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STRUCTURILE RAȚIONALE ÎN DISCURSUL PUBLICITAR
RATIONAL STRUCTURES IN ADVERTISING DISCOURSE

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Individuals, in the different social roles they assume, try to support or combat various ideas and thus offer different arguments and reasoning in different types of discourses. But why does every individual, even in everyday activities, try to argue? The social actor uses arguments in an unstoppable attempt to seduce, persuade or convince the other about his own ideas, beliefs or preferences. Argumentation gives us the opportunity and the means to meditate on an idea, to support or fight an idea, to adopt or reject the perspectives of others, and to come to terms with each other.

From everything that an advertising specialist knows, depending on several important variables, he has to choose that information, those ideas that have the greatest power to persuade consumers. Moreover, after giving up useless ideas and choosing the strongest arguments, the advertiser must pay maximum attention to the rational order of discursive construction. The specialist will be tasked with ordering the arguments in the most useful way according to their persuasive force. All the elements of a whole that are in a perfect fit attract our attention, delight our senses, and temper our critical intentions. I believe that a harmonious advertising discourse can differentiate a brand from competitors, can make it memorable and can persuade consumers.

At the same time, the order in which the arguments are presented in the advertising discourse is essential for building the *verisimilitude*, because the main purpose of the advertising discourse is not the truth, but the consumer's persuasion whose appearance must at least gives the impression that the situation is real. Verisimilitude is created by using argumentative structures that at first glance seem correct, authentic, valid, but a closer analysis can be seen that it falls under falacies. The advertising enthymemes (rhetorical syllogism / elliptical syllogism) are characterized by logical appearance and, thus, are differentiated from the authentic syllogism. In order to understand the message, the recipient of the advertising enthymema is often put in the situation of making even more deductive effort. In order to notice the differences between the logical appearance and the authentic syllogism, we must pay attention to the form of this argumentative structure because, for

example, in the case of an elliptical syllogism, either one of the premises or the conclusion may be missing, we can identify the error of reasoning.

Along with enthymemes, advertising discourses abound in *descriptive procedures* (*arguing by describing*) and the *use of narrative* (*arguing by storytelling*) in an attempt to seduce or persuade potential consumers. Through description and / or story, the advertising specialist can build a new universe around the product or service, a universe full of symbols, meanings and desires, a universe that has the power to capture the attention of the potential buyer and direct it to understand the message in a certain way that can cause the individual to adopt the buying behavior targeted by the advertiser. The advertising practice is framed in the field of utility, being considered an everyday, practical art. Through descriptive procedures and storytelling, *the advertising specialist increases his chances of being successful in arguing* and achieving his ultimate goal in relation to potential consumers.

Cuvinte cheie: discurs publicitar, argumentare, verosimilitate, persuasiune, comunicare aplicată.

Key words: advertising discourse, argumentation, verisimilitude, persuasion, applied communication.