



Science *and* Literature: Poetry *and* Prose

Edited by
Kostas Tampakis, George N. Vlahakis

Language editing and formatting
Evangelia Chordaki

DIGITAL PUBLICATIONS 08

ΙΝΣΤΙΤΟΥΤΟ ΙΣΤΟΡΙΚΩΝ ΕΡΕΥΝΩΝ | ΕΘΝΙΚΟ ΙΔΡΥΜΑ ΕΡΕΥΝΩΝ
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A SURVEY ON THE FUNCTIONALITY OF METRICAL-RHYMING STRUCTURES IN ITALIAN ADVERTISING

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Introduction

The history of the relationship between advertising and poetry has very old origins¹. It began officially at the dawn of the nineteenth century – when goods were advertised by means of verses, proverbs, nursery rhymes and rhymed dialogues² – and has continued up to the birth of the World Wide Web.

Even today, in the internet age, despite having completely changed³, when it comes to selling products and services, marketing experts certainly do not forget using language games. *Jingles*, *ditties* and *contrafacta*⁴ are expedients that another mass-media has also resorted to long before the digital age: television. Unlike all its precursors⁵, TV appeared as the most intrusive means of communication, capable of broadcasting an enormous amount of information on a large scale and in real time. But its potential did not end with the transmission of news. It soon became clear that this tool made it possible to influence the thinking of the masses, manipulate needs, influence the sale of products,

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1. Which can be traced to the political propaganda of late antiquity (one thinks of the *Aeneis*, 1 century B.C), and in the literary works of Europe's Middle Ages. The Provençal troubadours, for example, were wont to compose verses of praise or criticism addressed to their lords. In this regard, Paolo Canettieri and Karen Klein have stressed the similarities between the poem of arms and today's political propaganda, both based on the reprise of the already familiar rhythmic-melodic modules, in order to “[...] favor the propagation and the affirmation of an idea” (Santini, 2007).
 2. Famous instances are Warren shoe polish and Packwood razors, as well as the campaign for the Sapolio soap “Spotless Town”.
 3. Today's advertising communication has substantially different features than those that distinguished it just a few decades ago. Thanks to the powerful medium of internet, advertising has become more concise and aggressive, and ads have taken on a different appearance depending on the channels used (one thinks of the web pages full of pop-up and pop-under banners; the spam that daily clogs our emails, the Cambridge Analytica scandal regarding the use of sensitive data drawn from Twitter, Facebook, Instagram and Tumblr accounts).
 4. In vocal music, this term refers to the repetition of a pre-existing melody on which a completely new text is sung. A procedure that, according to Giovanna Santini, a professor at the Faculty of Studies of Tuscia, “covers the entire western poetic tradition from the Middle Ages to the present day” (ibid).
 5. The vocal messages, poster and print format announcements, radio advertising and film propaganda.

increase industrial production, and (why not?) determine a candidate's victory in political elections. All through the incessant broadcasting of simple thirty/forty-second press releases. Given their brevity and the uniqueness of the medium in which they were transmitted, TV commercials were able to overcome the barriers imposed by the usual communication *channels*, for example by combining the verbal component of a message with the visual component of the image. In other words, television advertising was able to add the potential of image, sound and acting to the persuasiveness of language. Precisely for this reason, analogical TV spread rapidly as early as the 1930s, to establish itself as a means of mass communication, first in America and then in the rest of Europe. In Italy, television, as a cutting-edge tool of political and commercial propaganda, boasts a long-standing tradition. This is attested by *Carosello*, a television show that just one year after it was introduced (1957) became highly successful,⁶ marking the imaginary of an entire generation⁷.

The program, broadcast by RAI⁸ (*Radio Televisione Italiana*), was unique in its kind as a container for comic sketches and musical interludes with commercials, combining entertainment and business, a means to entertain the masses and at the same time function as a springboard to promote commercial items; products that, like the goods advertised in the nineteenth century, were hawked by nursery rhymes and language games. The *Montana* canned meat commercial, a sample of which is presented below, is just one example – perhaps the most captivating – of the type of advertising that was broadcast during the RAI programming. Beyond the reference to the film genre of that age – the spaghetti-western – the appeal of this ad was determined by many factors: the alienating effect of the brand, which was both the product name and its precise geographical location⁹; the hero of the story, Gringo, a cowboy who acts as the imaginary testimonial for the canned meat; the animated cartoons that make his adventure visible; the music and sound effects that accompany his feats; and, lastly, the plot, full of climaxes, which appears as a parody of western fiction. Like the adventures of the solitary gunslingers, Gringo's too are based on the narration of a conflict – his being with the fearsome outlaw Blackjack – that changes from one ad to another, like the episodes of a TV series. But the clashes between the two characters are not simply narrated: they follow a singsong rhythm, punctuated by rhymes that capture the listener's attention till the end of the story. Transcribing the contents of the headline and stopping at each rhyme to go back to the beginning, we note that the story takes on overall a particular

6. The format had an audience of about “four and a half million people, at least two or three times a week” (Codeluppi 2013, 97).

7. That of the baby boomers, i.e., those born during or soon after WWII. The expression used to announce the end of the transmission, “After Carosello, everybody off to bed!” became a motto that is often repeated even today by members of this generation.

8. Rai, Radiotelevisione Italiana S.p.A., is Italy's exclusive public radio and television network, officially founded in December 1945 by the union of the Italian radio system.

9. “Montana” refers to the U.S. State of the same name and to its colonial past.

form: six stanzas of six lines each, to which another one of four is added in the payoff. Then, by calculating the number of syllables within each verse, we note the repetition of twelve syllabic feet, with fixed accents on the second, the fifth, the octave and the penultimate syllable¹⁰. This particular metric structure is not just the result of a hindsight textual reconstruction. Its use is actually attested in the history of European poetry and dates back to the work of fifteenth-century Spanish poets¹¹, later reprized in romantic poetry, “a continuation of the legacy of folk-song odes and eighteenth-century melodrama” (Beltrami 2011, 203). In Italy, the first to have adopted it was Alessandro Manzoni, to give voice to the main chorus¹² in *Adelchi*, and, with the advent of *free verse*, many Italian poets were inspired by its form while modifying its rhythm.

(It.) Quaggiù nel Montana, tra mandrie e cowboy c'è sempre qualcuno di troppo fra noi. Black Jack ha assaltato la banca, e da dritto ha sparso la voce che fu il sottoscritto Per cui a fuggire braccato mi accingo, però me la paga! Parola di...Gringo!	(En.) Down here in Montana, among the cattle and the cowpokes there's always one too many of us. Black Jack's robbed the bank, and straight- way spread word that it was yours truly So I need to plan my escape from the poss, but he'll pay for it! Word of... Gringo!
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So, the *Montana* company shaped its ad on a metrical structure widely documented in the literary tradition. But for what purpose and, above all, why exactly a *verso de arte mayor*? Unfortunately, we cannot know if the dodecasyllable reprise is part of a precise marketing strategy or whether it is the creative fruit of the copywriter. On the other hand, we know that this is not the only case. The same phenomenon would come forth if we transcribed the content of other ads¹³ broadcast in this period. For instance, the advertising for *Ducotone14* paint used a rhyming octonary couplet, a metrical structure that

10. These are *dactylic symmetrical dodecasyllables*, formed by two esasyllabic hemistichs with the first syllable in anacrusis. The metrical scheme of the symmetrical dactylic dodecasyllabic answers to the following model: anacrusis + dactyl + trochee // anacrusis + dactyl + trochee (ex.: Down here in Montàna, amid the herds and cowboys).

11. Among these is Juan de Mena, as the first writer who used dodecasyllables in his allegorical poem *El Laberinto de Fortuna o Las Trescientas* (1444) (cfr. Macri 1969).

12. By the irony of chance, this too structured just like the “Montana” meat ad: in six strophes of six verses each.

13. Many companies have relied on copywriters to sell their services. Three examples: Rhodiatocce SpA, operating in the technofibre sector, advertised the *Scala d'Oro* brand through the aphorisms of a small praetorian, Gaius Gregorius (<https://www.youtube.com/watch?v=rc-cwrS7cOE>); Argoclima, a manufacturer of heating and air conditioning appliances, narrates the western mishaps of Bill and Bull (<https://www.youtube.com/watch?v=Y53KiaQngSw>); Eni SpA, active in the oil, natural gas and chemical sectors, takes on the character of Don Quixote to sponsor Super Corte Maggiore fuel (<https://www.youtube.com/watch?v=D8g6d9OXYOM>).

14. Broadcast, according to some, beginning from 1961 and can be seen online at: <https://www.youtube.com/watch?v=1J2XR0Kq6X0> (Last accessed 31 Aug 2020)

was also present in the *Areosol Bpd15* insecticide ad and in that of *Vallesusa Shirts*¹⁶. In short, in 1960s Italy publicity in verse and rhyme was more the norm than the exception. However, what at first glance may seem to be a phenomenon limited to one historical epoch and to the marketing tactics then in use, is really not. A research I conducted on the YouTube created a repertoire of a hundred television ads formulated in verse and rhyme. This sample of instances, transmitted in Italian programming from 1957 until 2017, reveals a high frequency of reprise of the language forms of poetry covering almost three decades (fig.1):

- 1) 1960-1970;
- 2) 1980 -1990;
- 3) 2010-2017.

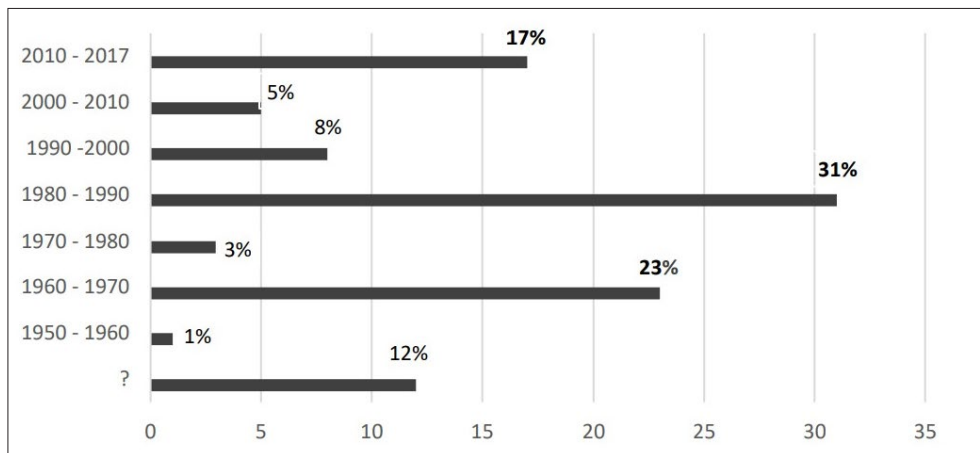


Fig.1 Analysis of the spot sharing on the repertoire investigated. The graph shows the concentration of television advertisements in rhymes from the 1960s to 2017

In the transition from one decade to another, both the length of the texts and the metrics-and-rhymes adopted vary for reasons surely linked to the changes in many factors that fall outside the scope of my analysis¹⁷. In summary, sales strategies, the creativity of copywriters, and the technology used by television broadcasters may change, yet the reprise of metrical-rhyming structures has remained constant over the decades, so much so that we may wonder if the metric-rhythmic forms are truly functional to

15. Its broadcast date is unknown, but it is estimated to have gone on the air in the 1960's, and it can be seen online at: <https://www.youtube.com/watch?v=UTo3XOYyK5I> (Last accessed 31 Aug 2020)

16. Broadcast, according to some, beginning from 1962 and can be seen online at: https://www.youtube.com/watch?time_continue=13&v=i0iENqfEVZs (Last accessed 31 Aug 2020)

17. The change in repriced metrical forms certainly goes hand in hand with the evolution of the musical and aesthetic-literary tastes that occurred in the reference period, but we should also consider the cultural level of the copywriters, the end of the RAI monopoly, the opening of new channels, market trends, etc...

commercial propaganda and what effects can be generated by structured advertisements in verses and rhymes. These questions have been investigated by several areas of literary criticism. The main ones will be discussed in the next paragraph.

State of the art

The relationship between poetry and marketing language has been examined by literary critics from all points of view: historical-literary (Medici 1986; Ghelli 2005; Palmisano 2011); stylistic and linguistic (Jakobson 1966; Baldini 1996); semantic and semiotic (Fabris 1992; Volli 2003); and sociological and economic (Capozzi 2014). These studies have shed light on the dynamics of advertising communication both by analyzing the aesthetic component of the messages and highlighting the poetic elements used by copywriters. Rhetorical figures in particular have been those most investigated, given their intensive exploitation in commercial campaigns (Foglio 2013; Lombardi 2017). However, almost nothing has been said regarding the resumption of metrical-rhyming structures in TV advertising, which seems to be exclusively linked to the creative flair and the cultural level of the advertiser. In a perspective diametrically opposite from the literary one, the psychology of marketing (Petty and Cacioppo 1986) has shifted attention away from the promotional message to its recipient. The consumer's character, behavior and attitudes in relation to the purchase have been studied in order to establish the most effective sales techniques and the most efficient tools. Verbal language is only one among the many 'tools of the trade'¹⁸, and therefore the reprise of metrical-rhyming structures within the advertising communication is neglected. The aim of these researchers¹⁹ is actually to define the mechanism of persuasion starting from the subject, and not to measure the persuasive capacities of poetic language. A step forward in this direction has been made by those humanistic disciplines (Stockwell 2002; Canettieri 2003; Tsur, 2008; Jacobs 2011; Calabrese, 2013) that consider cognitivism²⁰ as a source of knowledge and methodologies applicable to analyzing literary works. These are conceived not just as documents, but also as the result of the interaction between the human mind and the context in which one acts. Thus, the examination of a given literary phenomenon cannot disregard the study of the mentalities that have produced it. In these terms, the traditional investigation of poetics and styles adopted by authors over the centuries no longer stops at the level of literary attestations, but also involves the study of mental

18. Along with images, music and the human figure.

19. Whose most influential theories in the field of social psychology we recall (see Petty's and Cacioppo's *Elm* theory, 1986; Chen's, Duckword's and Chaiken's *HSM* 1987; and Kruglanski's and Thompson's *Unimodal model* 1999).

20. Also known as *cognitive science and cognitive psychology*, it is a branch of psychology, developed in the late 1950s in America, which studies the mental processes needed for forming knowledge (attention, memory, language skills, reasoning, judgment, decision...) (cfr. Benjanfield 1999).

functions activated in their production and reception. This type of research has shown that listening to a text divided into verses and rhymes can alter memory processes (Canettieri 2003; Pietro 2009), judgment (Schrott, Jacobs 2011) and appreciation in relation to the individual's cultural training (Cartocci et al., 2016). A further confirmation of the potential of poetic language comes from a study on the effects of rhyme in perceiving slogans (Filkuková, Klempe 2013). The experiment – implemented by means of an evaluation questionnaire – showed that rhyming advertisements are perceived not only as more amusing, original and easy to remember, but also as more reliable and persuasive than their non-rhyming counterparts. Although the last two research fields have produced important results in analyzing the potential of poetic language, they present some investigative limits. For instance, scholars of the humanistic-cognitive disciplines do not venture beyond the pale of literature; that is, they investigate the perception of the stylistic, poetic and aesthetic data by means of the literary works themselves. Hence their observation of the phenomena is limited to the perception of the tested materials. While Filkuková and Klempe investigate the “rhyme as-reason” effect, they neglect the fact that the fluency effect is also determined by the syllabic count of the sentence and therefore by the metrical structures in which the sentence is couched (Canettieri, 2003). Furthermore, the use of the questionnaire as a method of investigation has two disadvantages: it is not representative of a real context, and it reduces the phenomenon of persuasion to a judgment on a scale of values.

Presentation of my research

Targets

To overcome these limits, it is necessary to: a) go beyond the literary horizon, and therefore investigate the potentials of poetic language outside of the literary tradition; b) base our research on ecological grounds, to make the experience of the individual as similar as possible to the real one. For this reason, I decided to note the subject's perceptions to rhyming ads while watching a video. Advertising, unlike poetry, does not require the individual to implement a reading or listening strategy, and makes it possible to observe the potentials of the verse and rhyme free the traditional literary context. Furthermore, compared to a paper questionnaire, viewing a video is more suitable for determining the degree of message persuasiveness, since it simulates actual viewing conditions. By basing my research in this way, it was possible to determine whether the metrical-rhyming structures were really functional to the advertising communication and how an ad is perceived in verse and rhymes, compared to a normal one.

Participants and procedures

A group of 40 participants (20 men, 20 women, aged from 19 to 45), all native Italian speakers of different cultural backgrounds, volunteered to join the project without receiving any payment. Each of them had the task of watching a video and answering the questions in a questionnaire. The experiment took place at the Biology and Industrial Biotechnology lab located in the Faculty of General Physiology at the “La Sapienza” University in Rome (building CU026). Each participant was seated comfortably before a laptop screen (Asus P302LA, screen size 13.3”, 16: 9 HD 1366x768 resolution), at a distance of 50-70 cm. The audio component of the movie was listened to via earphone (Sony MDR-XB550AP headphones) At the end of the video, each subject was interviewed by the experimenter, who took care to transcribe the answers in a Word document, then re-elaborated in Excel calculation tables.

Experimental material and design

The experiment employed: a) audiovisual materials; b) a questionnaire on the viewing.

a) The video (lasting: 25’ 13”), extracted from the BBC’s *Planet Earth* documentary (the *Shallows Seas* episode, broadcast on November 26, 2006), was intentionally modified by the *BrainSigns* team²¹ through the inclusion of two ad breaks (both lasting 5’ 40”), as shown in fig.1. The advertising breaks were created by alternating two categories of the same ad (ad1 = advertisement structured in verse and rhyme; ad0 = advertising message structured without verse and rhyme). The ad texts of both categories are provided in the appendix.



Fig. 1 *Composition of the film*. The ad intervals are indicated by small diamonds in the middle of two segments. The start and end of the ad breaks is indicated in minutes.

The order of the ads within the intervals has been inverted, as shown in fig.2, to avoid the predictability of their arrangement.

21. BrainSigns is a spin-off company of Rome’s Sapienza University. The company develops innovation starting from scientific knowledge in recording and analyzing signals produced by brain functioning within varied research areas such as: Neuromarketing, Human Factors and Application clinics. The team is led by Prof. Fabio Babiloni, professor of Physiology at Rome’s Sapienza University, and Arianna Trettel, Italian representative of the international NMSBA association, Neuromarketing Science and Business Application. For more details visit the online page at: <https://www.brainsigns.com/it/>



Fig. 2 *Composition of the intervals.* Rhyming ads are marked with the + sign, while the - sign is used to indicate unrhymed ads.

In order to more closely observe the perceptions of the rhymed ads, two models of the same video were created, in which the arrangement of the ad intervals was inverted, as shown in fig.3. Half of the participants viewed the first model, the other half the second.

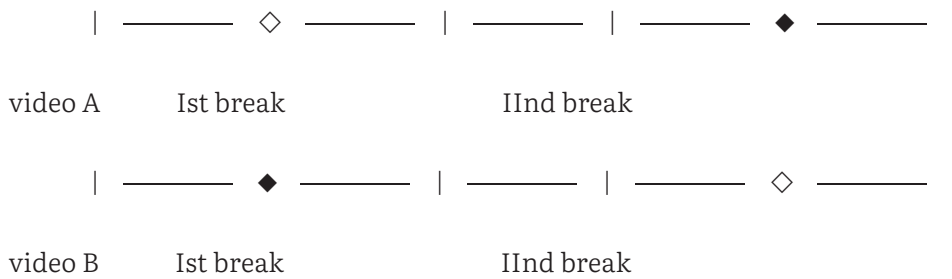


Fig. 3 *Composition of the two models (A) (B).*

b) After viewing the documentary, the subjects underwent an interview that required them to: 1) recall the ads in the medium-length feature; 2) recount their plots; 3) recall the brands of the products featured in the documentary; 4) recognize the ads present in the video (through frames) and give them a 1-10 approval rating.

To test the subjects' memories, questions 3 and 4 were modified with the insertion of products and frames not belonging to the ads in the video. Paired t-test are performed for testing the differences between both ads1 and ads2 for the spontaneous-solicited recall, and evaluation of liking. On next section only preliminary results or tendencies are reported.

Results

Spontaneous recall shows a statistically significant increase in correspondence of ads1 compared to ads2 ($t=8.192$; $p<0.001$) (figs. 4, 5). Almost the same results can be observed from solicited recall results ($t=4.69$; $p<0.001$) (figs. 6, 7). Moreover, the ads that used metrical-rhyming structures to communicate their message were recalled more accurately and pleasantly, in comparison to their non-rhyming counterparts ($t= 8,261$ $p<0,001$) (figs. 8, 9).

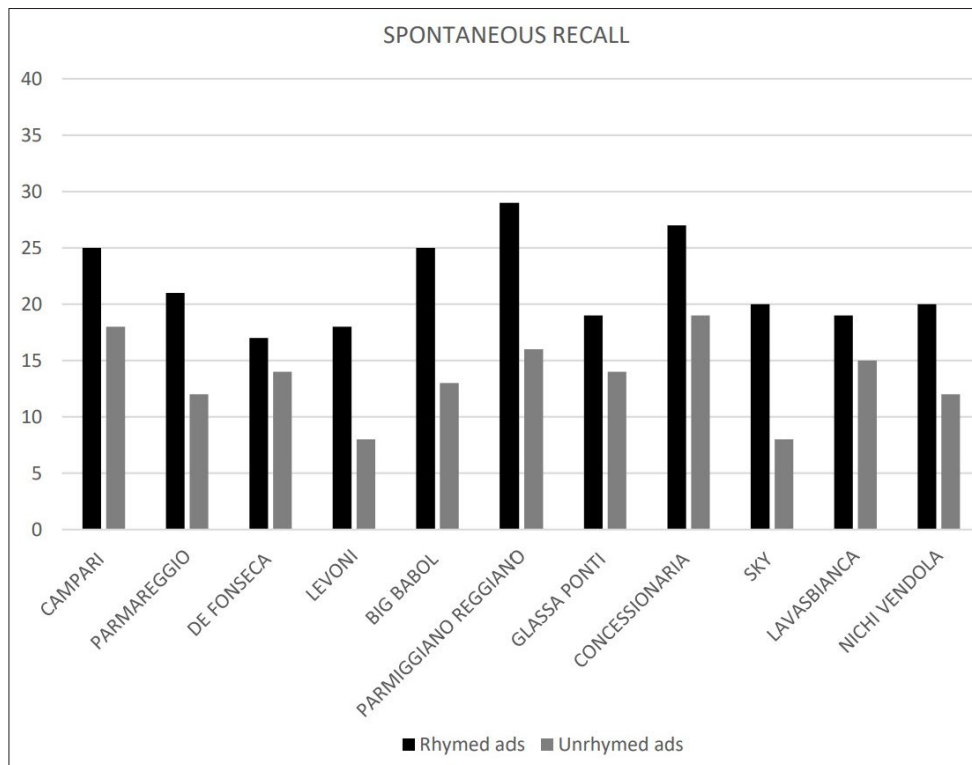


Fig. 4 The graph illustrates the frequency of spontaneous recall per ad. In a value scale of frequency of 40 times, ads1 were recalled by a minimum of 17 (*De Fonseca - black*), to a maximum of 29 (*Parmigiano Reggiano - black*), while for ads2 the frequency dropped from a minimum of 8 (*Levoni - grey*) to a maximum of 19 (*Concessionaria - grey*).

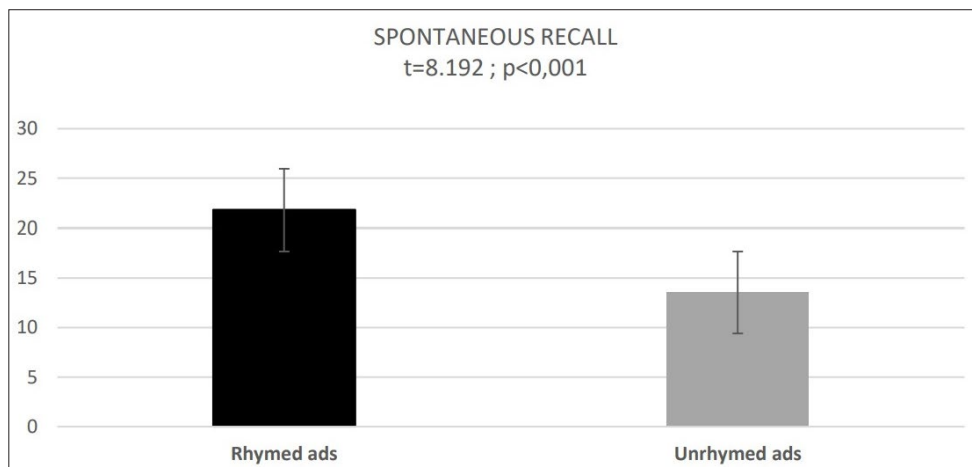


Fig. 5 The graph shows the average value of spontaneous recall between rhymed and unrhymed advertising. TV commercials belonging to the first category are remembered with an average of 21.82, compared to those fit in to the second category, which are remembered with an average of 13.54.

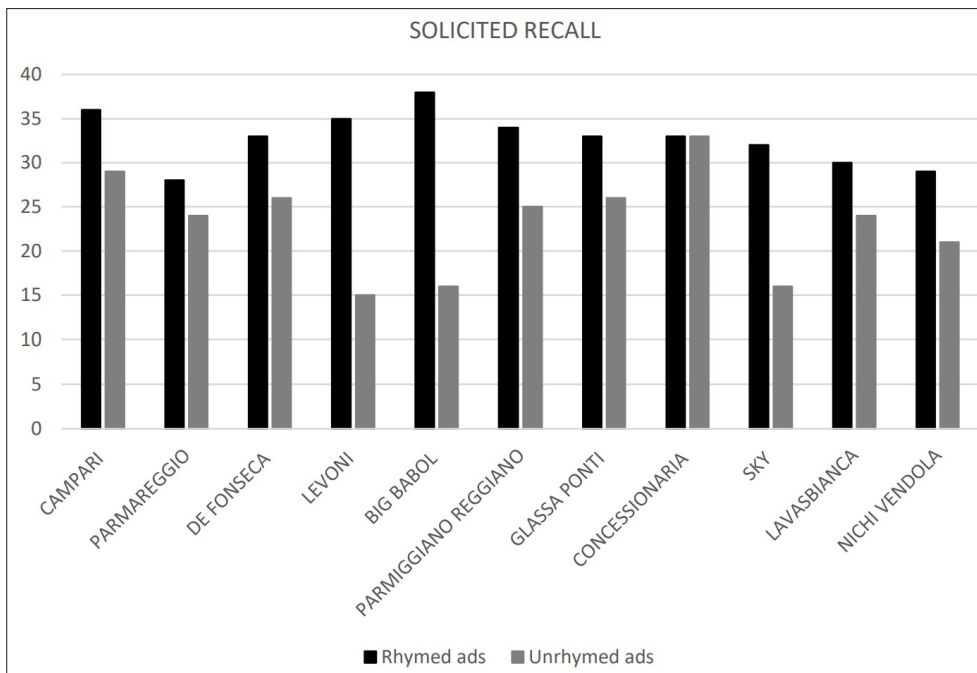


Fig. 6 The graph illustrates the frequency of solicited recall per ad. On a max. frequency of 40 times, ads1 were recalled by a minimum of 28 (*Parmareggio - black*), to a maximum of 38 (*Big Babol - black*), while for ads2 the frequency dropped from a minimum of 15 (*Levoni - grey*) to a maximum of 33 (*Concessionaria - grey*).

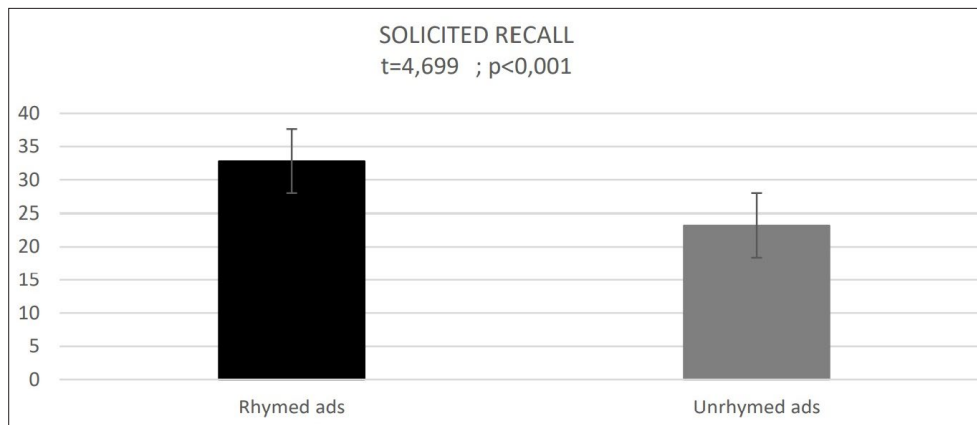


Fig. 7 The graph shows the average value of solicited recall between rhymed and unrhymed advertising. TV commercials belonging to the first category are remembered with an average of 32.81, compared to those fit in to the second category, which are remembered with an average of 23.18.

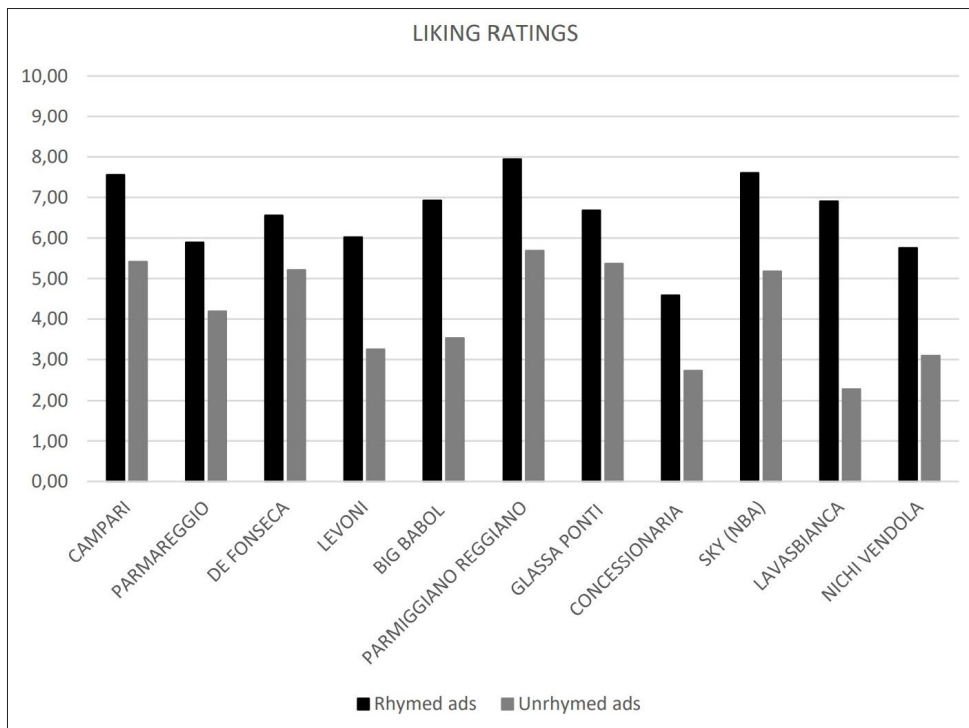


Fig. 8 The graph illustrates the average value of liking ratings per ad. In a value scale of 0 to 10, ads1 were liked by a minimum of 4,5 (*Concessionaria - black*), to a maximum of 7,9 (*Parmiggiano Reggiano - black*), while for ads2 the rating dropped from a minimum of 2,2 (*Lavasbianca - grey*) to a maximum of 5,6 (*Parmiggiano Reggiano - grey*).

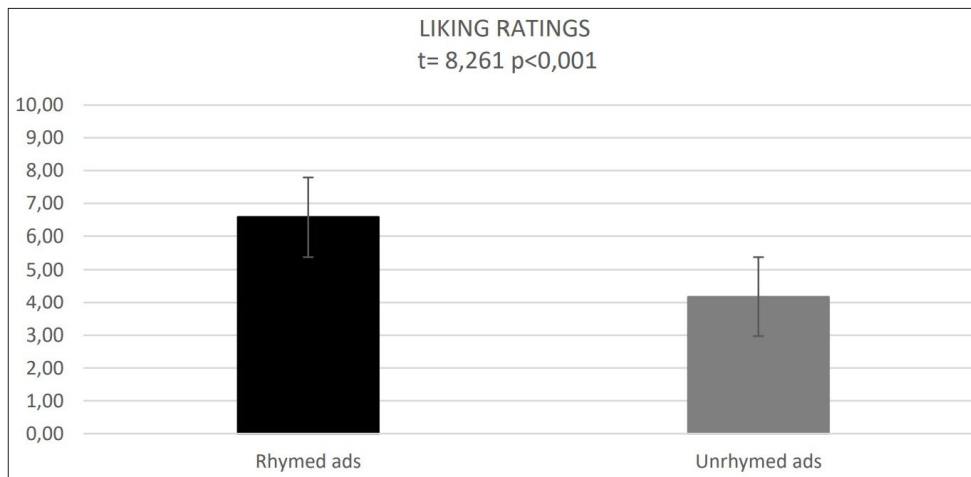


Fig. 9 The graph shows the average value of liking ratings between rhymed and unrhymed advertising. TV commercials belonging to the first category are the most appreciated with an average of 6.59, compared to those fit in to the second category, which have an average of 4.18.

General discussion

As has already been clarified in the state of the art, verse and rhyme recall within ads can be observed from different angles. From Jakobson's, for example, the metrical-rhyming structure are elements of emotional language that go beyond the limits of poetry, while remaining tied to the poetic function of verbal communication. Thus, "the mnemonic verses cited by Hopkins (such as "Thirty days have November"), modern ad rhymes, the versed medieval laws cited by Lotz, or, lastly the Sanskrit scientific treatises in verse [...] use the poetic function..." despite having very different communicative intentions from those of poetry (1966, 191). According to the scholar Maria Elena Palmisano, it is not a matter of "instrumentalization", but of intertextuality, that is, of reciprocal exchange relationships that are established between two or more texts – in this instance between the ad message and the poetic tradition – (2011, 28-29). The reprise of the verse and rhyme would then fall into the category of *hypertextual* relationship, since metrical units and systems are remnants of elusive advertisements that refer to the poetic tradition. It is evident that the reprise of poetic language takes place under as parody, satire and fun (*ibid.*, p.31) and there is no doubt that these "interchanges" began as early as the nineteenth century (Ghelli 2005, 35-38) and have endured to the present day (Medici 1986, 131-140), but it is equally true that in advertising terms no textual interaction occurs unless it has a purpose. Just as in the political slogan "I like Ike", the recall of elements belonging to the poetic language must have a precise communicative purpose. Fabris (1992, 266-267) spoke of a "persuasive" finality of the poetic function in TV advertising, given the abundance of rhetorical figures adopted to convince the consumer of a product's quality (*ivi* 281-292). Fabris states that the three objectives of rhetoric (*delectare, docere* and *movere*) "coincide with fair approximation with the prerequisites of good advertising" (*Ivi.* 283-284) and, in such terms, our results show that the metrical-rhyming structures are effective in achieving the first and second aims. In other words, verse and rhyme are incisive in advertising communication, soliciting a recipient's recall and determining his or her liking. Hence recalling metrical structures is not purely ornamental, but functional to the manipulation of discourse, as much as is the employment of rhetorical figures (Lombardi 2016, 130-144; Sheet 2013, 180-187).

This is also confirmed by Maria Rosa Capozzi in regard to the links between the propaganda of the Fascist regime and advertising. As with Mussolini's oratory, the advertising slogans are built on phrases and rhetorical procedures that exploit the evocative power of sounds, syllables and words. Therefore, "[...] recourse to the rhythmic schemes of poetry (sound correspondences, sentence symmetry, etc.) assumes a precise pragmatic function, i.e. that of stimulating immediate memorization and adhesion to the contents in the recipient" (Capozzi 2016, 103). The same phenomena occur when the listener's attention is diverted from the content of the message to its form. In psychological terms, rhymed headlines have precisely this function: if the discourse "sounds good" or "runs smoothly", the recipient underestimates the products' features and focuses on how they

are promoted (see Petty, Cacioppo, 1986). So, in short, the form in which the product/service is presented becomes more important than the content of the message itself. Obviously, as far as TV advertising is concerned, other factors contribute to “distracting” the individual: colors, images, figures and characters, etc. However, as can be seen from the research results, ads in verse and rhyme have aroused more interest than the corresponding ads without verse and rhyme, but with the same content (same symbols, characters and images). This allows us to reinforce the hypotheses derived from other experimental studies (Canettieri 2003; Di Pietro 2009; Cartocci et al. 2016) regarding the effects of metric structures on the recall and appreciation of poetic texts.

On the one hand, the link between verse, rhyme and recall can be explained by the effects that prosody raises on mnemonic receptors. Syllabic scan “actually activates specific receptors that we use to fix words in our mind” (Schrott, Jacobs 2011, 353). On the other hand, pleasure is determined by the musicality of the phonemes involved in rhyme (Tsur 2008, 236-243). Continuous and periodic sounds tend to have a positive emotional perception, while abrupt or aperiodic sounds are perceived as unpleasant. The influence of metrical-rhyming structures on memory, pleasure and judgment is confirmed by Filkuková’s and Klempe’s study (2013). Their research shows that the rhyme-as-reason effect occurs not only in evaluating aphorisms, but also applies to the perception and evaluation of artificially recreated advertising slogans. The same phenomenon recurs in the present study. Unlike Filkuková and Klempe, we have investigated the perception of metrical-rhyming structures taken from TV ads, simulating the conditions of daily use. For this reason, we have included in our video already transmitted (but unfamiliar) ads, without asking the subjects for a more in-depth evaluation of the “persuasiveness” of the text. The previous opinion of the subjects, regarding the product brand, the sponsored product, the presence of captivating images, etc., is canceled by exposure to stimuli that change due to the presence of a single factor: the reprise of metrical-rhyming structures.

Conclusion

Therefore, the preliminary results of the present study respond positively to the questions proposed in my research aims. Verse and rhyme, as typical elements of poetic language, are functional to advertising communication for two reasons: they aid in consumer recall and stimulate consumer pleasure. In the hope of continuing with the experimentation to broaden the sample of interviewees, two questions remain open: a) What happens in the mind of the consumer when he or she listens to an ad in verse and rhyme, and how does his/her orientation change in their choice of products? b) Is the reprise of the elements of poetic language the result of the creativity of the author – and therefore can it be defined as *unconscious* – or is it deliberately desired – and therefore can it be defined as *plagiarism*?

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Appendix

Advertising 1

<https://www.youtube.com/watch?v=wNdj3D9ZPpk> **Rhymed version**

<https://www.youtube.com/watch?v=3KkjUq5PDYs> **Unrhymed version**

Advertising 2

<https://www.youtube.com/watch?v=zI7tZBPeqO4> **Rhymed version**

<https://www.youtube.com/watch?v=RM0qmVR3KXo> **Unrhymed version**

Advertising 3

<https://www.youtube.com/watch?v=V5kAJsLk14k> **Rhymed version**

<https://www.youtube.com/watch?v=zOUsjJMzYEc> **Unrhymed version**

Advertising 4

<https://www.youtube.com/watch?v=dObUIwfx9C0> **Rhymed version**

https://www.youtube.com/watch?v=SM_DBAmriiA **Unrhymed version**

Advertising 5

<https://www.youtube.com/watch?v=TZ5OpscJvBM> **Rhymed version**

<https://www.youtube.com/watch?v=hAVzbvGaAh4> **Unrhymed version**

Advertising 6

<https://www.youtube.com/watch?v=cPIeITte32M> **Rhymed version**

<https://www.youtube.com/watch?v=QatgK5BBGDM> **Unrhymed version**

Advertising 7

<https://www.youtube.com/watch?v=CyE5HMubvrk> **Rhymed version**

<https://www.youtube.com/watch?v=Yo9oHwC2TDY> **Unrhymed version**

Advertising 8

<https://www.youtube.com/watch?v=VSpMhMv3DPg> **Rhymed version**

<https://www.youtube.com/watch?v=U2Y9YngxfwI> **Unrhymed version**

Advertising 9

<https://www.youtube.com/watch?v=v4I8ONjNVhw> Rhymed version

<https://www.youtube.com/watch?v=JjnRcaNzWfo> Unrhymed version

Advertising 10

<https://www.youtube.com/watch?v=fsak0zPGgXs> Rhymed version

<https://www.youtube.com/watch?v=xKyJS5fAFLs> Unrhymed version

Advertising 11

<https://www.youtube.com/watch?v=9JV1naZ5Ilg> Rhymed version

<https://www.youtube.com/watch?v=nIznLReNGjo> Unrhymed version

Advertising 12

<https://www.youtube.com/watch?v=TJAoULKlIdg> Rhymed version

<https://www.youtube.com/watch?v=dYOFO2HbJ2U> Unrhymed version

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