



VERBALIZATION IN ADVERTISING COMMUNICATION – VERBAL STRUCTURES AS MAIN SEMANTIC OPERATIONS

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ABSTRACT

The semantic operations observed in the impact of advertising have not been sufficiently studied. In this scientific article, the author, through critical discourse analysis (CDA), offers a series of scientific opinions on the topic, seeking to achieve advertising effectiveness. The comparative analysis explains the three approaches: comparison, similarity and connection, and also establishes a number of associations and interpretations evoked in advertising consumers. In addition, connotation and denotation are also applied in order to name objects and phenomena in advertising. This study highlights the need for further scientific research on verbalization in advertising by proposing new research mechanisms. It also suggests segmenting consumers according to additional criteria to better assess advertising effectiveness—an approach that can support advertisers, marketers, and researchers in psychology and sociology.

Keywords: Verbalization, verbal anchors of verbal structures.

INTRODUCTION

The scientific literature is constantly discussing the role of verbal and visual components in advertising in general, as well as in Internet advertising. The reasons are as follows: attracting and retaining consumer attention, perception of a number of verbal components in advertising by consumers, as well as obtaining more positive advertising responses from consumers using various marketing products and services. Various studies concern topics such as the form of advertising, types of advertising, brightness of colours in advertising, size and location of specific advertisements. The present study again raises the topic of verbalization in advertising, and various problem areas will be examined - the relationship between verbalization and visualization in advertising media, the cognitive preferences of advertising consumers, as well as their cognitive orientation, that is, their belonging to one or another cognitive style. The findings obtained can provide clarity regarding

the application of certain verbal components in advertising - short and detailed text messages, as well as how they help in the perception of certain visual components.

Literature Review

Since advertising is defined as a form of controlled communication that attempts to persuade consumers, using a range of verbal-visual effects, to purchase or use a particular product or service, it must be studied (1). In order to attract consumer attention, achieve more advertising effects, and others, companies strive to influence their consumers with a range of verbal and visual effects. We have also entered the era of consumer behaviour, where many “unnecessary” goods and services of poor quality are offered, as organizations compete to dominate the supply of their products, regardless of whether the consumer needs them or not. This requires the application of many and diverse effective verbal-visual components, as well as persuasive strategies for advertising influence. Any new critical discourse analysis (CDA) would offer new views on the topic under consideration. The main goal of this study is to form a new theoretical and practical framework for establishing the effectiveness of verbalization in advertising as a combined

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effect of traditional advertising and its equivalent in Internet advertising. Some authors are very interested in verbal “anchors” in advertising (2, 3), as well as in the ways of influence of verbal anchors (4). In this scientific work, a new research approach is created, including other components of advertising research as part of verbalization in various media products and services. Measuring the effects of these components is an important part of visualization in advertising, as well as presenting an appropriate theoretical framework for research. Filling this gap is achieved through consistent in-depth studies of a number of visual, verbal and stimuli in different advertising media, as well as research on different target groups of consumers.

Another approach to achieving advertising effectiveness in the study of verbalization is the introduction of interactivity. The reasons are that the understanding of interactivity, which allows for the creation of advertisements with new visualization and verbalization, presents new directions in the search for achieved impact. Credit for these studies goes to Lombard and Snyder-Duch, (2001), who defined the concept of interactivity precisely, stating that “anything that a person does with objects or formations in a given environment can be called an interactive environment” (5). In the advertising industry, interactive advertising often means simply advertising on the Internet or “online” advertising (6). Interactivity is a complex and multidimensional concept (similar to verbalization), therefore it has a small set of definitions and concepts related to visual reality. According to Bezjian-Avery and Calder (1998), comparing interactive and traditional advertising, they found that the concept of control is central to the idea of interactivity (7). The same authors commented that “whereas in traditional advertising the presentation is linear and the consumer is passively exposed to product information, in interactive advertising the consumer instead actively navigates through the information. The information the consumer sees depends on where the consumer wants to go.” (7), as well as how the consumer processes the perceived verbal information. It is also found that the traditional linear advertising format of conventional advertisements is actually better than interactive advertising for certain types of users and for certain types of advertisements, the cognitive “match” between the properties of the system (predominantly visual or verbal) and the needs of the consumer

segment (preferring to have their information presented in a visual or verbal manner) seems critical (7). The debates raised by the development of advanced interactive technologies such as virtual reality are therefore significant, and researchers such as Lombard and Snyder-Duch (2001) define interactivity as a feature of a media in which the user can influence the form and/or content of a media presentation or experience (5). The reason is that interactivity in advertising is not dichotomous (the media is not simply interactive or not), but can vary in degree (from non-interactive to highly interactive) as well as in type (various aspects of the form and/or content that can be influenced by the user) (5), some authors argue. In addition, scientific research should be presented to support the claim that as a result of exposure to a large number of messages, consumers have developed a more sophisticated understanding of mass media and advertising (8). All this creates a greater challenge for advertisers and all media producers to attract attention through a range of visual and verbal effects. According to Geller (2001), this trend is associated with television advertising, with aggression being the leading feature of advertising (9). Other researchers studied the problem and found that consumers get used to the new style and “learn” to ignore the most aggressive messages (10, 11), so in 2000 and later researchers applied another approach to studying verbalization in advertising, taking advantage of the possibilities of new technologies to provide other advertising experiences, consumer and personalized (12, 13). Therefore, verbalization in advertising has gone beyond demographic and psychographic groups and allows for the creation of targeted, personal and engaging interactions, that is, the consumer not only sees himself, but can also participate in it. According to Lombard and Snyder-Duch (2001), the model of advertising as an impersonal and controllable communication is changing in the direction from advertiser to consumer, from impersonal to personal and interactive (5). All these features place the advertiser and the consumer in a new reality of opportunities and limitations that must be explored from an advertising perspective.

Another problem area in the presentation and interpretation of verbal structures is the inconsistency to improve cognitive processing, because this inconsistency can disrupt the final interpretation (14, 15) of the consumer during

the impact of an advertisement. Therefore, the relationship between visualization and verbalization is in accordance or in juxtaposition, but they must be properly promoted to customers in order to obtain the final behavioural effect of the advertising impact. Phillips (2000) concludes that a higher level of "anchoring" of verbal elements leads to more understanding, with the three levels of verbal anchoring, according to the same author, being the following - without text, hint or explanation of the metaphor (16).

To study verbalization in advertising, it is necessary to establish the fluidity between verbalization and visualization, as well as to make some findings about the presence of verbal elements in different advertising media. The results of greatest interest in this regard are the cross-talk between verbal fluency and image-making instructions (17), with visual metaphors being explained in advertising by captions called "variations in verbal anchoring" (16). Therefore, any visual structure cannot be completely separated from the verbal components of advertising, which significantly complicates studies on the influencing elements. In addition, researchers have found connections between the individual semantic operations of metaphors, called the conceptual connection between metaphorical objects (3, 15, 18, 19, 23). In addition, the process of testing and diffusion of innovations among consumers is facilitated through the tools of digitalization (24).

One of the main challenges in the study of verbal structures is to determine the mechanism that causes extreme reactions in respondents when perceiving and interpreting information. In addition, differences in the overall information coding are also found (25), because unlike visual rhetoric, verbal structures can cause a variety of interpretations in consumers of goods and services, and in turn, visual images can give rise to similar thoughts in recipients of advertising (26). The emphasis in the studies falls, on the one hand, on the size and brightness of the images (27), and on the other, on the semantics of the text, some authors claim. Phillips and McQuarrie (2004) argue that the semantic operation determines the richness of a visual rhetorical figure that can make the connection between the pictorial elements in the advertisement, directly related to the number of individual thoughts in the perceivers (19). In order to accurately interpret the verbal

"fixations" in the text of the print advertisement, researchers such as Luuk Lagerwerf, Charlotte, van Hooijdonk and Korenberg (2012) provided students with a large number of Dutch full-colour magazines with snack advertisements, in which they made a connection by similarity. The snacks are verbalized as dolls and are associated with pleasant experiences, and the operation provokes different reactions in the youth (23).

The study manipulated individual verbal anchors by creating titles for each advertisement, because Phillips (2000) concluded that verbal anchoring of visual metaphors affects understanding and attitudes towards the advertisement in different ways (16). Another type of anchor is the representation of a scooter that merges with the freedom of a butterfly, i.e. the first title represents a moderate verbal anchor and only hints at the intended meaning (23). The originality of these studies is also found in the full verbal anchor, which describes the intended meaning of the advertisement in its entirety, with the titles created based on a pre-test conducted among 47 Dutch language and communication students (23). The study aims to draw conclusions about the impact of verbal elements in advertising on the basis of similarity to the image, proposed by Phillips (1997), by looking for the effect of strong and weak verbal reinforcement (28).

According to some researchers, print advertisements achieve greater efficiency in verbal processing of information, in contrast to advertisements in electronic media and on the Internet, where the enhanced effect is in favor of visualization (29-31).

Another concept in interpreting verbal anchors in advertising is the documentation strategy, which provides consumers with facts and figures or other information that explains and demonstrates the benefits, value, quality or advantages of the product or service (20). Furthermore, Mattila (2000) adds that various forms of documentation (regarding systems, consumption or performance) can make advertising message claims more concrete and overcome the unsolicited nature of the intangible elements of the service (20). Both Berry (1980) and Mattila (1999) argue that these strategies can make intangible service attributes more distinct in consumers' minds and thus allow products and services to be better

differentiated from others (20, 21). In order to properly understand the processes of perception and interpretation of advertising information, the researcher of this scientific work believes that it is necessary to interpret verbalization in advertising as a semantic operation. The reason for this view is that the processing of information in general, as well as advertising information in particular, is a very complex and lengthy process. This study will also present key opinions regarding verbalization in advertising, defined as a complex semantic operation.

Verbalization as a Semantic Operation

In the present study, verbalization in various advertising media, referred to in research circles as “verbal anchors,” (26) “documentation,” (20) “memory verbalization styles” or “cognitive verbalization styles,” (32) “consumer cognitive preferences,” (33) “verbal structures” (16), etc., is associated with certain semantic operations such as polysemy (multiple meanings), semantics (basic meaning), or semiotics (sign system). Phillips in 2000, as well as later in joint work with colleagues, found that the lack of sufficient information in advertising limits the interpretation as verbal anchoring (16, 26). Visual metaphors have more alternative interpretations when verbal contextual explanations are reduced (26). Although visual structures have been empirically investigated in several studies, there has been little research on the interactions between structural and conceptual aspects of verbalization and visualization in advertisements (4, 18). Another goal of future research is to examine the different number of referents or signifiers indicated by connotation - additional meanings or colours that are superimposed on a given meaning; or by denotation - meaning, naming of objects and phenomena (34). Since language has a certain denotational system, unlike images, and openness in advertising is typical for visual elements. Barthes apparently uses the term richness to refer to a similar phenomenon when he argues that “signification cannot exhaust the inexpressible richness of the image” (4). Connotation has not been sufficiently studied in advertising impact, but it can contribute to clarifying verbal components in advertising as something that is understood as part of something else, that is, a superposition of different meanings (35). In turn, denotation or the linguistic content itself of the linguistic sign, which remains closed, is perceived unambiguously in text advertising (36).

The complexity of the study is also reflected in the research efforts to study the eye tracking of consumers during real-time advertising exposure to test whether visual structure and semantic operation differently affect cognitive processing. The results have led to alternative interpretations in the studies of Phillips and McQuarrie (2004), as well as significantly more consistent in other later studies (3, 18, 19). Despite the differences in studies on the above-mentioned problem area, Stern (1990), and after him Phillips, (2000) point out that visual metaphor can be defined as similar to verbal metaphor, since it compares two images by analogy, suggesting that one object is like another, although sometimes the comparisons in advertising are quite different (16, 37). Therefore, metaphor in a particular advertising medium is perceived as part of rhetoric, that is, it suggests ambiguity, or it becomes a professional deviation from the expectations of the advertiser (46). Other metaphor researchers focus more on the mapping between the source of the metaphor and the target domain (39, 40) or distinguish between visual comparison and metaphor as different categories (35, 41). This is why Phillips and McQuarrie (2004) structured a framework to define visual rhetoric, building on new verbal elements, and researchers conducted a series of experimental studies on verbal anchoring and the impact achieved (4, 38, 42). Each new study provides new clarity on the ways of perceiving and making sense of verbalization in advertising, as well as achieving advertising effectiveness among certain target groups.

As already commented, according to Lagerwerf, Charlotte, van Hooijdonk and Korenberg (2012), visual rhetorical images can be categorized along two dimensions: semantic operation and visual structure (23). Both dimensions have three values – comparison, similarity and connection, defining nine categories of visual rhetoric in a cross-classification. In this study, these dimensions are not the main subject of study, because the processing of different verbal and visual impact components in advertising is envisaged. The researchers found through additional studies that semantic operation refers to the nature of the relationship between two objects placed in an advertising comparison (19, 23).

With increasing levels of ambiguity, Phillips and McQuarrie and Phillips (2005) distinguish between the following features: making a

connection, that is, one object in the advertisement is related to another object (polysemy); or finding a similarity, that is, one object in the advertisement is completely identical to another object in it (synonymy), (26). The actual “integration” of the semantic operation into another type of value as a contrastive comparison, called opposition, can be interpreted as a comparison between one object and another object in the advertisement (19, 43). These semantic operations are present in a number of product and image advertisements, making a similarity, for example, between human freedom and independence and the use of mobile products and services, or interpreting a large number of differences between individual accessories for mobile devices. In addition, verbalization in advertising is studied from the perspective of how the relevant verbal anchors are presented in it, but also how the information processing by the consumer takes place. With an increasing level of complexity, Phillips and McQuarrie (2004), as well as Lagerwerf, Charlotte M.J., van Hooijdonk and Korenberg (2012) in more recent studies, distinguish between juxtaposition, fusion and substitution (19, 23). The advantage of these studies is that two elements can be implemented simultaneously, for example, juxtaposition and substitution, when two objects are placed next to each other, such as a perfume and a part of the human body (3, 15, 18, 19). The goal is to evoke different associations in the consumers of advertising - an association by similarity or by substitution (for example, replacing the character with the product), by making a conceptual connection between the verbal metaphorical objects (19).

Whether to apply juxtaposition, similarity or fusion, or their combined use in advertising, is the result of the professional decision of the advertiser. However, the highest level of complexity - substitution - should not be underestimated (44, 45). To achieve the substitution effect, one of the verbal elements is left out of the image, so that the metaphorical interpretation is successful only after the impact of the missing element (46).

According to Phillips and McQuarrie (2004), verbal anchoring as a link between objects will require less cognitive processing than substituting one object for another, since the semantic operation in the former case evokes fewer thoughts compared to the latter, and the corresponding visual structure is less complex (19). This is the reason for deriving the term: “semantic anchoring”, which according to Phillips (2000) affect the comprehension and attitude towards advertising in general (16). The applicability of the three levels of verbal anchoring such as the absence of text, the presence of sparse text or detailed explanation are positively related to comprehension, with a higher level of anchoring leading to higher comprehension (16). These opinions are supplemented by the processing of information that finds its place in a number of theoretical and empirical studies for interpreting the achieved effects of verbalization.

In order to provide greater clarity to the leading studies over the years, the author of this scientific work offers a comparative table describing verbal components in advertising (**Table 1**).

Table 1. Comparison table of verbalization in advertising

Researcher, year	Research questions	Scientific findings and results
Barthes, 1977	Ways to influence verbal reinforcements on different groups of users.	The designation of verbal structures cannot exhaust the inexpressible richness of the image.
Delaney, 1978	The cross-talk between verbal fluency and image-making instructions.	Through the method of similarity and comparison, fluidity in advertising is discovered.
Paivio, 1986	Ways to process information in advertising.	The individual characteristics of users determine the processing method.
<u>Kirby, Moore and Schofield, 1988)</u>	Cognitive preferences of users.	Cognitive styles and the affiliation of individuals to one or another cognitive style – verbalizers, visualizers and dreamers.

Forceville, 1996	Study of verbal structures.	Verbal structures can superimpose different meanings.
Stafford, 1996	"Memory verbalization styles" or "Cognitive verbalization styles."	Quick ways to remember and reproduce information from advertising.
Phillips, 1997	The sign of similarity between text and image was studied.	The effect of strong and weak verbal reinforcement was achieved.
Phillips, 2000	A study of the three levels of verbal anchoring - without text, hint or explanation of the metaphor.	The role of "variations in verbal anchoring." The term "semantic anchoring" is introduced, which affects the understanding and attitude towards advertising.
Mattila, 2000	Different forms of documentation in advertising.	Through documentation, advertising messages become more specific, revealing the intangible elements of services.
Mortimor and Kathleen, 2002	Contrasting two objects in advertising.	It provokes different interpretations – by similarity or by comparison.
<u>Radach et al., 2003</u>	Contrasting two objects in advertising.	It provokes different interpretations – by similarity or by comparison.
Phillips and McQuarrie, 2004	Studies on the semantics of the text, as well as the nature of the relationship between two objects placed in an advertising comparison. Comparison, merging and replacement.	The diversity of semantic texts is directly related to the number of individual thoughts in the perceivers. Two elements can be realized simultaneously – comparison and substitution.
McQuarrie and Phillips, 2005	The role of verbal "fixations" in advertising.	Verbal structures can evoke a variety of interpretations in consumers of goods and services.
Maes and Schilperoord, 2008	A connection is sought between denotation and connotation..	The denotation, or the inherent linguistic content of the linguistic sign, which remains closed, is perceived unambiguously in text advertising.
Van Mulken et al., 2010	Experimental studies on verbal anchoring by inducing associations. Advertising effectiveness is sought.	Advertising impact achieved through verbalization in advertising. Two objects can be placed next to each other by inducing associations by similarity or by substitution.
Gkiouzepas and Hogg, 2011	Conceptual relationship between metaphorical objects.	Structural and conceptual aspects of verbalization and visualization in advertisements.
Lagerwerf, et al., 2012	A study of Dutch full-color magazines and their impact on students containing snack advertisements.	A similarity relationship between images in print advertising and texts was realized. Pleasant experiences were evoked in young consumers, verbal efficiency was achieved.

RESULTS AND DISCUSSION

Research on verbalization in advertising covers various subject areas: information processing (25), theoretical framework development (17), cognitive preferences of individuals (33), and others. Like any area, verbalization, and in particular visualization, are present in various advertising media, but the questions that are raised are more than the answers received. The reasons are the lack of a specific theoretical framework for research, the lack of empirical evidence for the achieved advertising effect among individual target groups, as well as the role of visual structures and verbal anchors in advertising. The topic of information processing was raised long before Paivio (1986), who developed a questionnaire with 86 statements - Individual Differences Questionnaire (IDQ), identifying not only images and verbal factors, but also a number of other factors. In this case, the theory of dual coding was created, according to which optimal coding occurs when text and visual information are integrated (25). Scientists have studied this issue with renewed interest, finding that adding images to text helps to build two separate representations of information, which improves understanding. Authors after Paivio (1986) have proposed other scales to measure the individual affiliation of individuals, dividing them into three groups - visualizers, verbalizers and dreamers (33). In these early years, there was no lack of theoretical evidence regarding the origin, formation and use of "verbal structures," as well as individual "verbal anchors" in advertising, because researchers were interested in the cognitive processing of information in different respondents. In the 1990s, it was found that verbal structures can superimpose different meanings (35), and more and more often people talk about "verbalization styles," as well as their impact on memory (32). The novelty in advertising research is found in establishing the mechanisms for rapid memorization of advertising information, as well as its reproduction by consumers. Some researchers add that stereotypes can be applied, which, on the one hand, make consumers' thinking lazier, but on the other hand, support the processes of rapid understanding and processing (47). In order to accumulate new empirical scientific evidence, researchers apply different research methods, that is, the three levels of verbal anchoring are applied - without text, hint or explanation of the metaphor. This progress in the scientific literature was established in 2000 and later, when researchers

looked for "variations in verbal anchoring," which affect the understanding and attitude towards advertising (16). The term "documentation," which refers to different messages in advertising and seeks intangible elements of the services offered (20), was also introduced. Furthermore, researchers such as Mattila (2000) add that different forms of documentation – whether in terms of systems, consumption or performance – can make the claims for advertising messages more concrete and overcome the unsought nature of the intangible elements of the service (20). Therefore, achieving advertising effectiveness through verbalization or by applying different "verbal structures" gives rise to different interpretations in consumers, and this is explained by the richness of advertising language. The process can be facilitated by the theory of fluency, that is, the smooth transition from verbal to non-verbal (visual) information leads to the perception, understanding and processing of information by users.

A number of studies are conducted on verbal information processing, but the role of visualization should not be underestimated, because some authors claim that verbal-visual elements in advertising support understanding (23). As already commented, according to Lagerwerf, Charlotte, van Hooijdonk and Korenberg (2012), visual rhetorical images can be categorized along two dimensions: semantic operation and visual structure (23), with both dimensions having three values – comparison, similarity and connection, determining the ways of perceiving visual and verbal advertising. In 2003, it was found that the opposition of two objects in advertising creates different interpretations – by similarity and by comparison, which enriches the advertising as a whole (43). These processes evoke rich associations in different groups of users and can lead to different reactions. In addition, the diversity of semantic texts is directly related to the number of individual thoughts in the perceivers, with research simultaneously covering two elements – comparison and substitution (19). Empirical evidence during this period regarding the semantics of the text, as well as the nature of the relationship between two objects, shows that three main methods can be applied: comparison, fusion and substitution. Each of these methods facilitates the understanding of advertising. Through comparison, semantic-visual images are built in the minds of consumers, as they quickly

perceive information and give more positive advertising responses. Through fusion, that is, the images in the advertisement correspond to the texts and determine the understanding of the advertising information, more interpretations are made and new verbal structures are transmitted in social platforms in Internet advertising. Through substitution, images and pictures are presented as part of texts, which leads to an increase in verbal-visual advertising effectiveness. Therefore, the role of “verbal structures,” also called “anchors,” as well as the presence of “visual structures,” also called metaphors in advertisements is enormous due to the different associations and interpretations (2).

Since 2010, other aspects of verbalization have been sought that support the processing of advertising information, such as the terms “denotation” and “connotation.” Denotation is perceived unambiguously and remains a closed system, but this does not mean that it hinders understanding. Researchers have empirically proven that it carries its own linguistic content of the linguistic sign, being present for the purpose of naming objects and phenomena (23). Connotation complements the created meanings and colours that are superimposed on a given meaning. Therefore, the richness of advertising is found in semantics and polysemy, by superimposing different meanings and symbols (36). The authors of more modern studies discover the conceptual connection between metaphorical objects by placing two or more objects next to each other, for example a female body and a perfume for women, evoking associations by similarity or substitution (15, 18).

CONCLUSION

In the scientific literature, there are many attempts to conduct critical discourse analysis (CDA) on verbal-visual components in advertising. The formation of a theoretical framework for a scientific study, as well as the presentation of scientific empirical evidence on the topic, are also very complex processes requiring different approaches. Through interactivity in advertising communication, progress is observed in the field, as well as through the study of information processing. The main terms applied in the study of verbalization in advertising are “verbal structures,” “verbal anchoring,” “verbalization,” applying three levels of verbal anchoring - without text, hinting or explaining

the metaphor (16). On the other hand, researchers are looking for the fluidity between verbalization and visualization as a means of achieving greater advertising effectiveness. It has been found that visual metaphors are explained in advertising by captions called “variations in verbal anchoring,” because a visual structure cannot be completely separated from the verbal components (16). Therefore, researchers find connections between the individual semantic operations of metaphors, called conceptual connections between metaphorical objects (3, 15, 18, 19, 23). The main approaches to studying verbal components in advertising are the following: making a connection by similarity, by comparison, and by substitution (23). There is insufficient scientific evidence that print advertisements achieve greater efficiency in verbal processing of information, unlike advertisements in electronic media and on the Internet, where the enhanced effect is in favour of visualization (29, 30, 31). In this regard, the strategy of documentation helps, according to which by providing consumer facts and figures or other information that explains and demonstrates the benefits, value, quality or advantages of the product, greater persuasion is achieved among various target groups. The idea of obtaining non-material benefits from products and services is at the heart of documentation (20). In order to most accurately analyse the verbal elements in advertising, some cognitive processes in consumers are studied, and in particular the semantic operations that can be observed.

In order to continue the critical discourse analysis (CDA) on verbal components in advertising, this paper also specifies the necessary terminology. In the research community, terms such as “verbal anchors,” (2) “documentation,” (20) “memory verbalization styles” or “cognitive verbalization styles,” (32) “consumer cognitive preferences,” (32) “verbal structures” (Phillips, 2000), etc. are present, and the semantic operations arising from these processes are studied. Some authors have been able to prove that the lack of sufficient information in advertising limits the interpretation as verbal anchors (2, 16). The dispute surrounding verbal and visual components is which of them evoke more interpretations, as the author of this paper believes that by applying fluidity in advertising between the different components, more advertising effects are achieved.

This article comments on connotation and denotation in advertising, because the language in advertising is considered as a certain denotative system, unlike images (23). Other means applied in advertising are metaphors as part of rhetoric. They achieve ambiguity or become a professional deviation from the expectations of the advertiser (46). The contribution of some researchers who managed to structure a theoretical framework that would define visual rhetoric, building on new verbal elements regarding verbal anchoring (4, 16, 19, 42, 46) is great. Therefore, each new study provides new clarity on the ways of perceiving and making sense of verbalization in advertising, as well as achieving advertising effectiveness among certain target groups. The latest research covers three main approaches: comparison, similarity and the relationship between verbalization and visualization in advertising. It is empirically proven that the establishment of a connection of one object in advertising with another object (polysemy), as well as finding similarity, that is, one object in advertising is completely identical with another object in it (synonymy), causes many interpretations. The discussion analysis accurately outlines the idea that establishing the cognitive affiliation of individuals can explain the processes of information processing. In another scientific study, the author deals with this problem in great depth, dividing advertising consumers into three groups: verbalizers, visualizers and dreamers according to the subscales of Kirby, Moore, and Schofield, (1988). Some researchers add that stereotypes can be applied, which, on the one hand, make consumers' thinking lazier, but on the other hand, support the processes of rapid understanding and processing (47). Therefore, achieving advertising effectiveness through verbalization or by applying different "verbal structures" gives rise to different interpretations in consumers, and this is explained by the richness of advertising language.

Future scientific research should supplement the topic of verbalization in advertising by proposing new mechanisms for research. Segmenting consumers according to other criteria would also help the processes of establishing advertising effectiveness. These scientific results can help some advertisers, marketers, as well as researchers working in the fields of psychology and sociology.

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