

# Discursivity and Non-discursivity in Tourism Advertising. A Case of Postcolonial Destinations\*

Ana CRĂCIUNESCU, *PhD student*  
“Ștefan cel Mare” University of Suceava, Romania  
anna\_c00@yahoo.com

## Abstract

*Even though advertising has an economic finality, its means of construction are rooted to a great extent into humanist sciences. Thus, in the present paper we shall analyze, in an interdisciplinary approach, one important aspect – the image, underlying in this case its referential and non-discursive character. Our research methodology based mainly on Discourse Analysis is enriched with backdrops of language philosophy and communications sciences that will help us to encapsulate more profound resorts that advertising operates with, in order to create the psychological frame of triggering the motivation of consumption. As tourism represents an intangible gratification, yet a form of economic exchange, the promotional (non)discursive strategies must encounter the expectations of a probable Westerner, in quest of authentic experiences. By encountering the Other, the Self rediscovers universal human values and laws that must be firstly integrated within the image of a successful advertising campaign. As tourism represents not only an economic exchange, but also linguistic, cultural, symbolic, etc., all incorporated through gazing, as a form of reciprocal recognition and identification, which lingers beyond territorial borders.*

**Keywords:** *discourse vs. non-discourse, symbol vs. sign, image, advertising, tourism, post-colonialism.*

## Introduction

In the present study we have proposed to discuss the relevance of image as a sign and / or as a symbol and to approximate to what extent it is experienced as a non-discursive enunciation within recent audio-visual tourism advertising. The

---

\* “This work was supported by the project “Interdisciplinary excellence in doctoral scientific research in Romania - EXCELLENTIA” co-funded from the European Social Fund through the Development of Human Resources Operational Programme 2007-2013, contract no. POSDRU/187/1.5/S/155425.”

hermeneutic / language philosophy perspective, along with the semiotic and communication sciences investigation will help us draw a parallel of similarities and differences between symbol and sign. This parallel is meant to better shape, in a conceptual and ontological understanding, the *state of representativeness* and the *action of representation* (or the language function of referentiality), that the image highlights nowadays within advertising – as a social and cultural act, yet artistic one.

We shall realize a corpus-based investigation on audio-visual materials from tourism promotional practice. From a more general view, our angle of debate will restrain to the identification of verbal and non-verbal elements within the selected material, in order to frame them as non-discursive features of image in the context of advertising.

We have chosen a corpus of advertisements from two countries belonging to the Oriental cultural space (India and Morocco), as we wanted to prompt the innovation of the recent neo-colonial phenomenon that marks, within tourism, an inversion of the former dichotomy dominator/dominated. As tourism has been for a long time considered exclusively an activity specific to the Westerner, we believe that nowadays, tourism represents a form of income that the former colonizing country invests in neo-colonized countries, repaid at the level of an intangible generic capital of the touristic experience that the Westerner lives in the destination. That is why we needed to enriched our study with formulations belonging to qualitative research method from tourism studies, though tributary of sociology: the syntagma *tourist's gaze*.<sup>1</sup> This methodological tool has rapidly transformed into practice, from research field of observation in touristic destinations to the virtual space of the advertising, as a promotional strategy originating in the icon. That is the reason why we shall be also tributary to the theories of non-verbal communication, from communication sciences, in order to comprehensively appreciate the role and the place that the gestural sign comports in the socio-cultural and economic space of advertising nowadays.

### *The concept of image between discursivity and non-discursivity*

Susanne Langer made the distinction between discourse and non-discourse by attributing the first term any textual and / or verbal element (written or oral), and the latter – the image; briefly, the disciple of Ernst Cassirer depicted

---

<sup>1</sup> John Urry and Jonas Larsen, *The Tourist's Gaze* (3rd edition, London: Sage Publications, 2011).

separately “visual forms” from “words”. Moreover, the author associated rationality to discourse and irrationality to non-discourse. In this light, we can consider that *truth* can be attained beyond rationality, thus, beyond discourse, through intuition, as an *a priori* form of interpretation and cognition. The almost perfectly pure forms of signification can be reached through the capacity of abstracting of the human being, which results into the forming of mental images as incipient forms of cognition, that is, of reason.

Whether we detect image as an iconic sign, as a plastic sign or a linguistic one, the image must be framed within the generic sense of *sign*, interpreted as a message for the alterity. We can understand better the relation language-image-alterity through the words of Gadamer, who said that “man lives in logos and the logos, the «linguistic patten» of its being-into-the-world is determined by the «plasticization» of something, so that the other can see this something”.<sup>2</sup> Therefore, the visual element represents the fundament of human communication, whether we understand the world through discursive or non-discursive forms. The contiguity of the concepts “intuition” and “plasticity” in order to reveal the truth through *gaze* is very well highlighted in German language: “To intuit (*anschauen*), to gaze (*schauen*), *to show* are related somewhat from a linguistic point of view with beauty, leading us, as many of our words belonging to the semantic field of visual (re)presentation, towards something visible, but which locks an indication that leaves opened in a particular way what is seen.” The word *Schau* can be found in formulations such as “scene” (*Schauplatz, Schaubuhne*), in sayings such as “to intuit something” (*etwas asnchauen*), “to contemplate something” (*etwas beschauen*), or even “being a spectator” (*zuschauen*).<sup>3</sup> *The gaze* is a vehicle of aesthetic experience, non-discursive through the mental reflection of a perceptive projection (thus intuitive) and discursive once it is transformed into a message that establishes a connection between the world of the gazed object and alterity. If the discourse addresses an interlocutor,<sup>4</sup> we can, therefore, attribute to non-discourse the relation between the world of the gazed object and the Self. As we juxtapose intuition, as an irrational element, to our aspiring of the absolute form of knowledge, we recognize that actually, reaching the pure forms cannot be realized in the absence of non-discursivity as “what is essential for the soul, is invisible for the eyes” (Antoine de Saint-Exupéry); eventually, the aesthetic-perceptive experience is the access-key to the sensitive/sensible world, shaped *a priori* at the

---

<sup>2</sup> Hans Georg Gadamer, *Actualitatea frumosului* (Iași: Polirom, 2000), 146.

<sup>3</sup> *Ibidem*, 145.

<sup>4</sup> Paul Ricoeur, *Eseuri de hermeneutică* (Bucharest: Humanitas, 1995), 160.

level of mental images and transposed subsequently in visual image as a secondary grain of truth registered by the sight and transformed in discursive element at the level of Reason.

Image presents itself as a visual structure which bears secondary grains of truth, because it is “something similar with something else”.<sup>5</sup> It comprises an evocative and a referential function. Thus, in Joly’s opinion, if image is *representation*, then image is *sign*. But let us see what means referentiality within language functions frame-worked by Jakobson. In Ricoeur’s opinion, this function “is so important that it compensates somehow another feature of language, that of separating signs from things; it is through referential function that language «effuses again in the universe» (as Gustave Guillaume says) those signs that the symbolic function evacuated from things at the moment of its appearance”.<sup>6</sup> Image as universal language<sup>7</sup> is shaped at the level of memory through images, as “images feed images”.<sup>8</sup> For instance, advertising is the result of other advertising recordings, artworks, media images, scientific images, etc.<sup>9</sup> Advertising as media image represents an universal reservoir of referentiality, which crystallizes at the level of a-temporal memory as a track in discourse, as a sign marked through the pre-existence of visual objects of mythical emergence, that are but non-discursive elements – directly inherited from the collective imaginary. On one hand, we associate advertising with a mythical dimension, in connection with generic symbolic practices, but, on the other hand, a sociological dimension intertwines, as the message articulates an economic system and a linguistic one.<sup>10</sup> In other words, both the utilitarian aspect and the signification one remain tributary to an *exchange* and harmonize at the unconscious level through myth.

Image is, thus, sign within sign, quintessence of primordial images, discourse at the level of form, non-discourse at the level of substance, where meaning contours through naturalized universal language, recognisable at the level of the sensitive world of each individual, who, inheritor of the collective imaginary, benefiter of the cultural competence, recognizes a sign beyond the intentionality of the interlocutor. As “any discourse, (...) is both representation (of the real, of the discourse about the real socially constructed) and presentation (a

---

<sup>5</sup> Martine Joly, *Introduction à l’analyse de l’image* (2ème édition, Armand Colin, 2009), 31.

<sup>6</sup> Ricoeur, *Eseuri de hermeneutică*, 114.

<sup>7</sup> Joly, *Introduction à l’analyse de l’image*.

<sup>8</sup> *Ibidem*, 100.

<sup>9</sup> *Ibidem*.

<sup>10</sup> Daniela Roventă-Frumușani, *Analiza discursului. Ipoteze și ipostaze* (Bucharest: Tritonic, 2005), 152.

discourse emitted by a locutor for a certain interlocutor, highly contextualized at his/her own turn)".<sup>11</sup>

### *Sign vs. symbol*

From a hermeneutic perspective, respectively a semiotic one, the modalities of reading the advertising image as an artwork restrain to two possibilities: an interpretative one (interpretation and explanation) and a semio-linguistic one. Both directions attempt to establish a relation between the Self and the represented image, actually between the Self and the alterity of a locutor who has transmitted a message. This identification, or *understanding*, comprises in Gadamer's terms precisely the essence of communication through the identification of its sense. As discussing about artwork in general terms, Gadamer considered that "the hermeneutic identity is the one that edifies the unity of the work. As I understand, I must identify. Because there exists something that I have appreciated, that I have grasped a meaning. I am identifying what it is and only this identity constitutes the sense of the work".<sup>12</sup> At his own turn, Wunenburger asserts that "the symbolic image finds itself at the crossroads of a hermeneutic intentionality, able to pass beyond the sensible/sensitive".<sup>13</sup> Extrapolated, in the case of the advertising "artwork" as an aesthetic and symbolic experience, the process of identification through interpretation can reflect an empirical way of understanding the sense of the adverted message. This knowledge attained through identification is tributary to a *naming* process, synthesised in the advertising field, among other scholars, by G. Péninou in three terms: *le nom* ("the name"), *le oui* ("the yes", "the affirmation") and *le caractère* ("the character"). In his paper with the same title (*Le nom, le oui et le caractère*), Péninou asserted that the icon-as *representation*, transforms the object in an *idol*. The process of naming, thus of identification graves the identity card of the advertised product, whilst its *character* represents the brand image (so image transposed into image), expressing the personality of the proper name that has been articulated through speech.<sup>14</sup>

More recently, Bob Garfield, advertising specialist, brings together advertising and literature, as he remarks the referential character of the former, doubled, yet, by the emphatic function of the object that *it represents* in the communication process with the interlocutor, named here *consumer*:

---

<sup>11</sup> *Ibidem*, 183-4.

<sup>12</sup> Gadamer, *Actualitatea frumosului*, 91.

<sup>13</sup> Jean Jacques Wunenburger, *Viața imaginilor* (Cluj: Cartimpex, 1998), 22.

<sup>14</sup> That is, reported to discourse.

*advertising must refer to something, but in opposition to art, it has most of the time the responsibility of transmitting an explicit message. In this case, the artistic value is just a subsequent component of the ad (...) What matters in this business (...) is the message. It can refer to the benefits that the brand offers, to the image that it projects, to the comprised values or to the problems that it solves. (...) each ad should and should not be in resonance with the targeted consumer.*<sup>15</sup>

Actually, as we move the ad's message from the sphere of a rational-informative function towards suggestion and affect, we realize that what people buy is a message: "the product is less bought for an objective utility and rather bought for the associated symbols, that allow an *euphoric identification*."<sup>16</sup>

The visual image comports, thus, a storage of aesthetic identities, valued through myth by a double force of signification: through itself and its referential character and also through the object of reference and the modality of realisation of this thing. For instance, the object of reference, respectively the modality, can be a symbol, or a sign, that constitutes a message for the alterity: we associate to luxury products a good condition, a certain class-belonging, the need of self-assertion etc. The symbol transgresses beyond the image, completing its meaning through verbal coexistence that expresses the abstract character of a notion which *cannot* be interpreted, as Martine Joly asserts.<sup>17</sup> Despite this, Ernst Cassirer, develops a theory of symbolic forms, showing that "myth, art, language and science appear as symbols; not in the sense of mere figures which refer to a given reality by means of suggestion and allegorical senses, but in the sense of forces each of which produces as posits a world of its own".<sup>18</sup> The philosopher does not consider the symbolic forms as imitation, but as *organs* of reality. In Susanne Langer's opinion, "a symbol differs from the sign in that it does not announce the presence of the object, the being, condition, or whatnot, which is its meaning, but merely *brings this thing to mind*".<sup>19</sup>

Our incursion into the world of the symbolic forms and their challenges allows us to ascend to another sinuous approach of visual image in advertising, that is, the semiotic one. For Barthes, for instance, the semiotics of image in advertising consists in the analysis of "the analogous representation (the copy): once we put aside the linguistic message, there remains the pure image (...) which

---

<sup>15</sup> Bob Garfield, *Publicitatea după Garfield* (Bucharest: Europress, 2008), 56-57.

<sup>16</sup> Roventă-Frumușani, *Analiza discursului*, 163.

<sup>17</sup> Joly, *Introduction à l'analyse de l'image*, 98.

<sup>18</sup> Ernst Cassirer, *Language and Myth* (USA: Harper and Brothers, 1953), 8.

<sup>19</sup> Susanne Langer, "Language and Thought" (1953), in eds. Paul Eschholz, Alfred Rosa and Virginia Clark, *Language Awareness: Readings for College Writers* (8thed., Boston: Bedford / St. Martin's, 2000), 96-101.

reveals at once a series of discontinuous signs, randomly ordered, as these signs are not linear”.<sup>20</sup>

As it has been considered “degraded myth, fairy tale for little and big children”,<sup>21</sup> the message in advertising reveals its intention at the level of images’ meaning, as “if advertising disguises meaning,<sup>22</sup> semiotics aspires at revealing the mask of meaning. (...) The role of the specialist in semiotics is thus to reveal the gaming of the mask.”<sup>23</sup>

*Non-verbal communication in audio-visual tourism advertising. A corpus-based analysis: Morocco (2012) and India (2013)*

In opposition with the Cassirer’s thesis of the original symbolic forms, it is necessarily to incorporate in our discussion the mimetic side of the image, for a more profound understanding of the construction mechanism of advertising and its interpretation. “Mimesis means a representation in which it is taken into account only the *what* of the substance of what is represented, the given fact that we have in front of us and that we «recognize»”.<sup>24</sup> *Mimesis*, which belongs to the Ancient Greek arts of spectacle, can be considered, in Aristotelian terms “the identification, the deep and frightening meeting with ourselves.”<sup>25</sup>

Gadamer prefers brushing aside the conceptual and ontological association between *imitation* and *mimesis*, showing that the latter is expressed rather as a transformation; moreover, the artistic experience removes the borders between the *representation* and the *represented*, as he brings again to light the referential character of the object:

*The original mimics does not report to the imitation that copies and in which someone struggles to get as close as possible to the very prototype, it is rather (re)presentation. (...) To show means (...) to indicate something else than oneself.*<sup>26</sup>

As she referred to the mimetic character of images in the present century, Martine Joly enumerates in the category of *imitated* images the records such as photography, video-clip or film, as “perfectly similar images, pure icons”.<sup>27</sup> In this context, audio-visual advertising can constitute the copy of a page from

---

<sup>20</sup> Barthes in Martine Joly, *L’image et son interprétation* (Paris: Armand Colin, 2005), 203.

<sup>21</sup> Roventă-Frumușani, *Analiza discursului*, 169.

<sup>22</sup> Georges Péninou, *L’intelligence de la publicité* (Paris: Editions Robert-Laffond, 1972), 38.

<sup>23</sup> *Ibidem*, 170-171.

<sup>24</sup> Gadamer, *Actualitatea frumosului*, 49.

<sup>25</sup> *Ibidem*, 51.

<sup>26</sup> emphasis mine, *ibidem*, 58.

<sup>27</sup> Joly, *Introduction à l’analyse de l’image*, 32.

humankind history at a certain moment, offering to the individual a place on the consumerist scene. At the same time, advertising could not exist in the absence of a public that *identifies* itself with the actors that perform as in Ancient Greek theatre. Even nowadays, this public would take action after the spectacle has ended (probably under the effects of a cathartic effect), through *imitatio*. We can also assert that often, the contemplation of the advertising image, prefigures hedonism and narcissism as the new heroes of the consumerist society. But even more, advertising reveals nowadays a perfect *mélange* between science, art and ludic.<sup>28</sup> The aesthetic experience would be impossible without the participation of a “performed being”, as Gadamer shows, who asserts that the role of the concept *mimesis* in art’s game means more than the non-verbal description of one person’s language, as it means “conscious imitation” or even role setting. We shall discuss these aspects as it follows, through examples from audio-visual tourism advertising, where science organizes ludic as art, showcasing a role on the mere scene of each individual, who becomes, on his own life’s scene, via *imitatio*, the actor of his/her very wishes and needs.

In the context of touristic experience as aesthetic feeling, we remember the etymologic sense of the word “symbol”. In Ancient Greece, this “splinter for remembering”, *tessera hospitalis*, had the function of a passport service (metaphorically speaking), a sign of recognition between host and guest, for the next meeting.<sup>29</sup> We believe that this sign of reciprocal recognition is nowadays reiterated through non-verbal communication, especially through *gaze*, as “gaze exchange introduces reciprocity within human relations”.<sup>30</sup> Even though tourism is not reduced to a sensorial experience exclusively visual, it carries the mark of recognition and identification through the Other. As a component of non-verbal communication, ontologically responsible for revealing image beyond its appearance, we find the term “gaze” coined by the sociologists within the syntagma “tourist’s gaze”.<sup>31</sup>

In order to exemplify our theoretical approach, we have chosen two spots, similar in structure, but different in mood / tonality (on the dichotomist principle major / minor). We shall also try to demonstrate the way in which recent audio-visual tourism advertising realizes a transfer of signification at the level of image

---

<sup>28</sup> Rovența-Frumușani, *Analiza discursului*, 152.

<sup>29</sup> Gadamer, *Actualitatea frumosului*, 99.

<sup>30</sup> Septimiu Chelcea, *Comunicarea non-verbală: gesturile și postura* (Bucharest: Comunicare.ro, 2005), 66.

<sup>31</sup> Urry and Larsen, *The Tourist’s Gaze*.



and sounds, as it emphasizes the non-verbal elements of communication and gestural semiotics, developed, among other scholars by Valérie Brunetière. The specialist in semiotics proposes a model of organization in the field of gestural semiotics, named the model of *non-verbal communication* (CNV) and of the *non-verbal signification* (SNV); “at the intersection of CNV with SNV we find the intercultural dimension of the gesture. The idiolect of a subject brings proofs of the gestural structure of a culture. This is how the *gesture-sign* could have been identified”.<sup>32</sup>

The *represented /performed* gestures are part of non-verbal communication, which had been divided by Adler and Rodman<sup>33</sup> in: vocal communication (the tone of voice, the pauses in discourse, the vocal characteristics) and non-vocal communication (gestures, movements, physic appearance, facial expressions, etc.). In a complete acceptation, we include within non-verbal category: kinesics, proxemics, spatial and territorial perception, chronemics and the perception of time, haptics, olfactics, artifacts and eventually, visual contact.

As we can observe in the first analyzed commercial (Morocco, 2012), the reactions of the tourist-actant at a non-verbal level, are followed from the arrival in the destination to the ending of the vacation. Thus, there are underlined the benefits that the destination bring over the emotional evolution of the tourist-actant, facilitated by the host-actant.



---

<sup>32</sup> Sanda-Maria Ardeleanu, „Semnificații ale gestualității mâinii. Studiu de caz”, in *Analele Universității „Ștefan cel Mare” Suceava, Seria Filologie* (Suceava: Editura Universității Suceava, 2002), 12.

<sup>33</sup> apud Chelcea, *Comunicarea non-verbală*, 30.



*Fig.1. Captures Morocco spot, 2013:  
Chronological stages of the tourist's actant emotions*  
Source: <https://www.youtube.com/watch?v=X1smmGIDw48>

The facial expression of the latter is revealed on the face of four actants – archetypal prototypes representative for Moroccan culture. In what follows, we enumerate the emotions of the tourist that can be followed in the chronological order of his emotional evolution: fear-quest-contemplation-joy-satisfaction (Fig.1); in the case of the characters representing the host-actant, the “facial semems” indicate a multiple referential intentionality: 1) gaining the trust of the other (the host); 2) capturing attention (the teller); 3) availability (the craftsman); 4) the joy of sharing (the *amazigh*) (Fig.2).



*Fig. 2. The four hypostasis of the host-actant's representation:  
1) the host; 2) the teller; 3) the craftsman; 4) the amazigh*  
Source: <https://www.youtube.com/watch?v=X1smmGIDw48>

As embracing four façettes of the same generic actant, the *host* accompanies the tourist in significant places of the destination. We can observe the way in which communication is emphasized at the level of gazing, amplified in Fig. 2 by touch; the friendly glance, the smile and the touching of the shoulder of the tourist-actant are all elements of visual signification that lead to a multiple referent of the advertised object: the ice-breaking moment of the first contact tourist-host, the welcoming of the tourist in the destination, the overcoming of the cultural shock through reliability, eventually, amiability. From the welcoming face of the *host*, the camera reflects in another frame the face of the *teller* in the *souk*, or typical kind of market for the cultural space of Maghreb. The presence of the teller on the public scene is charged with legendary and mythical empowerment, intensified by the emotion resulted from the connection that he realizes with his public, visibly projected at a non-verbal level, as a strategy of attention capturing. The narration of the tourist-host meeting continues in the craftsman workshop, who shows availability for making a demonstration of his talent, sharing thus with the Other the authentic, the tradition and cultural inheritance of his people. Last but not least, appears the figure of the *amazigh* (the Berber man) who shares in a common experience with the tourist the joy of collective celebration, spirited by local music and dancing.

In this case, image communicates a world of signs and significations, decoded by cultural competence and myth belonging. The epic structure of this commercial is exclusively constructed by *visual and vocal enunciations* (typical Oriental music), that succeed in the temporal logic of a touristic experience (the arrival and the departure).

In the second commercial, launched in 2012 within a long-term promotional campaign of India, the non-verbal aspect has again the exclusivity of transmitting a message revealed only at a visual level. Here, the role of the posture is emphasized as it doubles non-verbal images, in order to suggest different *actions to do* in the destination (see Fig. I in annexes). *Posture* has been defined as “the position of the body or of its components in relation with determined landmarks”; in this respect, Albert Mehrabian (1972) appreciated that posture is more expressive than gestures.<sup>34</sup>

The advertisement that presents the touristic experience of a young white woman within the oriental space of India, offers the spectacle of a series of *symbolic gestures* (after Morris’s classification), named as such because they

---

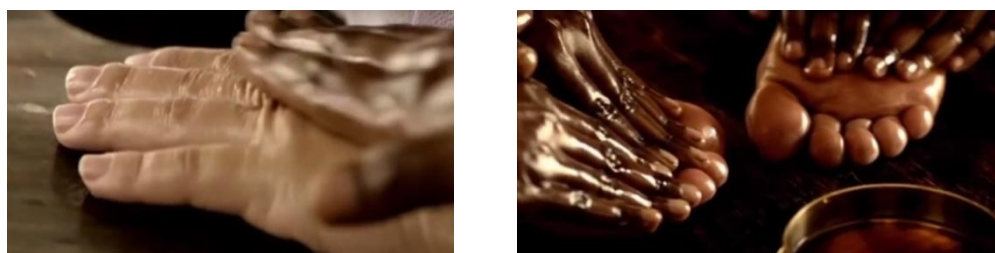
<sup>34</sup> Chelcea, *Comunicarea non-verbală*, 152.

comport cultural variations. Actually, emotions and facial expressions rely on the specific of a certain country. For instance, in India, the head gesture accompanying the a local commensality ritual is practiced via *imitatio* by the tourist-actant:



*Fig. 3. Symbolic and cultural gestures that accompany Indian commensality rituals*  
Source: <https://www.youtube.com/watch?v=ChOAVBHc7gI>

Furthermore, the new discursive strategies of the commercial propose to erase ethnic and territorial proxemics, marked by postcolonial intrusions. For instance, the ritual of Indian massage from the frame captured in Fig. 4, suggests literarily the chromatic superposition of races – white/black, as a nuance of the dichotomy dominator/dominated, reversed now, through haptics, emphasized at the level of hand gesture:



*Fig. 4. The ritual of the Indian massage and postcolonial ontological reversions at the level of haptics*  
Source: *Ibidem.*

From the street space – *exterior*, to the hotel room space – *interior*, the images representing the arts of spectacle, the motif of the mask or the motif of the tattooed body, succeed rapidly in moving, in order to stabilize within the fix image of the painting that portrays legendary figures, as human actants transmitting a silent message through non-verbal language (see Fig. II in Annexes). Referring to

the painting as the “speechless image” in an essay with the same title, Gadamer asserted that “I would like to discuss about the language of the painting – which is about to become silent. (...) becoming silent is a way of speaking.”<sup>35</sup> The explanation of comparing the arts of spectacle with the painting representation is rooted in a common point: *mimesis*, that Plato and Aristotle attributed both to the Greek Ancient theatre and to the painted image.

### *Conclusions*

All in all, we must recognize that our research methodology remains tributary to Discourse Analysis, with inferences from semiotics and communication sciences. This interdisciplinary approach helped us to exemplify through the selected corpus the importance of visual *image* as a non-verbal element that facilitates a sign exchange at an intercultural level. Moreover, the *tourist's gaze* seems to erase territorial boundaries of the dialectics of former relations Coloniser-Colonised. We could also understand how the symbol participates in reshaping the (non)-discursive aspects of the visual image, as it absorbs imagination and *presentifies the object* (Wunenburger). As we could discover the sensible side of the symbol as a universal archetype of signification, we realize that the semiotic approach of advertising facilitates the access to a non-discursive aspect of the image, towards a more comprehensive vision over the production and the effects of signification in the so complex field of advertising.

### **Bibliography:**

1. Ardeleanu, Sanda-Maria. “Semnificații ale gestualității mâinii. Studiu de caz” (Significations of hand gesture. A case study). In *Analele Universității „Ștefan cel Mare” Suceava, Seria Filologie*. Suceava: Editura Universității Suceava, 2002, 11-14.
2. Barthes, Roland. “Rhétorique de l’image” (The rhetoric of the image). *Communications* 4 (1964), 40-52.
3. Cassirer, Ernst. *Language and Myth*. USA: Harper and Brothers, 1953.
4. Chelcea, Septimiu. *Comunicarea non-verbală: gesturile și postura* (Non-verbal communication. Gestures and Posture). Bucharest: Comunicare.ro, 2005.
5. Gadamer, Hans Georg. *Actualitatea frumosului* (The relevance of the Beautiful). Iași: Polirom, 2000.

---

<sup>35</sup> Gadamer, *Actualitatea frumosului*, 189.

6. Garfield, Bob. *Publicitatea după Garfield* (And now a few words from me: advertising's leading critic lays down the law, once and for all). Bucharest: Europress, 2008.
7. Hall, Michael Colin, and Tucker, Hazel. *Tourism and Postcolonialism. Contested discourses, identities and Representations*. London: Routledge, 2004.
8. Iacobescu, Maria-Rodica. *Forme ale cunoașterii nediscursive* (Forms of non-discursive knowledge). Bucharest: Editura Didactică și Pedagogică, 2004.
9. Joly, Martine. *L'image et le signes* (The image and the signs). Paris: Armand Colin, 2008.
10. Joly, Martine. *L'image et son interprétation* (The image and its interpretation). Paris: Armand Colin, 2005.
11. Joly, Martine. *Introduction à l'analyse de l'image* (Introduction to the analysis of the image). 2ème édition. Armand Colin, 2009.
12. Langer, Susanne. "Language and Thought". 1953. In eds. Paul Eschholz, Alfred Rosa, and Virginia Clark. *Language Awareness: Readings for College Writers*. 8th ed. Boston: Bedford / St. Martin's, 2000, 96-101.
13. Murray, Joddy. *Non-discursive Rethoric. Image and affect in multimodal composition*. USA: State University of New York, 2009.
14. Péninou, Georges. "Le nom, le oui et le caractère" (The Name, the Yes and the Character). *Communications* 17 (1971), 67-81.
15. Péninou, Georges. *L'intelligence de la publicité* (The intelligence of advertising). Paris: Editions Robert-Laffond, 1972.
16. Ricoeur, Paul. *Eseuri de hermeneutică* (Essays in Hermeneutics). Bucharest: Humanitas, 1995.
17. Roventă-Frumușani, Daniela. *Analiza discursului. Ipoteze și ipostaze* (The Discourse Analysis. Hypothesis and hypostasis). Bucharest: Tritonic, 2005.
18. Urry, John, and Larsen, Jonas. *The Tourist's Gaze*. 3rd edition, London: SAGE Publications, 2011.
19. Wunenburger, Jean Jacques. *Viața imaginilor* (The life of images). Cluj: Cartimpex, 1998.
20. Morocco Tourism Promotion, 2012.  
<https://www.youtube.com/watch?v=X1smmGIDw48>.
21. Incredible India TV commercial, 2013.  
<https://www.youtube.com/watch?v=ChOAVBHc7gI>.



**Annexes**

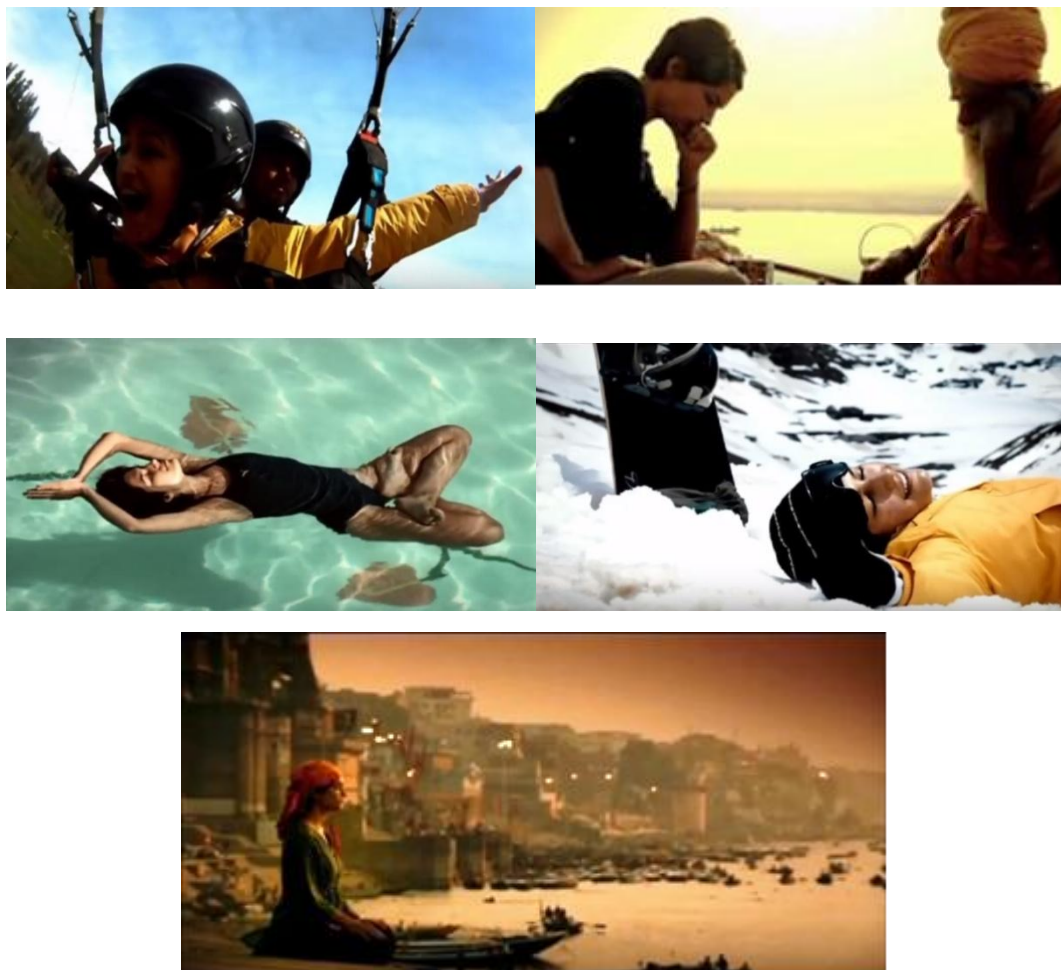


Fig. I. Posture in *tourism audio-visual commercial: India, 2013*  
Source: <https://www.youtube.com/watch?v=ChOAVBhc7gI>

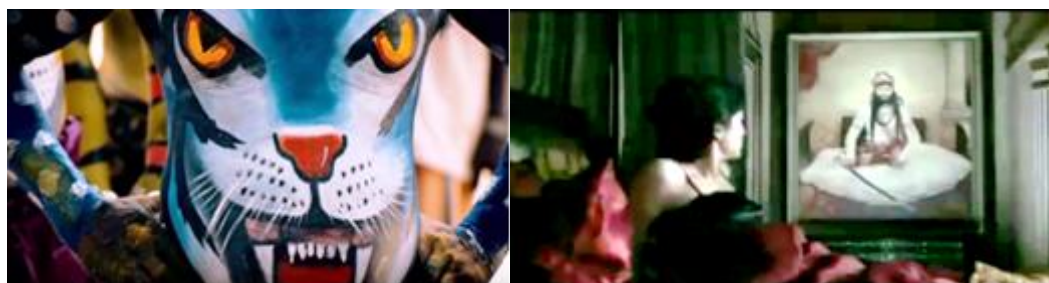


Fig. II. The motif of the mask and the “speechless painting”  
Source: *Ibidem*.