

## PERSUASIVE MEANS IN ADVERTISING

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**Abstract:** *The aim of this paper is the analysis of persuasive means and trends in advertisement that are used to attract the reader's attention and to persuade customers to buy the advertised product or service. The thesis consists of the theoretical and practical part. The theoretical part defines advertising, its use and effects, persuasive means and trends in marketing, verbal and nonverbal persuasive means in advertisements. The practical part researches and analyses the persuasive means used in advertisements.*

**Keywords:** *persuasive means; advertising; persuasion.*

### I. INTRODUCTION

In contemporary society, advertising has become an inseparable part of the everyday lives of millions of people. With the recent development in the field of technology and communication and the opening of new media channels, such as the Internet, it has gained even more access into our minds and into our lives. People have different attitudes toward this phenomenon; some try to ignore it, others find it intrusive and there are also those who appreciate it. Whatever our attitudes are and whether we like it or not, we can not deny that advertising has an immense manipulative power, influencing our opinions, beliefs, decisions, attitudes and actions through different types of media.

As an effective and globally-present type of communication it is also likely to influence cultural development and to motivate the creation of new social groups based around products and brands that it promotes. We may say that it is not unusual that advertising has attracted a

considerable share of interest from diverse research communities and also from those wishing to make profit from it.

From a literary point of view, advertising is a diverse and rich genre. Its language has grown to incorporate and combine various types of texts and styles from diverse areas of life. The resulting interference of styles and mixing of discourses and registers makes advertising almost impossible to classify stylistically.

Furthermore, when advertising to an English-speaking audience, advertisers can not only gain from the richness of vocabulary and a chain of different registers available at their disposal, but they can also exploit the considerable potential for the wealth of figurative expressions that this language has to offer.

### II. THEORETICAL BACKGROUND

In order to better understand what can one consider an advertisement we have to look to a several scholarly definitions and glossary entries that attempt to define its purpose. For example, the Macmillan English dictionary, defines an advertisement as "an arrangement of pictures, words etc. put in a public place, a newspaper, the Internet etc. that is intended to

persuade people to buy something". The Longman Exams Dictionary offer similar definition and the Penguin Dictionary of Economics, 5th Edition, albeit the latter two, in addition to the first one, also define advertisements as being paid for by a sponsor. Goddard (2001) offered a different perspective when she argued that "central to the idea of an advert appears to be the factor of conscious intention behind the text, with the aim of benefiting the originator materially or through some other less tangible gain such as an enhancement of status." (p. 7)

While it may not be possible due to high internal generic diversity to find a satisfactory working definition that would cover absolutely every minute detail, it may be safely assumed, that advertising is a type of discourse and a genre that involves the use of language with an intention to "make the listener, viewer or reader adopt a certain viewpoint and/or act in a certain way." (Hermerén, 1999, p. 11) Therefore, an advertisement as a product of advertising, is a type of text which has to be persuasive in order to fulfil its purpose.

Many advertisements are designed to generate increased consumption of products and services through the creation and reinforcement of brand image and brand loyalty. For these purposes advertisements often contain both factual information and persuasive messages. Every major medium is used to deliver these messages, including: television, radio, movies, magazines, newspapers, video games, the Internet (Internet advertising), and billboards. Advertising is often placed by an advertising agency on behalf of a company. Advertisements can also be seen on the seats of grocery carts, on the walls of an airport walkway, on the sides of buses, heard in telephone hold messages and in-store public

address systems. Advertisements are usually placed anywhere an audience can easily and frequently have access: visuals and/or audio and print. Organizations which frequently spend large sums of money on advertising but do not strictly sell a product or service to the general public include: political parties, interest groups, religion-supporting organizations, and militaries looking for new recruits. Additionally, some non-profit organizations are not typical advertising clients and rely upon free channels, such as public service announcements.

While advertising can be seen as necessary for economic growth, it is not without social costs. Unsolicited Commercial Email and other forms of spam have become so prevalent as to have become a major nuisance to users of these services, as well as being a financial burden on internet service providers. Also, advertising is increasingly invading public spaces.

As far as the notion of **persuasion** is concerned, Schmidt and Kess (1986:2) define the term **persuasion** as "the process of inducing a voluntary change in someone's attitudes, beliefs or behaviour through the transmission of a message".

The mechanism by which it affects the mind of the recipient of the message has been summarized by Sandell (1977) who maintains that persuasion acts on "an individual's beliefs about an object, his evaluation of it and his intentions toward it. This may, but does not necessarily affect his behaviour towards the object" (p. 70). Further, he identifies and explains the four basic components, which must all be present in order that the persuader successfully achieves their goal and which are part of the persuasive process. These components are comprehension, acceptance, attitude change and retention. (Sandell 1977, pp.73-4)

*Comprehension* refers to the recipient's ability to understand the content of the message. It is necessary, for this purpose, that the persuader and the audience have sufficient knowledge of the code in which the meaning is encoded. Schmidt and Kess (1977, p.92)

argued that the pre-eminent 'code' for achieving this is language, but Dyer (1982, pp.72-83) and Goddard (2001, pp.114-6) both stated that non-verbal means, such as paralanguage, signs and images can be implemented to this end as well, because they, too, can function as carriers of meaning, they constitute a 'code' of their own, which is subject to cultural context. (Vestergaard & Schroeder, 1985, pp.15-29).

*Acceptance* refers to the reader's willingness to accept the message (i.e. the form and style of the message), the measure to which the reader is willing to even consider the message of the persuader. Claims that fall outside of the zone of acceptance can hardly persuade effectively.

*Attitude change* (i.e. the effect on the reader's beliefs, evaluations and intentions, which may or may not be directly reflected in behaviour) is one of the main goals of the persuader it is the stage at which once accepted, the message takes effect on the recipients attitude i.e. his or her "psychological tendency expressed by evaluating a particular entity with some degree of favour or disfavour." (Eagly & Chaiken, 1993, p.1) The effect desired by the persuader, in advertising, is that this change happen towards a more favourable perception of the service or product being advertised.

Petty and Cacioppo (1981) argued that relevance is a major issue, as a sales argument that forms the basis for an advertisers message can only work if it is relevant to that particular person.

Finally, *retention* of message, content and attitude refers to the consolidation of the attitudinal change and of content of the message in the recipient's memory. This is the ultimate goal from the point of the persuader because if the new message

'sticks' with the recipient, the persuasive attempt is successful. Hermerén (1999), at this point, commented that retention, even if successful, is not to be regarded as absolute or final, on account of the fact that "once memorized, the message and the content undergo continuous reorganization and change under the impact of new experiences, just as the retained attitude may be subject to new attacks of persuasion." (p. 35)

I agree with Hermerén (1999: 35) that in order to activate the four components of persuasion, there must be "...a reason for the addressee to go along with them". Hermerén (1999: 35) names the following reasons:

- The promise of some reward – **"reward power"**
- The promise of some punishment – **"coercive power"**
- The message's being in line with the addressee's own value system, in order to establish some kind of affinity between addresser – **"referential power"**
- The addresser's superior knowledge of the subject matter power – **"expert power"** and/or the believed reliability and objectivity of the source of the message.

The above mentioned **types of "social power"** can occur in different combinations in the same addresser.

### III. ADVERTISING AS COMMUNICATION

Advertising has its unique way to seduce and intrigue us by: the power of image and imaginary, entertainment and evasion and by its ludic seduction. This new empire of seduction, image and imaginary has become an indispensable component of our society and culture, a socio-discursive phenomenon which has become a real interest for the specialists in communication. Attached to the daily esthetics and to the semiurgic modernity (the creator of new signs and systems of signs), advertising offers a poetics of the matter, a celebration of

objects just like a particular rhetoric (iconic and linguistic): the unexpected banality. By determining and influencing the customers to buy a product or to adopt a certain behavior, advertising carries a eulogistic message of the consumption society. The omnipresence of advertising is related to the role of the message as a creator of slogans, clichés and to the creation of certain images (femininity, virility, comfort etc.—for a specific group, society). In addition, advertising has become one of the major cultural symbols of the industrialized society by using a huge broadcasting system in which there are applied a series of psychological and sociological techniques.

The advertising message stirs the wishes and needs of the consumer and persuades him that the act of buying really satisfies (in the case of the successful persuasion). In this way, the discourse of advertising responds to a double demand: material and emotional.

The efficiency of the advertising discourse is on one hand related to a 'mythical' dimension connected to the symbolic, generic practice and on the other hand, related to the sociologic specific dimension. In the last status, the advertising message can be called "articulation operator"—i.e. the articulation of the economic system (value of use and value of exchange) and of linguistic system.

The practice of advertising overlaps with the trends in the society from the cognitive, emotional and esthetic viewpoints. From the mental perspective, advertising gives a friendly and sympathetic mark of solidarity. The process of advertising updates the same theme of protection and gratification, the same instance of security that induces the wish and tries to accomplish it. From the point of

view of semiotics and poetics, advertising provides a pertinent syncretism: letter/text/image.

In this century of globalization of culture and economy, we see a return to the functional and to the denotative message of advertising, thus a return to the referential advertising. At the opposite side we find the oblique advertising of paradox, of play, of imagination, accused by intellectualism.

The advertising statements do not exist alone, in isolation. They each make up a specific discourse genre characterized by:

- the syncretism of the semiotic codes (a set of rules or devices known to both transmitter and receiver, which assign a certain meaning or content to a certain sign)
- the intertextual density (phenomena of recycling, transformation of the previous advertising discourses)
- variety of discursive interactions (didactic or ludic interpellation of the consumer)

Every discursive instance, mainly the advertising one, deals permanently with the identity problem. The advertising strategy is a semio-discursive process which includes the elaboration of coherent and constant messages that are able to ensure recognition of the brand and consequently the product's identity. (Rovența-Frumușani 2005:150-156).

Increasingly, other media are overtaking television because of a shift towards consumer's usage of the internet. A recent phenomenon is advertising on the World Wide Web. The "relevance" of the surrounding web content and the traffic that the website receives set the prices of Web-based advertising space.

Another recent phenomenon is **E-mail** advertising. Unsolicited bulk E-mail advertising is known as "spam". Some companies have proposed to place corporate logos or messages on the side of booster rockets and the International Space Station. Controversy exists on the the pervasiveness of mass messages and effectiveness of subliminal advertising.

Good exposure at minimal cost can be provided by unpaid advertising (also called word of mouth advertising). Personal recommendations ("bring a friend", "sell it"), spreading buzz, or achieving the feat of equating a brand with a common noun (in the United States, "Xerox" = "photocopier", "Kleenex" = tissue, "Vaseline" = petroleum jelly, "Hoover" = vacuum cleaner, and "Band-Aid" = adhesive bandage) — these are the pinnacles of any advertising campaign. However, some companies oppose the use of their brand name to label an object. Equating a brand with a common noun also risks turning that brand into a generic trademark - turning it into a generic term which means that its legal protection as a trademark is lost.

In the case of **SMS** (Short Message Service) text messages, the addition of a text-back number is gaining prevalence as a www address of yesterday. These can be very effective used as part of your companies 'how to contact us'. It can be a (rented) keyword on a short-code or your own system on a standard number. The benefit of SMS text messages is that people can respond right now, where they are, sitting on the bus, stuck in traffic. Also, the use of SMS text messages, can be a great way to get a viral campaign off the ground to build your own database of prospects.

Furthermore, the social media syndrome seems to be more present than ever in the advertising industry. For instance, Facebook and Twitter have both emphasized turning regular user content into ads—Facebook through its Sponsored Stories unit and Twitter through its Sponsored Tweets. But that doesn't mean the death of traditional advertising copy. In fact, Facebook has a new ad unit that

blends a friend's activity (e.g., "Anthony likes Movie X") with a message from the advertiser.

In the work of Ch. Baylon and X. Mignot (1991:78-90), we find six types of advertising discourse:

- *referential*: informative, neutral in style, comes out on the market especially on the periods of maximum emotional charge; is used mainly in advertising everyday products, personal hygiene and housing, electronics. This type of discourse is based on the demonstration and often relies on rational response of the receptor.
- *metalinguistic*: expresses in general terms the characteristics of the advertised product; it is often used by IT companies that wish to simplify their discourses and consequently they use the colloquial language instead of the scientific language. Even though the last one seems to carry more information, the usage of a colloquial language is more efficient in transmitting the message and inducting the wish to buy the product.
- *poetic*: the products are advertised using figures of speech, linguistic or visual metaphors, polysemy, or by simply changing the language register
- *emotional*: tries to make the sender more transparent by focusing less on the product and more on the character who advertise it
- *volitional*: is based on the profound implication of the receiver in the message
- *fatic*: reorganize all the sender's efforts in order to maintain the contact with the people as long as possible in an explicit or stylized manner

These six types of advertising discourse are made up based on the six functions of the language identified previously by the famous linguist Roman Jakobson. All these types of

discourse respect the rules and principles that govern every dialogue.

The relationship between the buyer and the seller is an asymmetrical one and we have to find out what terms can be applied linguistically to the relationship between audience and advertiser. So that, from the beginning, it is necessary to examine who is addressing whom in an advertisement. The advertiser is the addresser of the advertising message and in the previous paragraph we have found that for the communicative purposes of commercial advertising, he represents the 'seller'. Hermerén (1999) argues that, an advertiser is often seen as a single person, when in fact, it is usually a collective of people "organized as a work group with its own network of communication ... with some degree of shared norms and values and with a shared location within which face-to-face interaction takes place". (p. 31) On the other hand, the addressees, the audience, in the process of communication and the recipients of the message are the 'anonymous public' (Vestergaard and Schroeder 1992, p.9), or as McQuail explained it, "a mass" – "an internally undifferentiated aggregate of people, united by a common interest in a particular message" (1984, p.184).

Secondly, the directionality of the communicative exchange is a significant feature of advertising communication. Cook (1982) and Vestergaard and Schroeder (1992) termed advertising 'one-way public communication.' Hermerén (1999) claim that only one side of this communicative exchange, and that is, of course, the advertiser, possesses the technology which makes powerful one-directional mass communication possible - the mass media. The resulting communication is also one-directional, imposing the role of

addresser on the advertiser and the role of addressee on the audience who cannot respond overtly with arguments and counter arguments, the way they would be able to in face-to-face communication and are, therefore, confined to a passive recipient-only role in this communication. Also, Rotzoll (1978, pp.8-9) pointed out that the audience is especially passive as far as advertising is concerned because even though may have a choice as to which media they expose themselves, they have no control over being exposed to advertising that is found in them. Both Hermerén (1999) and Reardon (1981, pp.196-197) have made a point here, arguing that "the passive nature of the audience makes them uncritical participants in the process of communication and as such they become more vulnerable to persuasion." (Hermerén, 1999, p.33)

After clarifying the nature of the addressee and addresser and the directionality of communication, it is necessary that we examine the mechanism by which the message is conveyed. In the process of communication, meaning is transmitted from the addresser to the addressee. It cannot, however be transmitted in the abstract, but it has to be embodied in a *code*. In order to make it possible for any meaning at all to be transmitted in the process of communication, both of them, the addressee and the addresser have to have knowledge of the code. Most advertisements today are a combination of text, which is either spoken or written, pictures, either moving or still and thus it seems rational to assume that this code may be either *non-verbal* or *verbal*. (Vestergaard & Schroeder 1985; Cook 1982; Hermerén 1999)

In verbal communication, the language is the code. Words, either written or spoken, have to be transmitted by some means of contact between the addresser and the addressee, also known as a *channel*. In such a form of communication like advertising, where the addressee and addresser are likely to be distant from each other this channel is usually represented by sound waves representing pre-recorded speech in case of broadcast advertising, by words on paper in print ads, or

even by data inputs that are displayed as electronic text on screen, as is the case with on-line electronic ads. The channel provides the means of transmitting the message while the code facilitates the understanding of its meaning. Finally, all communication takes place at a certain location, at a certain time, under certain circumstances. How the message is encoded by the addresser, is influenced by all these factors represented in transmission and decoded by the addressee. The sum of factors represent the *context* and can be defined as "a situation in which the addresser and addressee are placed, including the immediately preceding events as well as all the wider cultural context of the addresser and the addressee and the knowledge they share about their total situation and their culture." (Vestergaard & Schroeder, 1985 p.15)

Vestergaard and Schroeder (1985, p.26) proposed that specifically in the case of advertising, there are three participants in the communicative situation: the *advertiser*, the *product* and the *prospective buyer*. The authors further discussed the *actantial* model for analyzing narrative proposed by A. J. Greimas (1984), concluding that narratives can be analyzed based on 3 pairs of *actants* and the relations between them. The three pairs of actants Gremais identified are the ones illustrated below:

	<i>subject</i>
<i>x</i>	<i>object</i>
	<i>helper</i>
<i>x</i>	<i>opponent</i>
	<i>giver</i>
<i>x</i>	<i>receiver</i>

Vestergaard and Schroeder (1985, pp.27-8) subsequently applied this model specifically to advertising and concluded that if we use this model as a frame of reference for what

is happening in an advertising text, we will notice that the subject (the 'title character') and the receiver are both represented by the consumer ('you') and the giver is represented by the product. The helper is what Hermerén (1999, p.79) and Goddard (2001) referred to as a Unique Selling Proposition (USP) - a characteristic of a product which is thought to separate it from its rivals." (Goddard 2001, p.126) The opponent is represented by the 'problem' to which the product offers a 'solution' (Goddard, 2001, p.81) (Again, this could refer to, for example, vitamin deficiency that makes one unhealthy, or high fuel costs.) The giver, then, is represented by the product. However, most importantly, as Vestergaard and Schroeder (1985) pointed out, the 'object' is represented not by the product, but by some positive quality or state associated with it and to this point the authors concluded that "advertising does not try to sell us that we need its products as such, but rather tell us that the products can help us obtain something else which we do feel that we need." (p. 29).

The non-verbal component of an advertising message comprises all means of communicating meaning that do not rely on language. Paralanguage and signs fall into this category. The term paralanguage covers those aspects of communication that surround and support our verbal language in normal face-to-face encounters, including but not limited to body posture and position, physical proximity, gestures, clothing, eye contact and touch. (Goddard 2001, p. 6) Signs are semiotic components of an image - visual objects that convey meaning. As Vestergaard and Schroeder (1985, p.36) stated that their meaning is not as discretely and strictly defined as in the case of language, save for in highly conventionalized systems such as road signs, where it is possible to analyze signs almost on the level of sentences and words. However, we may say that signs, like words, have a conventionalized meaning they represent. The sign itself is called the *signifier* and the object or abstract notion that it stands for, the *signified*. Peirce (1960, p.156-73) identified three types of relation between the sign and its

object. They are the *iconic*, *indexical* and *symbolic* relation.

A definition for these three categories has been provided by Vestergaard & Schroeder (1985, pp.36-8). An icon, is *motivated*, that is based on natural resemblance between the sign and its object. Iconic images - pictures of the product against a neutral background represent the simplest form of advertising illustrations. The metaphor, which is extremely frequently used in advertising, is the verbal equivalent of an icon in rhetoric. A somewhat less conventionalized type of relation is represented by the *index*. Indexical signs represent their object based on close association. The degree of natural resemblance between sign and object in case of indexical signs does not necessarily have to be very high, but the association has to be close (e.g. fire - smoke: the smoke is an indexical sign for fire, because usually when the former occurs, the latter co-occurs, as fire usually 'produces' smoke.) Consequently, indexical signs may be regarded as less motivated and more conventionalized than icons. Also, indexical signs have their verbal counterpart in rhetoric, which is *metonymy* (e.g. 'the Crown' for the Queen of England, or 'the White House' when used to refer to the President of the United States). In advertising illustrations, indexical relationships are frequently used to associate the product with something that is generally considered to carry favourable connotations.

The *symbolic* signs is the third category of signs. Symbols are the least motivated and most conventionalized type of signs. The connection between a symbol and its object is based solely on convention (e.g. a heart is a symbol for love, because of the ancient belief that feelings such as love rest in the heart,

not in the brain.) In language, most words are symbols, because the relationship between their form and what they refer to is arbitrary. Visual symbols are rare in advertising, because it would take "a sustained advertising effort to establish a link between an arbitrary image and a product." (Vestergaard & Schroeder, 1985, p.41).

Images, unlike words, that typically have a strictly defined meaning, are typically vague in their meaning and unreliable as carriers of information. This fact is often exploited by advertisers, because due to their ambiguity, images are rich in information and open to multiple interpretations, based on the reader's preference.

Like words, images and signs also have denotations and connotations. (Vestergaard & Schroeder, 1985, p.43) Therefore, what is immediately visible in an image, the objects that are present within it objectively, that "anyone, without recourse to their cultural background would be able to see" (Barthes, 1977, p. 37) is referred to as *denotation*. However, if we take into account the interplay and relationship between these objects, we are looking at *connotations*. It is never possible to give a complete account of connotations produced by an, as these vary from person to person based on individual beliefs and experience. There are some signs, however, whose connotations are common to members of the same culture (Vestergaard and Schroeder, 1985, p.43) Then, these connotations are exploited for advertising purposes, used to create implied meaning or make implied claims that, for legal reasons, cannot be made explicitly by means of words. (Dyer 1982, 147)

#### IV. CONCLUSIONS

When it comes to analyzing visual elements in images, the main problem is the fact that unlike words and sentences, images do not have a linear structure. As such they cannot be read from beginning to end. Visual emphasis has an important role in advertising,



because, it helps place important information to the message and the persuasive intention of the advertiser into positions that make the reader notice it immediately. (Vestergaard & Schroeder, 1982, p.37) Visual emphasis in images, including advertisements functions based on a principle described by Goddard (2001), who argues that English speaking readers are habitual to reading the text of an advertisement from left to right, working progressively down the page. (p. 15). This means that in order for the picture to approximate the emphatic structures found in spoken language (see Vestergaard & Schroeder 1985, pp.21-3) the information in an advertisement should be aligned along a top-left-to-bottom-right diagonal with the least emphasized element placed in the top left position and with the one that the advertiser wishes to emphasize located in the bottommost position on the right. It is also an important fact with regard to the advertiser's intention that in order to be noticed first, the attention-getting devices should be placed in the topmost left corner of the advertisement.

Persuasion in advertising takes many forms and it appears in a form of linguistic tools used by advertisers to create an effective advertisement and, also, it is an element of marketing persuasive means.

Persuasion means an interaction among people, according to Gullledge (Gullledge 2004, 6-15). Persuasion is the ability to convey information to people and to make them believe that the message is real and valid and thus influence their free will. Jefkins and Yadin (Jefkins and Yadin 2000, 13-15) argue that the subject matter of advertising is to influence or change the consumer's attitudes and that advertising changes

people's mind and attitude toward a product when the message of an advertisement gets to the receiver's long-term memory, so the aim of advertisers is to make an advertisement be remembered by people. For these purposes advertisers use persuasive means and trends.

Most of the people know how to reach their life goals precisely, but marketers seek for people who are not stable in their opinions, and this because their attitudes are susceptible to change and are easily persuaded to change their shopping habits. O'Shaughnessy and O'Shaughnessy (O'Shaughnessy and O'Shaughnessy 2004, 13) state that wants are substitutable. Persuasion has the ability to encourage people to change their buying habits, if one want is replaceable by another want and both of them reflect the same life goal. As a result of advertising, completely new wants may arise or one want can be substituted for another one and when the reader of an advertisement is persuaded, s/he becomes consumer, a person that buys a service or product.

According to The New Encyclopedia Britannica (volume 23, 1991:540-547), advertising is designed to inform, influence or persuade people. In order to be effective, an advertisement must first attract attention and gain one's interest. Then, it must provide reasons for buying a product and for believing the advertiser's claims.

Advertisers use a variety of techniques to create effective advertisements. They start with a basic appeal, which is the main selling point or theme of an advertisement. The most commonly used techniques include (1) attention-getting headlines, (2) slogans, (3) testimonials, (4) product characters, (5) comparison between products, (6) repetition.

Advertisers rely on many kinds of appeals in order to reach their goal-persuading the masses to buy the product. In general, advertisers present their message either in a factual or emotional manner. Advertisements that use a factual approach describe the characteristics of a product that can be proven. Such ads tell us what the product is, how it works or how it is made. Advertisements that use an emotional approach stress the ways in

which a product will give personal satisfaction. Such an ad might appeal to a person's needs for love, security or prestige and suggest that the product will satisfy their needs. Advertisers often use sexual themes that relate to a person's desire to be attractive to the opposite sex. For example, an advertisement for a perfume might suggest that the product would help men to attract women and vice-versa. Aiming to persuade the largest possible number of people, many advertisers choose to combine factual information with emotional appeals.

This paper has enabled me to observe that language has a fundamental role in transmitting a message and unfortunately it induces consumers to behave abnormally and to quit staying true to what they are without being aware that, while they try to improve themselves in order to become better or more unique, paradoxically they end up being just like everyone else. Advertising creates mythical and stereotyped images rather than real designing and projecting the ego into an ideal universe. If we could be better informed about advertising tactics, we could make better choices as we consume and perhaps even change the stereotypes portrayed in many current advertisements.

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