot peppers, a mushroom, everything coming out of a half-opened bag, in shades of yellow and green on a red background*."

The dominant connotation is that of *Italianisation*, deriving from the sound structure of the name Panzani, but also from the option for the red, white and green, the colours of the Italian flag. The fresh vegetables and the "traditional" way of going to the market add the *naturalness connotation*, while the pagination of the consecutive elements of the advertisement adds the *pictorial aesthetic connotation*. Barthes considers these systems of connotation as the *ideology of the society*, associated with the *rhetoric field of expression*. In other words, "beyond the literal or denoted message emphasised by description, there is a symbolic or connoted message linked to the pre-existent knowledge that is shared by the one who make the announcement and the reader (...). In the visual message we will distinguish figurative or iconic signs that in a coded way, give the impression of resemblance with reality, juggling with the perceptive analogy and the representation codes inherited from the representative western tradition."[14]
We could understand the term "rhetoric" as a way of persuasion and argumentation (like "inventio" and like "elocutio" – style or adaptation of the image's figures. "Regarding rhetoric, as inventio, Barthes admits the image's specificity of the connotation: rhetoric of the connotation meaning the ability of provoking a secondary meaning starting from a primary meaning, from a full sign"[15].

Umberto Eco[16] distinguishes five levels of codification of the advertisement message: iconic (similar to the Barthesian iconic), iconographic (based on cultural traditions and genre conventions, similar to the Barthesian connotative iconic), topologic (of the visual style figures), topical (of the premises and themes of argumentation, such as the one of quality in the variant – Everybody uses product

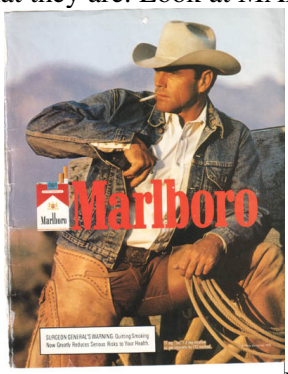
[13] Roland Barthes, **Réthorique de l'image,** in Eric Marty (ed.), **Roland Barthes – oeuvres complètes,** Editions du Seuil, 1993, pp. 1417-1429.
[14] Martine Joly, **Introduction in image analysis**, Bucuresti, All Press, 1998, p.57.
[15] Ibidem, p.14.
[16] Umberto Eco, **Semiologie de l'image dans la publicité,** in Communications, 1998, p. 57.

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X – and the theme of unique quality of the product – Only X removes any spot), entimematic (the actualized narrative structure, eventually based on a mystery or theatrical coup for emphasizing the argumentative efficiency). Jacques Durand[17] notices how the publicity uses the entire panoply of the rhetorical figures which were before considered appropriate only to the spoken language: collocation figures and paradigm figures. We can distinguish visual metaphors in the advertising speech, consisting in the replacement of the commercial subject – cigarettes for example – with a cowboy, in a sunset (see the advertisement at Marlboro), two alpinists reaching the top of the mountain (Camel), a man possessing a grain, in the middle of winter (Hollywood) or a eagle flying over New York's high buildings (Winston). Through implicit comparison, the cigarettes are attributed the qualities of the objects (force, life pleasure, friendship, joy, self control, freedom, freshness, energy, etc.).

We can remark visual motives which represent the needs and wishes of the consumers, the images "translating" concepts such as freedom, adventure, sensuality, security, harmony, fulfilled family, youth, social status, luxury etc. The maximum exploitation of the image in the advertisement, to the detriment of the linguistic message, can be interpreted as means which gives force to the product. It is gambled on what is not told, on the implicit. Instead of developing an argument through explicit affirmation, the image will develop it in secret, gambling on the knowledge of the public purchaser, creating, in this way, a feeling of complicity between initiates. The argumentative demarche in the construction of the advertisement is not reducible to the following text: "I tell you that X is the best detergent or Y is the best drink and Z is the best perfume". On the contrary, an argumentation is as more successful, as more indirect it seems, as more it leaves the impression of a free choice from the interlocutor. In other words, paraphrasing Tadeusz Kotarbinski from *Treaty about well done thing*, we could say: "What is well done in the advertisement is indirectly done". We encounter rhetoric of the obliquity, in which the indirect approach is preferred in order to avoid the imposition in front of the other, aggressing his subjectivity.

"The publicity has to delete the boredom of daily purchases dressing in dream products which, without it, wouldn't be but what they are. Look at MARLBORO, it is a cigarette which at the first smoke transforms

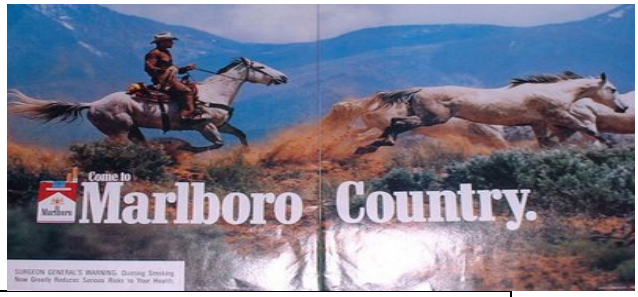


you into a cowboy. Here is the magic of our art. In every consumer there is a poet who sleeps. The publicity must wake him up. Our job is to make the smoke enter through one side of the tunnel and see a locomotive coming out on the other side"[18]. In the case of the well known commercial at Marlboro we could find a series of iconic significations, to which significations at a first level correspond, as well as connotations at a second level. The commercial to Marlboro cigarettes is not one gambling on the power of persuasion of words. The Marlboro man himself is one of few words. "He shows neither sophistication, nor wisdom, but he is rather strong, the quiet type with confidence in his own resources (…) Like a Zen master, he speaks only when it is absolutely necessary (…) Marlboro isn't a game for kids. It's a tough cigarette, for strong men, confidents in themselves"[19]. The table below synthetically

[17] Jacques Durand, **Réthorique et publicité,** in Communications 15, L'analyse des images, Seuil, 1970.
[18] J. Seguela, **Le Saut creatif**, Ed. J.-C. Latters, Paris, 1985, pp. 254-255.
[19] Simon Chapman and Garry Egger, apud **Language, image, media,** edited by Howard Davis & Paul Walton, Basil Blackwell Publisher Limited, 1983, pp. 176-177.

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presents the iconic significations and the codification levels which we encounter in the commercial to Marlboro cigarettes.



Iconic significations	First level significations	Connotations to the second level
Horseback	riding, nature	mastery, manhood
The figure of a man at sunset	man, cowboy	force, firmness
Sombrero	man piece of clothing	adventure
Boards forming a fence	part of a reservation	the west
Empty fence	animals, transhumance	freedom

Smokers can confirm: Marlboro cigarettes have nothing in common with raising cattle or riding in the sunset. The cowboy serves as an icon for a commercial concept, the Wild West, which represents the adventure, freedom, strength. So, the Marlboro cigarettes consumer and the advertisement don't have in common the form, the cowboy lifestyle, but the pretext of freedom, independence, adventure.

The smell of the image

The perfumes advertisements gamble in most cases on the communication through image and less on a linguistic, persuasive message. Being a luxury product, the motivation of its purchase must be more complex symbolized than any other product of stringent necessity and due to the need to materialise an invisible concept, the smell. Thus, the brand image will give personality to the product, which being olfactory impossible to represent, will be present, together with the bottle, near the potential buyers. The public adherence is born trough a narrative procedure[20], through the presence of a history (story or histoire) perceived mostly visual, in which the receptors are presented a STORY[21], a fairy tale about love, pleasure or sport[22].

[20] Einstein would have replied to a mother who wished to guide her son towards the scientific career that the fairy tale must be a text approached. The affirmation does nothing more than to confirm the value of accelerator of the imagination which this form of narration assumes.

[21] "How to inform the consumers about a new perfume, a new dish, a new drink, a new fabric, when the information must pass a sensible experience which no message can communicate? In all the cases, the message will have to be mostly metaphorically rather than argumentative, more suggestive than explanatory" **It is exactly the charm and quality of the story that will open someone's appetite to try the product in order to learn, to know it.** In this scheme a must have must be respected: the pretty story must be thought, built in such a case that it will entirely be attributed to the product", Claude Bonnange, Chantal Thomas, **Don Juan or Pavlov. Essay on advertisement communication,** Bucuresti, Ed. Trei, 1999, p.42.

[22] In case of Marlboro advertisements, she structure of the message is copied from the fairy tale, in which the hero is searched (the cowboy that smokes the Marlboro cigar) The search is generated by a receiver the modern society which associates virility and cigar consumption. We meet also the adjuvant from the fairy tale, the cigars promoted, because only with them you reach manhood, decision, freedom, attributed to the promoted brand. The role of opposing from the fairy tale is the rival cigar brands. The aim of the search from the "story" is: freedom space,

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In this way we are invited to belong to a group and to adopt a particular life style. In "*L'image publicitaire des parfums*", M. Julien[23] establishes some types of characters present in the advertising communication in the case of perfumes: *the sensual, the elitist, the romantic and the eccentric*. We could say that in the case of perfumes advertising, the creators fully exploit the erotic and sexuality classes, preferring images with women and men in sensual postures, straight glances, bared shoulders, half-opened lips. The colours from the images are warm, the creators preferring images with sexual connotations (see the presented images, in which the characters appear with the eyes opened, suggesting the ecstasy). The commercial creators who prefer the image of the bottle are doing anything else but to explain visually the perfume, the bottle being the first element that tries to transmit an olfactory concept. A sober bottle, without any other design adds, place the product beyond the time. The colour contrasts (bottle- content), offer the wordless image, distinction and elegance. A repetitive image from the commercials for perfumes is also what sends to sensuality, to the couple passion. The attraction between the man and the woman, the body position, one of visible pleasure, the dressing details (lingerie or nude) are percussive images for the commercial creators and the purchaser public.

Not even the *visual hyperbole* is overlooked by the commercial creators, who want to emphasize the product, by always valuing it positively. The rhetoric of the advertisement image is considered by Jacques Durand, one of pleasure research:" The function of the rhetoric figures in the advertisement image is to stir the viewer's pleasure: on one hand to relieve, for a glance, of the physical effort demanded by "the inhibition or a rejection "and on the other hand, allowing him to dream of a world where everything is possible. In the image, the rules are the ones of the physical reality…the image which is rhetoricised by an immediate reading, is related to fantastic, the repetition- doubling, the hyperbole-gigantism, ellipsis- levitation, etc".[24] The great advantage of the image in the commercials is that the image has the power to "stock" the reality of our wishes much better than the words. We could call the images "*stores of emotions*". With a proper image, the experiences, the desires come to your mind, making a connection with the product from the commercial. The experts in marketing have discovered that the first impression of the reader is always an emotional one and only a positive impression will convince the reader to search for rational information. The commercials don't have to convince the receptor that the product is useful but more to transmit an emotion, to impress him, showing him a new *design* or selling him a new lifestyle[25]: free time, a happy family, a nice house, luxury, a healthy environment. Rarely, the information about the product shows up "between the lines".

The detergents' *commercials*[26] rely heavily on the modern, happy families, having fun in a luxurious house, with a beautiful view. The fact that all the members of the family have so much free time available should persuade us that *the X product, the dirt enemy*, does the entire cleaning job and it does it quick. Then, the stereotype views, always green, the house yard, all make a reference to the ecological standards and to the economical efficiency of the promoted product.

The commercial speech has its images organized on well established rules, so that the message reaches efficiently and convincing its target. Georges Peninou[27] speaks about privileged configurations

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adventure, Wild West, in association with Marlboro cigars, which appear only methodically, suggested, graphically, the packet of cigars could even not be there.

[23] M. Julien, **L'image publicitaire des parfums,** Paris, Ed. Harmattan, 1997, pp. 38-48.

[24] " Any advertisement which is created ad recorded in a professional studio, conceived, elaborated and produced under a rigorous control in order to be broadcasted, in a repetitive manner, within some advertisement programs, at one or more radio stations, TV, and so on", Marian Odangiu, Daniela Ficart, Violeta Avram, op. cit. p.236.

[25] See: David Ogilvy, **Ogilvy on Advertising,** New York, Vintage Books, 1985, p. 15: "Give the people samples of Old Crow. Then give them Old Crow, but tell them it's Jack Daniels. Afterwards ask them what drink they prefer. They will think that the two drinks are different because they "feed" with images."

[26] Any commercial realized and recorded in a professional studio, conceived, elaborated and made under a strict control in order to be broadcasted, in a repetitive manner, in case of some advertisements, at one or more radio stations, TV, and so on." Marian Odangiu, Daniela Ficart, Violeta Avram, op. cit, p. 236.

[27] Georges Peninou, **Physique et métaphisyque de l'image publicitaire,** in Communications, 15, Seuil, 1970

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that can be found in the commercial image, like: **the focalizing construction, the axial construction, the inside construction, and the sequential construction. The focalizing construction** consists in force lines (colour, lighting, shapes) which converge to a certain point of the commercial, the place of the commercialized product. The sight is attracted by a strategic point of the commercial where the commercialized product lies.

The axial construction distributes the product in the sight axe, in general right in the centre of the commercial. We are speaking about **the insight construction**, when the product is integrated in a scene of a perspective décor and lies in the top of the scene in the foreground. **The sequential construction** makes that the view go through the commercial, reaching eventually the product, often situated for the reading from left to right, down, on the right.(see the Z graphical construction, the most often used).

Letters with signification

Like the speaker, who long time ago, would use the gestures and the mimics for his speech, the commercials make use not only of words, but also of images, page settings, colour, etc. These additional elements *carry out signification*[28] that can strengthen or contradict the meaning given by the commercial words. In this way, connected with the image's rhetoric is also the *words' image* or the way they are presented in the commercial. The colour, and the words set up in the page, the height, and the thickness of the letters (they often appear big and bold for the brand, and with thick capital letters for the notes; with thick and smaller capital letters for the addresses, etc), all these elements create a visual attraction that organizes the path of the look which leaving a certain point is then directed to come back at the same point. The choice of the type of the letters has also a plastically importance. The words have an immediate understandable signification, this signification being completed, coloured, and shaded right before being perceived by the plastically aspect of the letters (orientation, shape, colour). Greg Myers compared the choice of the messages from the commercials with *scrabble* (where if you make up words with the letters Q, Z, X, Y you receive 4,8 or 10 points, whereas for the words made up with E, A, S or T, the number of the points is smaller, reaching even one point).[29] In the commercials, the unusual letters draw the attention more quickly, that is why it is preferred name of products like: *Biotex, Ajax, Radox, Dulux, Lux, Lucozade, Edulcolax, Jazz(softwar*e), etc. Names that are difficult to pronounce in Romanian are not a good choice for the products. Tnuva is just one of them.[30]

Perhaps the most appropriate example of commercial text in which only the type of the letters expresses the exactly message of the commercial is the following: *It is. Are you? Independent.* This is the commercial with the most troubling decoding if we think about the reaction that the ellipsis aroused in this case. The text was advertising for the "*The Independent*" daily newspaper, the letter's bodies for the word *independent* being the same with the ones from the title of the English newspaper. Greg Myers[31] tells how the Londoner homosexual communities have ordered special buttons on which it was written the commercial text, without any connection with the newspaper that they read. In this case, the commercial has been assimilated exclusively as a text, losing its initial function for which it had been created.

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[28] Guy Cook, op. cit.

[28] Greg Myers, op. cit., p.38.

[30] The teacher of applied linguistics, Guy Cook, cites the published results from the Campaign magazine (from 21 December 1990) A graphologist analyses some important advertisements form the current journals. The conclusion of the study is that the advertisements translate sentiments, the ones from Coca Cola, for example, transmit warmth, affection, and those from Ford enterprise, and speak about the respect of tradition. Of course, such an approach is very questionable because it implies much subjectivity. It may be true or not, admits Guy Cook, but the literary dimension of the advertisement remains an open issue.

[31] Op. cit., p. 55.

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