

THE RHETORIC OF THE VISUAL: ON THE SEDUCTORY POWER OF THE IMAGE

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Abstract

In a world dominated by technology and the constant flow of information, in an era where imagination and reality meet, the image is the dominant form of expression and interaction in society. Whether we use mobile phones, tablets, laptops or smart TVs, whether we are aware of it or not, these tools become windows to an immersive universe where emotions are manipulated, thoughts are influenced and opinions are shaped. In this ever-expanding visual landscape it is essential to ask ourselves: how do televisual images manage to attract, captivate and fascinate? What exactly gives them this seductive power? The vision of the chosen problem regarding the research topic on the seductive power of the image is objective, balanced, based on empirical and theoretical analysis, avoiding value judgments on this complex phenomenon, approached over time from multiple perspectives. To provide a detailed insight into how televisual images influence and seduce, the main aim of the assignment is to identify the specific mechanisms, strategies and techniques used, explore and understand how televisual images use various visual rhetorical techniques. Television uses various seduction strategies to maintain and gain the trust and loyalty of the audience. Based on this premise, we shall analyse how the techniques of visual and narrative seduction are used in television content. "Visual rhetoric: on the seductive power of the image" is a complex research topic that involves the use of multiple tools and methods in order to explore how television images are constructed to capture attention and seduce the audience. The theoretical position we adopt in the development of the subject consists in the theory of uses and pleasures. This perspective emphasizes that the audience is not passive, but actively interacts with television content, satisfying individual needs and desires, representing a form of escape, entertainment and pleasure. The audience has the opportunity to select and interpret the images according to its own interests and preferences. Therefore, it is important to establish a clear understanding of key or specific terms, starting from defining the concept of seduction in the context of the televisual discourse to identifying the methods and strategies used in television production. The corpus of the present analysis is made up of televisual productions broadcast by television stations, and the data were obtained through monitoring and occasional recordings (image captures) with the aim of obtaining a diverse range of televisual images in order to highlight their seductive power.

Keywords: *visual rhetoric, seduction, television image, persuasion, visual message.*

1. INTRODUCTION

In this research, we have identified and developed several key concepts, resulting from a careful analysis of the relevant literature in our field of interest. The presentation and definition of concepts contribute to the practical orientation of the work and to the establishment of the corpus and of the research methods used. The televisual speech aims at three important aspects: information (the journalist offers the viewer a type of knowledge through explanations, descriptions, etc.); persuasion (the journalist causes the viewer through various awareness strategies to believe that what is said is true) and seduction (the journalist conquers through the charm of words and images). The televisual discourse wants to obtain the audience's adherence to the ideas presented through word, text and image. Through the raw material that television uses, it transmits simple messages, through complex means of production based on principles, procedures, rules and techniques that include both the visual and the auditory component.

Seduction has the ability to create an illusion of beauty, authority, or desire, either through words (verbal rhetoric) or through images (visual rhetoric). Therefore, the images are specially designed to seduce the audience through headlines, spectacular images or the presence of charismatic presenters. In order to have a good visual capital, it is important that the participants dress appropriately for the televisual context, have a correct posture and an appropriate facial expression to convey the desired message because the strength of the visual lies in the subtlety of persuasion, to persuade and seduce. "Any debate that takes place in front of an audience is a harmonious, balanced combination of the three

ways of achieving adhesion: conviction, persuasion and seduction" (Sälävästru, 2009). Regardless of the angle of approach from which we look, the image, through its informational value, through the power of expression, through the set of visual performance characteristics manages to conquer the viewer.

With a particular charm, the image is the representation of the most diverse aspects, a form of non-verbal communication having as its final destination the reception of the meaning produced on the basis of some visual stimuli. Once the viewers enjoy the pleasure of an image, curiosity prompts them to always seek out new images and explore more. This desire to always discover is one of the remarkable powers of the visual. Throughout time, people have been attracted to the beauty and diversity of the visual world, seeking new ways of expression through artistic images or documentaries. From ancient cave paintings and sculptures to contemporary works of art, artists have used the visual to convey emotions, ideas and stories in a unique and creative way.

Why is the image seductive? In contact with the image, our thought relaxes and the pleasure is immediate. Understanding images requires less comprehension effort than deciphering a text (Journet & Bougnois, 2004). The purpose of capturing the media contract is for the court of enunciation to reach the viewer to arouse his interest and attention, and in the register of seduction the textual content is used in abundance. Storytelling has a great power of seduction. Marie-Laure Ryan, offers a synthesis regarding the nature of stories and narrative discourse: "the story, as a narrative discourse, is a representation, but, unlike discourse, it is not a representation coded in material symbols. The story is a mental image, a cognitive construct that looks at certain types of entities and at the relationships between these entities. The narrative can be a combination of story and speech, but its ability to suggest stories to the mind is what differentiates the narrative speech from other types of text" (Ryan, 2006).

Anne-Marie Christin emphasizes that television is transmitted in the privacy of the audience, a fact that gives it a greater power of attraction. Anne-Marie Christin's hypotheses regarding the relationship between text and image explore different ways in which these two elements

communicate and interact in a larger context (Christin, 2009). The text gives meaning, the image gives "reality." This hypothesis formulated by Christin suggests that the text has the main role of providing concrete information and meanings; it is considered to be the element that clarifies or explains the image, providing a meaningful framework for what is seen in the image, while the image contributes to the visual presentation of the subject. In this perspective, the text is powerful in its meaningful meaning, while the image has the role of attracting attention and arousing interest.

Text and image are redundant (they communicate the same message or content but in different ways), in other words, they provide similar or complementary information but rely on distinct modes of expression. When text and image are combined in a given context, they can generate a transfer of meaning that amplifies and capitalizes on certain characteristics of each element. By uniting them, aspects or meanings can be highlighted, that neither of them could convey effectively. This transfer of meaning can lead to a deeper understanding or richer experience of the content. In *Text and Image*, Mark Wigan explores the relationship between illustration and text from a semiotic perspective, the analysis being centred on the illustration capable of creating meaning on its own, beyond the text (Wigan, 2008).

The visual dimension is one of the occurrences of the figurative universe. Beyond the seductive power of words and shapes, the image lends itself to detailed analysis, introducing us from the very beginning into a figurative universe. The notion of figurative space justifies the parade of images on several levels and reveals diverse ways of image construction that cover the visual space. The notion of "figurativeness" (Wigan, 2008) pays more attention to the forms of expression and content in messages. The rhetorical image directly offers a double power of attraction through its figurative potential. Every message has content and form: from the textual world one moves towards a possible world (Semprini, 1996) in which the seductive object constitutes a pretext. This idea emphasizes that messages are not only vehicles for conveying information, but also means by which meaning is constructed and expressed.

Images transmitted and received through the TV screen create a physical separation between the subject viewing the image and the object represented in the image. The subject cannot directly interact with the object in the image, but can only observe and interpret what is presented on the screen. The physical separation and absence of direct interaction with the object in the image influences the way the subject perceives and understands what is presented in the TV image, which can be manipulated, edited and represented in a way that can distort, seduce or influence the interpretation of the subject. Patrick Charaudeau and Rodolphe Ghiglione bring to attention the TV image as “a way of non-verbal representation of the phenomenal world.” Viewers do not interact directly with the objects or events represented, but view this representation in a distinct space (Charaudeau & Ghiglione, 2005).

The process of reception and interpretation of televisual images by the public generates the subjective reality, i.e. the world as we see it, hear it, the world made up of images and sounds. In this sense, the interpretation of television images varies according to individual values and beliefs. The military intervention launched by Russia in Ukraine in February 2022 was the subject of unprecedented media coverage (continuously broadcast images, real-time reports from the conflict zone, commentary on the causes of the conflict, forecasts based on explanations and stereotypes), whereas the viewer was positioned as a distant witness. Filmed sequences with injured people in hospitals, corpses, images of Ukrainians who publicly exposed their pain were brought to the public’s attention, making the viewer a participant in the scene of the drama.

2. THE COMPONENT ELEMENTS OF THE SEDUCTORY IMAGE

In television, the image is a powerful tool in conveying messages and influencing public opinion. Television comes up with “prefabricated images of reality, resistant to change and, therefore, reusable” (Spiridon, 2013). The televisual framing confirms that it is a reconstruction of reality, although neo-television shows that reality is

captured “through a special device for collecting what is determined to be reality” (Wangermée, 2004). In the context of the news genre, Jonathan Bignell notes that the presentation of reality is filtered through the iconic signs, visuals, codes, myths and ideology promoted by these shows (Bignell, 2002). At the content level, the emphasis is on the synchronization and complementarity between visual and auditory elements to convey information in an expressive and effective way, both in form and content.

The audience seduction strategy, on the content line, refers to interesting topics, and on the form line, to the attractive setting (specific rhetorical devices). Seduction presupposes a certain degree of accessibility of information and comments both at the level of the content and the form of the television discourse. Both lines, content and form, are essential for creating a seductive and captivating televisual discourse. A successful composition represents the result of a careful approach, making well-founded aesthetic decisions, giving a deep understanding of the context in which the image will be displayed.

Any television subject can be presented from multiple angles depending on the archive of images it holds, these images being used to add meaning to the events. In advertising and TV show promotion, seduction represents a strategy used to captivate audiences through suggestive images, catchy slogans, symbols and metaphors. Visual reasoning is widely used in advertisements to generate predictable social judgments. Advertisements broadcast on television try to convince, to change the viewers’ attitude, paying particular attention to the AIDA criterion (Russel & Lane, 2002). Television commercials are designed to go through these four stages (attention, interest, desire, and action) with the aim of persuading and changing the attitude of viewers or consumers. Images, sounds, stories and other marketing techniques are used to create a persuasive experience that encourages people to act in the right way.

According to Jean Noël Kapferer, “the scientific knowledge of persuasion, i.e. the psychological process of influence, is possible only by systematically varying the presented stimuli and by making observations on the attitude changes that occur” (Kapferer, 2002). In this regard, TV content creators use various

strategies (attractive messages, visual and auditory elements) aimed at capturing attention. The televisual discourse represents a strategic construction from a verbal and visual point of view. Using rhetorical techniques to convey an emotional charge helps to increase appeal. The strategies used are intended to arouse and maintain the interest of the viewers. Therefore, at the intersection of information - capture - seduction, the television court builds its strategies of influence through the strategic promotion of information, through the image focusing on attracting the viewer, through intellectual operations, affective and symbolic involvement, seduction and interaction effects.

The image is made up of a set of mechanisms aimed at persuading, seducing and subtly manipulating the viewer. Images pencil the narrative thread, tone and meaning of TV sequences through innovative composition. Television images provide a worldview, expressed through symbols (Newton, 2001). Visual images are considered semiotic systems (systems of signs and symbols). These semiotic systems are used to communicate messages in an effective way to the audience. In the semiotic system of visual images, visual elements such as: colours, shapes, lines and texture are used to convey meanings, contributing to the composition and visual effect of the content. Shades of red and green are often used to emphasize contrast and tension, and the combination of dark and light colours is used to provide stability.

Emotional messages of images often appeal to feelings (Breton, 2005). The figurative nature of the image can strongly influence how the viewer

responds emotionally to the image. From this perspective, in television, maintaining chromatic harmony between the setting, the background and the presenter is essential in order to create a pleasant and authentic visual experience for the viewers. The image enriches the televisual discourse through the power of expression, and the text enriches the image with general-integrating information. Therefore, the image offers the audience messages with a double determination: logical-rational and emotional-affective. In a landscape painting, logical determination might include identifying features such as mountains, rivers or trees and understanding how they are arranged in the picture. These elements can carry specific messages or meanings for the viewer, such as the tranquillity of nature or the beauty of the place. An abstract painting may not have an obvious rational logic, but it can inspire the viewer through its colours, shapes or texture, inducing emotions such as joy, sadness or melancholy.

Visual elements are important components of communication and have a significant role in evaluating the message and influencing the viewer's reactions. Visual elements can be used strategically to convey the message, to hold the viewer's attention and interest through the font used, colours, charts, graphs, images, animations and format. Graphs and charts are useful in order to present complex information in a simple visual way. They facilitate the understanding and assimilation of the message and provide a visual perspective on the data presented. For example, the graph made based on the reports received by the CNCCI from the Public Health Directorates (year 2020).

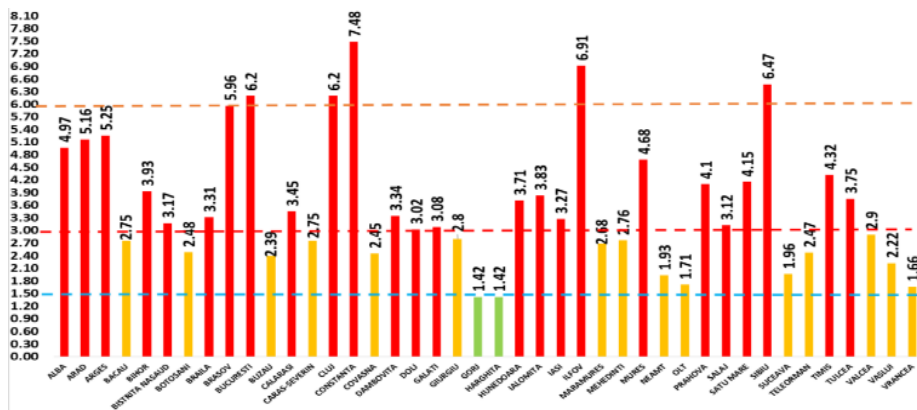


Fig. 1. Reports received by the CNCCI from the Public Health Directorates (year 2020) (Mai.gov, 2020)



Fig. 2. Graphics and animations to illustrate and explain complex concepts or statistical data (PRO TV, 2023)

The viewer is instantly captivated by the explosion of vibrant colours and strong contrast. Each element contributes to the story of the image, creating a rich atmosphere. This dual function of the image to synthesize and enhance the expressiveness of a speech represents the image's ability to communicate a message or idea in a powerful and compelling way. The journalistic text is the result of two types of discursive strategies: credibility and seduction. The verbal aspect and the visual aspect form two independent communication circuits, in interaction, and the relations between the two are referential. The main purpose of statements is to provide information about current events (news, reports or thematic shows) in an attractive way for viewers. Therefore, the informative target combines with the target of seduction, and at the intersection of form and content, four features of the journalistic text result: objectivity, rationality, interest and attractiveness.

3. BUILDING THE SEDUCTIVE TELEVISION IMAGE: APPLICATIONS

The contemporary televisual discourse is characterized by the heavy use of images, music and expressive graphics to attract attention and convey messages in an engaging and effective way. The image is a visual text that has its own meanings. With the help of visual composition, the image evokes certain emotions and reactions in the viewers. Therefore, the image acquires expressiveness through montage that determines the atmosphere, the suggestive power of the image, through the following by the receiver of a suite of frames (the filmed image).

The multidimensional screen represents the visual formatting strategy frequently used during news or debate shows. This consists in the simultaneous presentation of several sources of information or images in a single viewing window. Through this technique, viewers have the opportunity to follow more aspects regarding the topic presented or can see more perspectives on a situation, which helps them understand the topic.

The multidimensional screen is used both in news programs and in other genres, and the titles used are the main elements that ensure the power of seduction in the television discourse, as they represent an essential component of attractiveness. The titles are carefully chosen so that they have an impact on the viewer. Written text offers the opportunity to use words and phrases in order to create mental images, to provide complex information, arguments or detailed explanations also with the aim of stimulating the viewer's imagination.

The show "Synthesis of the Day" from May 29, 2023 addressed the topic of the teachers' strike. We observe the screen divided into eight areas, the first four areas being dedicated to the filmmaker and the guests, including the area dedicated to the guest who is in direct contact with the filmmaker (the point of view of the spokesperson of the Bucharest Student Association, he spoke, on Antena 3 CNN, about the opinion of the students in relation to the teachers' strike), whereas the other four screen segments bring into focus the reaction of the unions to the new offer made by the government.

Through such a screen segmentation, two time axes are introduced. One represents the actual time the recording is made, and the other axis represents the time the image is projected that is broadcast as evidence to allow the media court to argue a certain way of asking the issue.



Fig. 3. Multidimensional screen (Antena 3, 2023)

The title used in the show “News Alert – A critical situation: which exams are postponed due to the strike?” The Breaking Announcement contains several persuasive elements to capture viewers’ attention on the topic. By using the words “NEWS ALERT,” it is emphasized that the information is fresh and requires immediate attention. “Critical situation” induces a feeling of importance and need to know the information presented. By formulating the rhetorical question “which exams are postponed?” the viewers’ curiosity is triggered. This creates an interaction between the headline and the readers, encouraging them to look for answers and learn more about the topic.

The tense situation arouses viewers’ curiosity to learn more about its impact. The use of the keyword “strike” has impact, as this term can evoke emotions and increased attention among the audience. The use of the phrase “breaking announcement” suggests that the information presented is current (“happening now”). This creates a sense of urgency and motivates viewers to stay in front of the screen to find out the latest news, the latest details related to the topic covered in the show.

In general, a seductive image, a strong visual presentation is one that fulfils its objectives

and can be easily retained by the audience. The capture of the scene, the typology of the frames used represent essential techniques used in order to create impactful images for the public. Choosing the position and angle of the camera (moderators use a whiteboard on which they write various demo elements, or guest experts are asked to do this), setting the lighting and colours, as well as placing characters and objects in the frame, all contribute to creating a strong and significant image.

The angle of presentation of information through images is extremely important in creating some emotional connections between the image presented on the screen and the audience. By selecting a certain angle, by presenting images from above, a sense of authority or control over the subject can be created. This angle can be effective when conveying a strong message or when wanting to emphasize the importance of a topic such as presenting the pension point as in the following example:

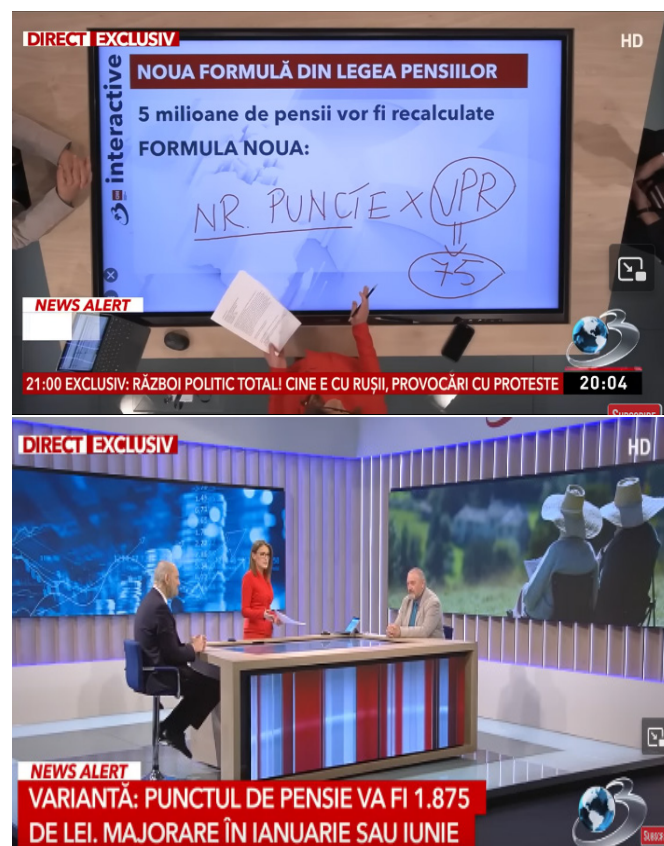


Fig. 4. The angle of presenting information through images (Antena 3, 2023b)

Presenting images from a side perspective can create a sense of involvement or belonging. This angle can make the audience feel closer to the subject and develop a deeper emotional connection. The syntactic connection at the image level is given by the sequence of shots with the same characters. For example, if a character is shown in close-up on a television set and then switched to a wide shot showing the entire room with the character in the same frame, spatial continuity and visual coherence are maintained. In this sense it is necessary to remember the functions of the montage: the narrative function and the expressive function. Also, some analysts associate montage with the following functions: syntactic, semantic and rhythmic. In a sequence of shots with the same characters, syntactic connection is achieved through visual continuity and spatial relationship between consecutive shots. This editing technique allows you to follow the action and the development of the characters in a coherent, attractive and easy to understand way as in the following example:



Fig. 5. Succession of plans with the same characters (Antena 3, 2023c)

The rhythmic function is given by the sequence of increasingly closer shots and thus the issue addressed in the show goes from the general to the particular. Through this rhythmic function of the succession of increasingly closer shots, the audience is more deeply involved in the presented subject and becomes more receptive to the issue addressed in the show. By inserting, when mounting a graphic representing a map of a flood-affected area, both the previous and the subsequent images acquire additional meaning such as the phrase “images from the spot” as in the following example:



Fig. 6. The phrase “images from the scene” (Antena 3, 2023d)

Televsual speech has the ability to seduce through language, images and sounds. Firstly, the language must be accessible and understandable to the general public. Both presenters and guests should use simple vocabulary. Secondly, the images must support the message conveyed by the presenter or

guest. Also, sound and music should be used to create the right atmosphere and enhance the impact of the message. In TV magazines there is a tendency to preface a dramatic event by a chain of dramatic, shocking images, floods, accidents, fires, or human tragedies, images accompanied by a dramatic soundtrack, titles and texts that build visual and mental “alertness” “catastrophe” as in the following example:

“There was an alert in the north of Moldova after last night the waters of the Bistrita River turned brick. Specialists also issued RO-Alert messages, and environmental inspectors warned people in five localities in the affected area not to use water from the river under any circumstances. In the future, the situation on the spot is being monitored by those from the Inspectorate for Emergency Situations.” (Pro TV, 2023)

The new strategies for staging reality are programmed to minimize the distance between the media court and the recipient. Today, television has become the dominant benchmark, autonomous and “generator of specific communication properties” (Lochard, 2009). The process of digitizing recent media has made great progress in building syntactic representations of images (object detection and identification). These technologies have brought significant benefits in the efficiency and automation of the processes involving image analysis.

Visually, the seductive power of television calls upon modern image production technologies to achieve its effects. Images and videos made with the help of modern technology such as 3D animation programs, special effects and sound productions exert a seductive force on the audience, add an extra level of appeal and visual impact, making the message more interesting and easier to remember. Advanced technology allows the creation of highly realistic and engaging images and videos. CGI technologies enable the creation of impressive special effects and images that would have been difficult or even impossible to achieve using traditional means. We offer an example of using 3D animation programs:



Fig. 7. 3D animation programs with Vladimir Putin Model (Free3d, 2023)

Regarding television, it is worth appreciating that it has adaptability to a market of competitive media offers, and technologies in continuous development lead to a redefinition of journalistic practices. Next, we pay attention to the structuralist-semiotic analysis method, which involves four general approaches to visual analysis: visual images as “deformation”; visual images as symbolism; visual images as semiotic systems and visual images as epistemic guarantors. Therefore, we can state that there are visual manipulations in the case of media photos that lead to changing the meaning of an image.

The method of analysing televisual images as “distortions of reality” involves a two-step process: field research, observing reporters or journalists in the field and the film crew (what

they film, how they film, what questions are asked, what they photograph, etc.). At demonstrations, strikes, marches, cameramen and photographers are strategically positioned in front/behind law enforcement to capture key moments as in the following example:



Fig. 8. Capturing images from behind law enforcement officers (Apollonia TV, 2023a)

Placing the cameraman in front of the law enforcement officers allows close-ups of the protesters and interaction with the authorities to be captured, these images allowing the audience to feel the atmosphere and tension of the protest as in the following example:



Fig. 9. Image capture in front of law enforcement (Apollonia TV, 2023b)

The close-ups capture the facial expressions, gestures and emotions of the protesters, adding a high level of connection with the audience. The operator’s role is to capture and transmit images that provide the public with the most complete and authentic perspective on the events, with all their aspects and nuances. The strategic placement of the operator contributes to the transmission of an engaging and compelling

visual experience at the same time. The slogan in the image “Teacher’s child supports teachers” has several elements that make it attractive to the public: emotionality, gratitude, appreciation, solidarity, the value of education and personal association. The tagline brings to the fore the deep relationships between students and teachers, conveying a message of gratitude and support, which creates a deep connection between source and receiver.

Seductive visual images are those images that can be considered “epistemic guarantors” in the sense that they can provide detailed and accurate information about the surrounding world. For example, images of maps, diagrams or medical photographs are used as sources of information in various fields. In the mentioned context, the examples given below with the massive destruction in the capital of Ukraine provide information regarding the exact location of the affected areas, the degree of destruction, the available resources, etc.



Fig. 10. Example of maps used in TV shows (Antena 3, 2022)

Analysing the characteristics of some paratextual brands circulated during a show, namely: the crawl strip, the “live,” “rebroadcast” or “exclusive” brands, generic, announcement strip, we find that they deliver contextual information. Today’s televised speech provides the viewer with a real-time summary of the most important ideas by displaying headlines (key statements) on the screen in order to define the stakes of the debate.

Utterances may include value judgments, rhetorical questions, and closed questions with the aim of eliciting the consensual interpretation of the televised discourse. The title of the example provided below, “Result of decisive negotiations for pensions. Are there any raises?” indicates that significant negotiations have taken place in relation to the pension scheme. The question “Are there any increases?” indicates a curiosity about the outcome of these negotiations and indicates that there are expectations and hopes that these negotiations could lead to pension increases, but this is not clear. Curiosity and seduction are two different concepts, but they can have certain connections or interactions in certain contexts. In the context of seduction, a person can use a bit of mystery to attract the attention of the intended audience in order to captivate them.



Fig. 11. Antena 3 show “Synthesis of the day” (Antena 3, 2023e)

Word and image are two important elements that complement each other in television and create a powerful effect on viewers. Therefore, television has the power to seduce the audience by the way it combines these two elements

(verbal-visual) because the rhetoric of the visual refers to how images are used to convey messages that create a certain reaction in the viewer through the techniques and the strategies used. In television, word and image form a whole, they cannot be separated. Someone who watches television is interested in what the individual is saying, but he is also interested in the stage movement, in the image as a whole much more than in this direct space. The seductive power of the image is supported by the nonverbal which involves body language, gestures, interpersonal distance, facial movements, posture, facial expression and other elements that support a message without being expressed through words. These elements help improve communication in order to convey the desired emotion.

4. CONCLUSIONS

The vision of the issue researched in the theme of the seduction power of the image was built on the basis of an objective, comprehensive and balanced foundation, based on both an empirical analysis, by observing and examining the phenomenon in the real context of contemporary society, and on a theoretical analysis of the concepts and principles involved in visual seduction. In the process of this research, the first step consisted in defining and understanding the concept of seduction in the context of the contemporary society.

Advanced technology and creative approaches enable filmmakers to create visuals and sounds that stimulate the senses and ensure immersive viewing. The uses and pleasures theory perspective states that audiences actively interact with the television content, seeking escape, entertainment, and pleasure, thus satisfying their individual needs and desires. This approach rejects the idea that viewers are passive, emphasizing that they can select and interpret images according to their personal interests and preferences. Another important aspect of the research focused on the analysis of the visual rhetorical techniques used in the construction of the image. Therefore, we considered how visual elements such as colours, composition, lighting, camera angles and other component elements

are used to attract and hold the audience's attention.

Technological progress provides the ability to use the highest quality visual effects, innovative filming techniques and improved editing possibilities, resulting in significant improvement in the visual quality. In the application part, we analysed a relevant sample of images to identify rhetorical elements, visual communication techniques and emotional effects produced by them in order to seduce the viewer. We used content analysis to examine the content of media messages transmitted through the television image. This approach involved quantifying and classifying significant elements in media content, providing data on the types of messages, themes, and trends present in televisual image communication. Using semiotic analysis, we examined the value of the signs present in the images, such as colours, symbols, expressions, body style, accessories, and elements of textual language that accompanied the images. Moreover, the research focused on images that resonate with the feelings, emotions, hopes and fears of the receivers.

The televisual image can use various rhetorical techniques to influence viewers' emotions and opinions in a subtle way. All the time, it is emotion that moves us into action. Emotion is the driving force in the process of attraction and seduction. Therefore, I tried to pencil some clear benchmarks to present the seduction in relation to the image and the text. In order to carry out a detailed analysis, I selected concrete examples from TV productions and analysed them through the lens of the visual rhetorical strategies and techniques used in creating the seductive image.

Through the examples provided, we followed the relationship between text and image, the role of artistic procedures in the construction of the meaning of the seductive televisual message. Regardless of the genre of the show, television oscillates between information and seduction. We found that live reports have a greater rhetorical value, report through filmed images, complex format with guests in the studio, which induces greater credibility to the viewer, especially, on a sensory level, the audience is seduced by moving images. Many TV shows present well-constructed narratives through visuals, full of suspense

helping to capture the viewers' attention. Suspense is maintained through unexpected twists, gradual reveals, and constantly evolving conflicts. This approach keeps viewers engaged and interested. The visual stands out, in the foreground, through well-composed frames, elaborate sets and spectacular visual effects, and the empathy and connection with the image on the screen transforms viewing into a profound experience. Not only does the image have power, but it is a means of power, it appeals to the psyche through its own channels.

The seductive character through which the image makes its presence felt on an affective level represents the fundamental emotion that moves the human soul. We analysed the seductive side of the image on the border between persuasion and manipulation and found that the difference between seduction and manipulation lies in the intention and the desired effects. It is important to emphasize that there is a subjective boundary between seduction and manipulation, and the interpretation depends on the content and the context in which the subject is presented. In this case, the responsibility of television content producers to consider ethics and ensure transparent and honest communication with their audience comes into play. Future research direction in this area could, more deeply, explore the complexity and subjectivity of the seductive side of the image and the difference between persuasion, seduction and manipulation.

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