Visual Rhetoric Applied To The Newspapers: The graphic speech and the hidden language of the pages

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Abstract

The five centuries of expertise in use paper and ink to spread news assured some levels of communication that are behind the published texts. Inside the newspapers is a hidden speech, able to communicate ideas and even to guide or manipulate the reader's attention to one or other article. This language configures the visual rhetoric of the newspapers and happened in two different levels: one more superficial, indicated by the typography, the images and all sort of the elements which

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configures the graphic project of the brand. The second one occurs in a more deeply level and is more than the simple juxtaposition of the elements. It is able to configure a new level of speech, using rhetoric figures and creating new layers of significance inside a newspaper's printed page.

Key-words: Journalism, Newspapers, Visual Rhetoric, Rhetoric, Layout.

Introdução

VISUAL rhetoric can be defined as the speech created by the layout, despite of the content and the articles in a printed newspaper. In essence, it is the non-verbal communication that is determinate by the choice of the elements which are going to compound the visual details of the page. In the printed editions – and among of 500 years of technical developments – the visual rhetoric became an important part of the speech: even helping to determinate the position of a specific newspaper on the market. It is also possible to identify two distinct types of rhetoric: one related to the graphical choices (as the fonts, the paper, the images, etc.) and another one, a bit more sophisticated, which emerges by the internal organization on the page, creating figures of speech and playing with the reader.

Hurlburt (1989, p. 92) wrote that the process of design is a bit more than a mere arrangement of the elements inside a blank page. For Collaro (2000, p. 155), more than a simple juxtaposition of the elements, the design must be attractive and encourage the reading. That can be translating as a tip: a good newspaper design is absolutely relate to the skills and to the ability in combining the principles of visual communication. "Visual communications of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful" (Rand, P. apud Pires, 2005, p. 126)

That combination was defined by Bonsiepe (1997) as *infodesign*, the addition of information design and information management: "A new category of graphic design is going to gain its proper profile step by step. [. . .] It is still in the making and not yet clearly defined." Also, there are

three functions that graphic images perform: symbolic, epistemic and aesthetic (Aumont, 1997). Symbolic means that the image stands for, or represents, something else. "The something else might be a god, an idea, or a cultural value [...]" (Barnard, 2005, p. 13). Epistemic images are those that convey information about the world and its contents. "The nature of the information communicated by an epistemic image can vary enormously and Amount includes road maps, landscapes, and portraits among his examples"(Barnard, 2005, p. 13).

The visual rhetoric applied to the graphic design deals especially with the third group. "Aesthetic images are those intended to please the spectator or to produce in the spectator specific sensations" (Barnard, 2005, p. 13). This function cannot be disconnected from the idea of art: the image aiming to produce some aesthetic effect. The art works and even the advertisement are normally dealing with these concepts. In the newspapers, it could not be so explicit, but it is also present and, to achieve the best results, must be intentional. However, the theory is not enough to assure a good result.

> "Obviously, theory and practice are different. Theories are not directly applicable to practice, and practice is not an application of a theory. The relationship between these two fields is more complex and makes mutual instrumentalisation prohibitive. Theory needs to avoid the danger of abstractness and head for the purported lower levels of practice. Practice, in turn, must not isolate itself in contingency and one-sided directness" (Bonsiepe, 1997, p. 4)

Base on this assertion, it is clear that the process of construct a layout could not be just accidental. It is necessary to consider the mix of art – in the meaning of creativity – and the technical rules, but the main focus is keep in mind that the design is an intentional process. It means to deal with a sort of possibilities able to promote the reading, to hierarchies, coordinate, emphasize and, in a deep analyses, even to dissimulate the information.

With this in mind, to understand the graphic speech or the visual rhetoric inside the newspaper design, it is necessary also consider the evolution of the media in general. However, the basis of modern design

theory and the principles of almost all ideas of modern design implemented in the last 50 years were described at the end of the 20th decade by the Parisian printer Alfred Tolmer, in a book sold out named *Mise En Page: The Theory and Practice of Lay-Out* (Tolmer, 1931).

> "As walk on an acrobatic line, the art of layout is the art of equilibrium. However, it cannot be express as simply as a mathematical calculation. The artist stays in equilibrium using an umbrella or a stick, not with the mathematical formulas. The sense of stability, the right or the wrong way to do things, the volume of air necessary for breathing, the most satisfactory way to combine the elements in a theatrical scene, a page of a book, a poster - all these things are, essentially, a matter of sensitivity" (Tolmer, 1920 apud Hurlburt, 1989, p. 62)[1]

1   Historical influences and perception

At the beginning, when the printed pages started to be popular – after the Gutenberg press, created in 1440 ("Inventor Johannes Gutenberg Biography," n.d.) – the press tried to copy the human write, creating layouts that emulated the copyist job (Giovannini, 2003), as will be detailed latter. That similarity with the manual work was using to improve the credibility. Nowadays, to be effective, the message and the layout must be born at the same time. The first printed materials, also, used to present long and linear histories and the newspapers introduced a new schematic organization. "Historically, the newspaper design break

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[1]Original quote in Portuguese: "Tal como caminhar numa corda de acrobacia, a arte do layout é a arte do equilíbrio. Isto, todavia, não pode ser expresso simplesmente como um cálculo matemático. O acrobata mantém-se firme com o auxílio de uma sombrinha ou de uma vara e não com a utilização de fórmulas. O senso de estabilidade, a maneira certa e errada de fazer determinada coisa; o volume de ar necessário à respiração; o modo mais satisfatório de combinar os elementos de um cenário teatral, de uma página, de um livro, de um cartaz – todas essas coisas são essencialmente uma questão de sensibilidade"

down the book linearity: it is the presentation of several stories in a mosaic system"[2] (Silva, 1985, p. 13).

In addition to this non-linear disposition, the paper production crisis and the Second World War influenced the newspaper design: both required the articles to be shortest and objectives. The lines to transmit the information collected on the field were quite precarious during that time and the main information has to be concentrating in the first lines (the origin of the journalistic term lead): if the connection stopped during the transfer, the main information will be arrived safe at the newsroom. About the paper, space also means cost and cost means the necessity of more advertisement to maintain the financial health of the news'companies. News must be short to allow the publicity space to be larger in a period when paper turns more expensive. However the big stories had their summit during the 60's and the 70's with the New Journalism, the option for short articles are again a predominant concept.

Along of the years, publicity increases its importance. Today is possible to observe a homogenization of the newspapers design, as also as a reflection of the demands from the commercial areas. The advertising agencies need the standardizing columns to fit the same layout in different vehicle. This similarity, however, is not an isolated process. This transformation reflects the social and economic moment. The layout has changed to attract the audience. If before the creativity was limited by the technological resources, nowadays is the opposite: it is necessary to select the resources among thousands of possibilities to not harming the harmony and to promote a clear and efficient communication.

Nevertheless, the design does not represent a universal language. The meaning or the interpretation does not depend only from the original message, but also from the receiver experiences (M. Joly, 2003). For the present research, the focus is only on the occidental press, mainly the German scenario: considering the traditional reading from the top to the bottom, from the first to the last page. Even with this agreement, designers still must care: only displaying data do not means to share or transmit information.

A simple example serves to illustrate the process of trans-

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[2]Original quote in Portuguese: "A página do jornal teria quebrado a linearidade do livro, isto é, apresentando, de forma simultânea, várias histórias, em sistema de mosaico"

forming data into information and information into useful knowledge. Timetables are characterizing as lists of data. These raw —and that means disordered— data about train numbers, departure times, arrival times, routes etc. become information when they are structured, that is when they pass from a state of high entropy to a state of low entropy. Already here design intervenes by presenting data so that they can be perceived and received. Once information is organized, it needs to be assimilated by an interpreter who knows what train connections are and — moreover — who is in a situation in which these information address a certain concern. The next step of transforming these bits of information into knowledge occurs when a user internalizes, interprets and uses the information, that is, translates information into action. It should be evident that the way data and information are presented is of crucial importance for enhancing, understanding and facilitating effective action (Bonsiepe, 2000b, p. 2).

In addition, the composition in a mosaic, presented in the newspaper, allows, in a certain way, the public to get involved in the formation, creating new combination and meanings. McLuhan (2003) points that the news magazines are preeminently mosaic in form and this layout offers not just a window for the world, like the old picture magazines, "but presenting corporate images of society in action. Whereas the spectator of a picture magazine is passive, the reader of a news magazine becomes much involved in the making of meanings for the corporate image" (McLuhan, 2003, p. 204).

According to Mouillaud & Pôrto (2002), the mosaic design generated the headlines in the same way the cities generated the showcases and placards. In a parallel analysis, people can choose to enter or leave a store, to see the window or total ignore a place: the same occurred with the news. The article which will be reading or the one that will be ignoring is a matter of choice and competition for the attention. Also, the organization is not more only related to the text structure, in short sequences and heterogeneous. The unit does not belong to an internal organization, but to the external design.

It is important to mention that this vision could be a collective process – everybody can see the same object – but the understanding always gets personal characteristics that are related to several reasons: the physical position of the observer, the cultural background, etc. It is also possible to interpret that the articles, titles and headlines, photos, graphics, illustrations, subtitles, colors and other elements are not the totality of the information. They are components of the denotative band. In other hand, the set of all these elements can create another image: the image of the page. That image, in its turn, can be strongly improving by a connotative meaning. Designers can use their tools to establish a parallel process of an intrinsic communication, but able to give verisimilitude to the text and increase the power of the message.

Overall, it is necessary understand the both situation: at first, designer's tools can create a new meaning, meanwhile each tool have its own sense, as an isolated piece. Designers that are working without this perception can also generate some misunderstood: starting with some message to be communicated and, in the end, express something completely different. It can happened not only because a bad combination of typology or another traditional element. Also the format, colors, black and white, borders, and all the other non-textual elements have significance itself in the composition of the visual rhetoric.

The fundamental condition to operate the tools it is focus at the accuracy of the information: the objectivity of the signs is the main rule to avoid false interpretations. Joly (2004) also said that the designers must know that any language can be absolutely denotative. To deal with those possibilities it is fundamental to domain the basis of all components in an isolated way. According to Ferry (2006), the basic design of the newspaper has evolved over the years, reflecting the changing habits of the reading public and the competition within the industry for a limited number of readers. The design of the newspaper follows the basic principle of any static image. "These are shape, color, and proportion, use of space, composition, balance, and font size/shape"(Ferry, 2006, p. 26).

1.1   Two possibilities of rhetoric

All things considered, another light on the newspapers design can emerge: there are two possibilities of visual rhetoric within every single

page. The first one can be characterized as the visual plan of the newspaper itself: the set of specific elements that are pre-determinate in the newsroom's manuals to define the visual identity of the vehicle. The color, size and fonts of the headlines, titles, text; the maximum size of the pictures; the politics around the hierarchy of the articles: all the details are responsible to compound the first rhetorical sphere.

These aspects are normally defined even before the release of the first edition of the newspaper and, on the already existing publications, are largely discussed in each renovation. They also can reflect, in a certain way, the ideology of the vehicle: full of colors, just printed in black or the choice of the paper quality. The following section will explain each one of these elements: a brief historical overview and the necessary information to recognize them inside the pages and, later one, in the web editions.

However, the visual rhetoric is not just related on these choices. The organization of the elements inside the page is connected to this first sphere, but also to the possibility to create another layer of significance. Thus, the organization of the elements inside the page – the notions of Gestalt and some ideas related the page orientation, for example, are fundamental to understand the second sphere of visual rhetoric.

This second possibility is related to the construction of an internal speech that can go further than the first idea expressed by newspaper graphic's plan or the addition of the elements. It is related to the act of create an internal and hidden speech, full of visual parallels with the traditional rhetorical figures, as will be detailed and classified later.

2   Rhetoric and Visuals

The word Rhetoric derives from Greek *rhètotikè*, 'the art of speaking', and it overlaps in modern English with 'oratory', a word of Latin origin that denotes skills in public speaking. "Its classical origins help to define it as an 'art of using language to persuade or influence' and its 'body of rules'. (. . .)[R]hetoric is not only a term we might apply to the speech or writing (. . .), it also connotes an 'art' in which one can be trained"(Richards, 2008, p. 3).

Some of the first theoretical observations regarding the rhetoric are credited to Socrates around the century 5th BC. However there was not

one 'inventor' of the discipline, but several scholars studying different concepts and its evolutions, as philosophic rhetoric, sophistic rhetoric or scholastic rhetoric (Taylor, 1972). "Some concept of rhetoric, under different names, can be found in many ancient societies. In Egypt and China, for example, as in Greece, practical handbooks were written to advise the reader how to become an effective speaker"(Kennedy, 1994, p. 5).

The discipline has the studies of Aristotle as one of its more influential documentation and the following observations are mainly taking his fundaments as guidance. The main observations of Aristotle are compiled in the book Rhetoric (Aristotle, 2010), a compilation of lectures given over forty years (c.367–323) (Sloane, 2001, p. 476). The philosopher introduced the concept of rhetoric as art, and spread this knowledge in the ancient Greece. "The idea that persuasive speech and writing can be theorized as an art, a body of rules, is represented in the handbooks that thrived in fifth – and fourth-century BC Athens and in first-century BC Rome" (Richards, 2008, p. 3). For Aristotle, the speech is more than a simple arrangement of sentences and can be more successful if executed by the ones who know deeply the rules for play with words. "It is clear, then, that rhetorical study, in its strict sense, is concerned with the modes of persuasion" (Aristotle, 2010, p. 5). And the persuasion is the characteristic that he defines as art. "The modes of persuasion are the only true constituents of the art: everything else is merely accessory" (Aristotle, 2010, p. 3).

2.1 Ethos, Pathos and Logos

The Aristotelian studies locate the source of the credibility and consequent persuasion in three distinct areas of the speech: ethos, pathos e logos: "some are in the character [ēthos], and some in disposing the listener in some way [pathos], and some in the argument [logos] itself, by showing or seeming to show something"(Aristotle apud Sloane, 2001, p. 477).

Ethos is related to the previous position, the current ideology and the position of the speaker. "The speaker has to create his own credibility; he has to maintain a moral linkage between himself and his content"(Zhu, 2005, p. 13). The ethos is responsible to the first empathy

between the public and the speaker and creates the initial credibility that inspires the audience to follow the speech. According to Richards' (2008, p. 180) definition, is "the mild or calm emotions that an orator enacts, often at the start of a speech, in order to affect an audience's impression of this or her trustworthy character".

The pathos is related to the use of the emotions to persuade, aiming to create sympathy or the identification of the public with the speaker. "Aristotle, in sum, considers pathos as a physically embodied, psychologically compulsive will-to-act - a state that has a sort of rationality, or a dynamic that is loosely describable as a counterpart to the 'syllogistic' process of inference and response in propositional reasoning"(Gross & Walzer, 2008, p. 81). Also, pathos "refers both to strong emotions such as anger or pity, and the techniques used for their arousal, usually at the end of a speech" (Richards, 2008, p. 184).

The last area is logos, which Aristotle relates with the rational contents of the speech. It is also can be interpreted as the rational plea, connected to the verbal structure of the arguments, the part of the speech that aims to prove a point. "(. . .)[L]ogos is an element of persuasion, which is discovered or worked up, an artistic means of influencing an audience – persuasion based on 'truth or apparent truth'"(Sloane, 2001, p. 477).

Taking all of it into consideration, it is possible to say that the efficiency of a speech – oral or even visual, as it will be discussed in the next section – does not depend of one element isolated. "The art of rhetoric is, in part, the intelligent selection of the sources in each area (ethos, pathos, logos) for a particular subject (...)"(Enos & Agnew, 1998, p. 73). And it is not just the addition of elements in a pre-structured way. It is related to the context, the verisimilitude, the emotions, the content, the organization and can be considered, in the end, as an artistic expression.

> In rhetorical scholarship, the table of patterns was literally understood as a toolbox for orators. When planning a speech or presentation, orators of Cicero's times selected the appropriate figures from this source depending on the topic they were talking about. For example, a topic of high pathos like peace and war, nation, or passion demanded patterns of high potential for emotional arousal like metaphor,

climax, or exclamation"(Joost, Buchmüller, & Englert, 2008, p. 3)

2.2   Visual Rhetoric

The achievement of this desirable persuasion – and influence – is commonly associated to the politic sphere, but the applicability of the rhetorical tools is not limited to this circle. It was around the 70's that the images are introduced to the scope of the rhetoric. At first, the photography started to be observed under the possibility of being analyzed as a medium which contain a speech. Television, movies and advertisements also were putting under the rhetorical evaluation along of the years, but even nowadays, the literature around the layout of the newspapers as a rhetorical speech is insipient.

According to Foss (2005), in 1970, during the National Conference on Rhetoric, convened by the Speech Communication Association, the participants were encouraged to expand the studies of the rhetoric to fields that were not normally covered by the discipline. As a result of the call, "[t]he participants went on to suggest that a rhetorical perspective 'may be applied to any human act, process, product, or artifact' that 'may formulate, sustain, or modify attention, perceptions, attitudes, or behavior'"(Sloan et al., 1971, p. 220 apud Foss, 2005, p. 141). It was the opening of a window for new horizons, were the visual aspects were immediately took into consideration.

The well named Encyclopedia of Rhetoric (Sloane, 2001) does not offer a specific entry for visual rhetoric. The topic is discussed inside the "Modern Arrangement". However, since the first definition of the entry is clear that the visual approach can be considered one of the rhetorical fields: "Arrangement concerns how parts of a text (whether spoken, written, or visual) can be defined, how they can be related to each other in a hierarchy, and how they can be ordered so that an audience experiences them in a certain sequence or configuration"(Sloane, 2001, p. 53). Specific to the visual rhetoric, the observations are related to the "disposition of static parts, rather than the sequencing of effects in time, becomes salient in the creation and interpretation of visuals such as illustrations, photographs, diagrams, emblems, drawings, or computer screens"(Sloane, 2001, p. 58).

The description allows a further investigation on the scope of visual rhetoric, and mainly, the definitions points to the understanding of the visual appeals and its influences on the viewers. "In these types of studies, scholars analyze the ways in which culturally shared values and assumptions are utilized in persuasive communication, and how these shared values and assumptions influence viewers' responses to mass-produced images"(Hill & Helmers, 2004, p. 26). However, it is necessary to keep in mind that the concept of rhetoric is not related to every visual object, as same it is not referring to every amount of the words. The speech – oral or visual – depends on the organization and the internal structure, and must have the clear intention of communicate an idea. "In other words, three markers must be evident for a visual image to qualify as visual rhetoric. The image must be symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience"(Foss, 2005, p. 144).

Transposing this concept to the newspapers design, two assertions immediately emerged. First, that the visual project of the newspapers – the pre-defined patterns for fonts, columns, image stile, lines, spaces, etc. – constitutes itself in a programed rhetoric. Second, that all the pages intend an internal organization, but not all of them uses the rhetoric elements to construct an internal speech. The rhetoric which emerges from the page organization – when it is observed as a whole, as an image – must be intentional.

Hill & Helmers (2004, p. 27) offered a comparison that can be adapted to turn easier to understand the importance of the visual rhetoric. They remember that in the traditional rhetoric, the situations are normally complexes, and involve commonly more than one speaker, working to convince an audience about one specific point of view. "In many of these situations, the audience is faced with a bewildering array of elements to consider – elements that may include statistics, charts and graphs, anecdotes and other narratives, items of physical evidence, and abstract ethical and philosophical arguments" (Hill & Helmers, 2004, p. 27). During the speech, each one of these elements plays a different role in order to convince the audience. In the newspapers it is the same. In the composition of the layout, the designer must display wisely all the elements available in order to catch the attention of the reader and sell the history that are being telling.

Each of these elements can be potentially important to create the image of the page. "Visual rhetoric is pervasive, in part, because it is powerful. Visual messages are volatile, eliciting positive and negative responses simultaneously. The familiar expressions 'Seeing is believing' and 'A picture is worth a thousand words' capture their high ethos appeal"(Campbell & Huxman, 2008, p. 263). They can change the relation between the information and the receptor, creating a stronger impression and, as the traditional rhetoric phases, touching the target group through logos, ethos, and pathos. "But a full theoretical treatment of visual persuasion will involve not only identifying individual variables that appear to strengthen visual appeals in certain situations, but also attempts to explicate the processes by which images exert their rhetorical influences" (Hill & Helmers, 2004, p. 26).

In the actual context, the visual language acquires a volume of significance without precedents. Almost all of the communication processes are based on the images and less only on the speech. "(...)[V]isual messages are pervasive and threaten to eclipse the influence of the spoken and written word in the twenty-first century"(Campbell & Huxman, 2008, p. 263). The convergence of the communication leads to an integration of features and even the traditional media based on the oral tradition (as the radio, for example) is now receiving the addition of textual, iconographical and visual information (through digital stations or internet based broadcast, etc.). This emphasis on the visual confirms the importance of the design. Also, as already discussed, the layout can drive the audience attention and even go further: "Images invite viewers to draw their own conclusions; they do no argue explicitly" (Campbell & Huxman, 2008, p. 265).

Based on the Gruszynski (2000) thoughts, came the idea that the graphical design praxis – and its metamorphosis during the history – adds around itself adjectives, practices, and information that allow its definition as a specific field or research. It is an activity that involves the social, the technical and meanings: a process of the visual signs articulation which has the objective to produce a message – considering the informative, aesthetics and persuasive aspects – using a sort of procedures and tools. The emphasis, again, is the intentions of the design. "Patricia Sullivan studied the visual markers for navigating texts and argued that in published documents both words and images contribute to

meaning, pointing out that through technology writers must learn how to 'take control of the page'"(Sullivan 1997 apud Lauer & Pender, 2003, p. 141).

However, sometimes there is not just one meaning and it is possible to interpret the visual rhetoric images of the newspaper in different ways. Inside the rhetorical studies, some special structures are deeply detailed and can help on the images interpretation: they are the figures of rhetoric, also known as the figures of speech. "This is a generic term for all figurative language, for linguistic effects which involve either a substitution of one word for another that affects meaning (tropes), or a change in syntactic structure for emphasis or ornament (figure of speech or scheme)" (Richards, 2008, p. 183).

The following section will detailed some of the principal figures from the traditional rhetoric and create their parallel to the visual speech. The concepts will receive the addition of practical samples, collected randomly among newspapers with the intention to clarify the theoretical explanations. And they are exactly it: samples. Some of them could be integrated to more than one item, but the intention is just reveal the main idea – or one of the ideas – implicit on the page. The possibility of diverse interpretation is open and it is not an isolated challenge: "The ambiguity of visual rhetoric also means that it can produce an excess of meaning (. . .)"(Campbell & Huxman, 2008, p. 266).

2.3 Rhetoric figures

The definition of the rhetorical figures can be specified as "the art of fake speech"(Durand, 1970 apud Dyer, 1982, p. 159). It goes into two levels of language: proper and figurative and the rhetorical figures play the role of managing the transposition between the two levels and open unlimited possibilities to the creativity. "The figuring of speech reveals to us the apparently limitless plasticity of language itself"(Quinn, 1993, p. 2). Also the rhetorical figures can be specified transgressions to the normal language, a violation to the denotative expectations. "The violations could be against the 'normal' use of language or the norms of logic, morality, social rules, and physical reality"(Durand, 1970 apud Dyer, 1982, p. 160).

There are several definitions for the figures of rhetoric, mainly poin-

ting to the unusual configurations or variations of the regular order and structure of the sentences of the speech. However, in the classical rhetoric, the figures of rhetoric are originally divided in trope and schemes (Corbett & Connors, 1999). The first category is related to the differentiated usage of the words, in a deviation of the literal senses in the way that they are positioned or combined in a sentence. The schemes are related to the grammatical abstractions and intentional changes. "(...)[S]chemes comprised the figures that arranged words into schematized patterns of foregrounded regularity of form, syntactic or phonetic"(Zhang, 2005, p. 87).
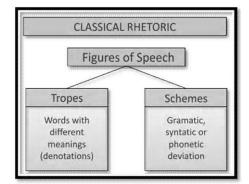

FIGURE 1: Classical rhetoric divides the figures of speech in tropes and schemes

To summarize, the figures of rhetoric are responsible to break the linearity of the speech, changing the rhythm and stimulating the audience. "(...)[W]hen a speaker adds a figure to a persuasive message, the audience should infer that the speaker judges the audience to be insightful and able to comprehend the figure's meaning"(E. F McQuarrie & Phillips, 2008, p. 44). In the newspapers design, this invitation could be even more provocative: the reader has to participate of the process interpreting the message and getting the hidden significance that is behind the disposition of the elements. Whereas it does not mean that the design could be ambiguous: as same as in the oral speech, the figures of rhetoric have a specific function.

For this reason, the use of rhetorical figures to construct the speech must be moderated. The excess of them could have the undesirable ef-

fect of to make the audience lost. "If a speaker uses [figures] sparingly and only as occasion demands, they will serve as a seasoning to his style and increase its attractions. If, on the other hand, he strains after them overmuch, he will lose that very charm of variety which they confer"(Instituto Oratoria IX.iii.4 apud E. F McQuarrie & Phillips, 2008, p. 44). The same principle can be translated to the graphic design: the figures of speech can provide the necessary emphasis to the message, but the addition of elements without parsimony will be prejudicial to the structure and the well understanding.

The list of figures of speech is long and probably never will be complete. The names, the way to group them and the subdivisions for each specific construction changes according to the scholar and could easily cross the barrier of hundreds. The idea of the present research is not to discuss all of them, but the main ones who can configure a consistent basis to show how they can be applied during the newspapers'design. For that reason, three main references will be taking into consideration and will be the guidance for the classification of the figures of rhetoric: the work of Dyer (1982) and the two original publications of Durand (1970; 1978) – written in French – that also are the basis for the mentioned Dyer's compilation.

2.3.1   A general classification

Barthes (apud Dyer, 1982) offered a modern revision for the traditional separation among tropes and schemes and suggests classifying the rhetorical figures in two types: metabolas and parataxis. The first group is based on the substitution of one expression for another (e.g. metaphors, metonyms, and puns). The second, parataxis, is "based on the relationship between elements in a discourse (such as a sentence) that is, on the modification of 'normally' existing relationships between successive elements (e.g. ellipses, parallelism, alliterations)" (Dyer, 1982, p. 160).
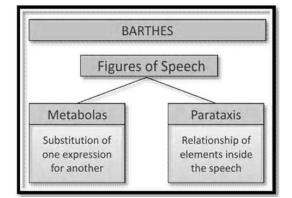
FIGURE 2: Barthes (apud Dyer, 1982) suggests the division of the figures of speech between metabolas and parataxis

Going further, Durand (1970) suggests a simplification and developed a possibility to compare the figures of rhetoric with mathematics' operations. From this idea, all of them can be included in one of two main groups: a) according to the nature of operation; and b) according to the relation which unites the variable elements. In the first group, the mathematical basis is again evident. They are, again, divided according two main functions: figures of addition or suppression. Inside the figures of suppression, the author point two possible situations: substitution or exchange.
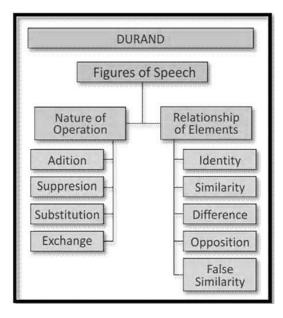
FIGURE 3: For Durand(1970), the figures of speech can be organized in two main categories in the same time

All the figures, in the same time, belong to a second main category – according to the nature of the relation - Durand (1970 apud Dyer, 1982, p. 161): "identity (uniquely same relations), similarity (at least one same), difference (uniquely other relations), opposition (at least one opposed relation), and false similarity (as in paradox and ambiguity)". From this perspectives, came the Table 1, following, in which the main representative figures of each category are mentioned.

Relation between elements	Rhetorical operation			
	Addition	*Suppression*	*Substitution*	*Exchange*
Identity	Repetition	Ellipsis	Hyperbole	Inversion
Similarity				
- *of form*	Rhyme		Allusion	Hendiadys
- *of content*	Simile	Circumlocution	Metaphor	Homology
Difference	Accumulation	Suspension	Metonymy	Asyndeton
Opposition				
- *of form*	Zeugma	Dubitation	Periphrasis	Anacoluthon
- *of content*	Antithesis	Reticence	Euphemism	Chiasmus
False homologies				
- *Ambiguity*	Antanaclasis	Tautology	Pun	Antimetabole
- *Paradox*	Paradox	Preterition	Antiphrasis	Antilogy

TABLE 1: Table extract from Durand(1970, apud 1982, p. 162), which shows the relation of the figures between the two main possible categories – the relation between the elements and the rhetorical operation

2.3.1.1 The relation between elements and the rhetorical operation

This section will go deeper in the categories expressed in the table and will detail the most common figures inside one of them, transposing the equivalent visual to the newspaper design. It is important to mentioned that Durand (1970; 1978) and Dyer (1982) developed the studies relating the visual parallels to the advertisement. There are publications, already mentioned, dealing with the visual rhetoric in some elements of the newspapers – analyzing the pictures, for sample, mainly going in the direction of a semiotic perspective. But the application to this theoretical perspective, considering the newspapers page as a unique image, represents a new approach.

The examples collected are just illustrations to turn possibility to understand the visual parallel, but they do not limit its extension. Also, they are positioned into the category that reveals one of its evident figures of rhetoric, but they can carry more than one in a deep analysis. The section will follow the Durand's schemes, presented in the Table 3.

2.3.1.1.1 Figures of addition

The name of this category is self-explanatory. The concept of addition inside the visual rhetoric scope is not far from the Math. According to Durand (1970) it is characterized by the repetition of an element or by the position of this element on the speech, appearing both in the beginning and in the end of the sentence, as sample. Inside this category, the author points as example figures as: assonance, rhyme, alliteration, anaphora, etc. Also, the figures of addition are differentiated by some special characteristics as will be pointed:

a) ***Repetition*** – "Repetition is a special case of addition as it consists of the adding of identical elements" (Durand, 1970 apud Dyer, 1982, p. 160). There are many figures in traditional rhetoric which are compound by addition: adnominatio (repetition of a word with a change in letter or sound), anaphora (repetition of the same word or group of words at the beginning of successive clauses), assonance (repetition of vowel sounds), and other samples. In a comparison to the visual expression of the repetition, Dyer (1982, p. 162) mentioned "some ads consist of a repeated visual image in order to show how the same product works over a time period".

In the newspapers, the use of the addition could have two main possibilities: to give the same importance to different elements in order to tell a history or, as a creative alternate, to suppress the missing of an image strong enough to domain the cover page of the day. In both situations, the idea is the replication of the main element of the page.

b) ***Similarity*** – Durand (1970 apud Dyer, 1982) defines a figure of similarity as an ensemble of elements which some are carriers of similitude and others of difference. Figures as simile (comparison between two things using like or as), pleonasm (the use of superfluous or redundant words), and internal rhyme (using two or more rhyming words in the same sentence) can be enumerated as examples. Taylor (1972, p. 126), in addition, suggest that the simile appears when "comparing in one point things not commonly linked to each other".

It must be clear that the similar element must be stronger than the differences, avoiding constituting an opposition. In a visual parallel, the newspapers presents this figure when the page tries to put emphasis on the points that two or more histories (or characters, images, etc.) have in common. It is also a resource to promote a comparison among two different ideas, enforcing the sense of how closer they are from each other.

c) *Accumulation* – "When a message contains a number of different elements it is a figure of accumulation and can convey the idea of abundance and quantity or disorder and chaos" (Dyer, 1982, p. 165). In a classical rhetoric, accumulation can be described as a summarization of previous arguments in a forceful manner. Taylor (1972, p. 128) offers another name for the accumulation figures and categorize them as synathroismos. According to the author, they can be represented as "[g]athering together things dispersed through the oration"(Taylor, 1972, p. 128). Other figures of speech are also included in this group: enumeratio (a form of amplification in which a subject is divided, detailing parts, causes, effects, or consequences to make a point more forcibly), merism (referring to a whole by enumerating some of its parts) and epitrochasm (which work as a summary of points), as samples.

For the newspapers, the idea of accumulation can be representing as a complementary idea of the repetition and similarity, presented above. The main difference is that the accumulation uses different related elements to create the representation of the unit. It could be expressed by the dissecting of small parts of an object or even by the combination of distinct images around the same theme to express the idea.

d) *Opposition* – Dyer (1982, p. 165) suggests an opposition can exist at the level of form or content. "For example, the same scene in and ad can be presented in the same style but set in two different countries or centuries". Antithesis is one of the most popular versions of the opposition: it is the juxtaposition of opposing or contrasting ideas. "Antithesis, favored by many speakers when persuading, places contrasting ideas side by side for emphasis and

rhythm. Arranged this way, the contracting ideas provide a sharp and forceful way of measuring difference"(Zhang, 2005, p. 133). To characterize the antithesis, the elements must be antonyms. Another figure included in the opposition is the Litotes, which is characterized by the emphasis on the magnitude of a statement by denying its opposite (Taylor, 1972, p. 107).

Both figures open a large possibility of application on the newspapers rhetoric. Showing opposites elements both histories can have evidence. Or even one of the histories – or the side of the same fact – can have more evidence of the other, by the choose way to display the elements inside the page. This figure allows the contraposition of values in a hidden way: both articles can have the same space in a page, but when they are printed side by side, the judgment of the reader can be strongly directed by the design.

e) ***Double meaning (ambiguity) and paradox*** – These figures play with the opposition between appearance and reality. In double meaning one apparent similarity is, in fact, a real difference. In paradox, one apparent difference means a real identity or sameness – a difference in form hidden a similar content (Dyer, 1982, p. 167). "Showing wonder when affirming a thing that appears incredible; affirming as true a statement which seems self-contradictory" (Taylor, 1972, p. 114).

Pun (a play on words that will have two meanings), paronomasia (words that are similar in sound but with different meanings) and irony (use of word in a way that conveys an opposite or different meaning than its usual significance) can be included in the present category. These figures are not strange for the journalism, despite the idea that the newspapers must present exclusively the facts. To play with images and title, to pretend one situation describing another are some of the practical applications of the double meaning.

2.3.1.1.2 Figures of suppression

Back to the comparison between the rhetoric and math, the name "figures of suppression" reveals itself the main definition of the idea. They

occurred when "one or more elements in (. . .) are suppressed, excluded on concealed" (Dyer, 1982, p. 161). The authors argue that they are less common in the advertisements than the figures of addition; however it will be easier to identify them inside the newspapers design.

If in one hand the advertisements' option are in the direction of exaggerate despite on left the empty space for the public complete, the newspapers can benefit by the unsaying words or unprinted images in order to tell the history with emphasis, counting with the reader to interpret the intended meaning.

a) ***Ellipsis*** – Dyer (1982, p. 170) explains ellipsis as the opposite of repetition: "In the latter the same element is present many times in succession, in the former an element is missing or left out". The figure represents the notion of expressing an idea without expressing it literary. It "is a subtractive metataxeme that deletes parts of sentences or clauses for the sake of economic brevity. It issued in public signs (e.g., No Smoking), military language, advertisements, as well as in poetry (. . .). Its effect ranges from clear-cut brevity to intended obscurity"(Sloane, 2001, p. 249).

This figure is an interesting resource for the newspaper. It is the chance to deal in a connotative way with topics or images that can be uncomfortable for the reader, as violent episodes. However, the application is not limited to this situation. The creativity to use this figure can count with the complementarity principle of the Gestalt, already explained, in order to turn a part of an element as a reference to the figure in its total.

b) ***Circumlocution*** – "(. . .)[A] part of an object is missed out, but it is linked to another element through relationship or similarity" (Dyer, 1982, p. 170). In traditional rhetoric the same figure is describe as "talking around", that means a topic by substituting or adding words. It can be expressed as showing a history with some deviances: talking about the theme without represent it explicitly. Different of the Ellipsis, it is not related to the idea of the continuity, but to the premise of showing one object to remind another idea. This figure of speech is also closer to the idea of Periphrasis, which will be detailed later. Taylor (1972, p. 118) defines it as: "Expressing the meaning in a roundabout manner".

The newspapers can have benefit from using these figures to create some sort of not explicit comparison – as will be explained latter – but mentioning different points of a history to remind the existence of the others.

c) ***Suspension*** – When a part of a message is intentionally hiding to create an expectation, a suspension can be noted. "This figure consists of holding back part of a message"(Dyer, 1982, p. 170). All sort of teasers in the advertisement are included inside the visual parallel for this figure. However, for the newspapers, is also possible to create the suspension. The idea is to ask a question for the reader, invite him to discovery the news article as the answer. It aims to touch the curiosity and catch the attention to the reader not telling facts, but emphasizing the missing points of the visual speech.

d) ***Tautology*** – However it can be initially confused with a figure of repetition, once it represents somehow a pleonasm, in the tautology the redundancy is not obvious and, because of that, the obviously interpretation is intentional missing, suggesting it as figure of suppression. Dyer (1982, p. 171) explains that even the words could be repeated, but with a difference sense that could be not clear at the first sight. In the second look, the idea appears – or just the word. It could sound, at first, redundant, because the different sense is not obvious. "Repeating the same word or phrase or the same idea in other word in an 'unprofitable and wearysome' way"(Taylor, 1972, p. 131).

As same as the newspapers can play with the irony, they can use the tautology to show a creative approach to some histories. The images can confirm the texts, even if they can look diverse or even merely illustrative at the first sight.

e) ***Preterition*** – To explain this figure, Dyer (1982, p. 171) point some applications in advertisement as sample: "Visually, preterition can be seen in gestures of false modesty: a woman's arm crossed in front of her breasts or a nude model covering her eyes with her hands; and ins ads where the product is only half seen

or presented in silhouette or outline only". It can be interpreted in visual also as the intentional missing of some objects or part of them. The selection of showing some parts and not others is also a case of preterition. For the newspapers, it is an alternative to show taboo images or even to build the idea of sensual without being explicit.

2.3.1.1.3 Figures of substitution

Again, there is a classification in which the name helps to understand the context. It represents the replacement of one expected element for another, and has different categories to explain the possibilities.

a) ***Identical substitution*** – It is represented by the substitution of one element for another identical, using resources as emphasis, accent and other visual similar as colors, style and even size to turn its replacement evident. For Dyer (1982, p. 171), it is, sometimes, a matter of degree. "The use of exaggeration (hyperbole), accent, emphasis, and understatement (lilotes) are all devices whereby the element stays the same but it is made by degree or two bigger, more emphatic, or smaller".

It could configure a smart solution for the newspapers. Illustrations can be a good parallel: they can provide the extra focus on determinate area of the image. The same is valid for colors (one colorful element in a black and white construction). The newspapers can also represent an element that in the reality does not exist – using the other elements inside the page in order to create the illusion of the substitution.

b) **Substitution of similar elements** – Metaphor is the most important figure of traditional rhetoric that can be including in that category. It "(. . .)is the transfer of a word from one object to another. A word may be transferred in four ways: from an animate to an animate object; or from an inanimate to an inanimate object; or from an animated to an inanimate object; or from an inanimate to an animated object" (Copeland & Sluiter, 2009, p. 29). Metaphor is also a comparison: "(. . .) a metasememe that is constituted by a substitution of similarities"(Sloane, 2001, p. 511).

In essence, the metaphor suggests that something is using out of the denotative meaning, to suggest a link and an analogy between two elements (Zhang, 2005). Transposing to the visual, it allows the abstraction of ideas or feelings that are sometimes immaterial, but can be transposing to the page.

c) ***Substitution of a different element*** – The use of an associated detail to represent an idea, also the part as a whole, are characteristics of the traditional language figure named metonymy or synecdoche. Metonymy is what might be called transnominatio or a change of names. There are many varieties of this trope. It may signify what is contained by the container or the reverse (Kendall, 1991).

For the newspapers, it could be an interesting idea to use a fragment to represent the whole or just a part of an object to represent a history. It can be used in a matter of force the reader to think about the substitution or even to allow the illustration of a topic that normally will offer an extra challenge for the designers.

d) ***Substitution of an opposing element*** – Dyer (1982) points three figures of traditional rhetoric to describe this category: periphrasis, euphemism, and antonomasia. "The Greek term periphrasis (Lat. circumitio, circumloquium), whose literal meaning is 'roundabout of words', designates a discursive phenomenon that substitutes a word, in a given context, by a textual unit that is semantically equivalent"(Sloane, 2001, p. 588). This figure is also related to the decoration of the speech, which can be amplified or ornamented.

In addition, the euphemism is also mentioned as an element of opposition: it is represented by turning the speech softer, removing the harshness by the utilization of a more agreeable term to replace one unpleasant expression. "In certain registers, euphemist is more consciously exploited in the mitigation of unpleasant subjects by associative engineering to promote a more positive or brighter image"(Zhang, 2005, p. 225). The antonomasia, the third figure of speech inside this category, is the way to describe a proper name – as person, a character, a

place – by using the characteristics associates and turning immediately possible to recognize it. "Substituting an epithet for a proper name. (. . .) Denoting the possession of a quality by a proper name readily associated with it"(Taylor, 1972, pp. 72 - 73). One sample is the term "Big Apple" to refer to New York.

The newspapers can gain a lot by using this kind of substitution. Inside the text, it represents a creative way for text variations, but even in the visual, this rhetorical element offers advantages. It allows dealing in a more confortable way with sensate, personal and even private matters.

e) ***False homology*** – The humor is the essence of this visual rhetoric category. The main idea is to promote the substitution of one element for another with a funniest presence. "Puns are plays on words involving the humorous use of words to suggest different meanings"(Dyer, 1982, p. 176). It is also associated to the paronomasia, which "(. . .) is a kind of wordplay"(Sloane, 2001, p. 572).

There are several applications to the newspaper design, especially in the sections that normally allow a bit more of sense of humor, as the entertainment sections. However, it is possible to use the humor even to deal with questions that are more serious, as the samples following will show.

2.3.1.1.4 Figures of exchange

There are several figures of rhetoric with its visual parallel that can be classified inside this category, each one with specific characteristics as will be detailed. Mainly, in common, they are related not by the replacement of elements, as occurs in the substitutions. They are more connected to the exchange of positions or functions of one or more element inside the page.

a) ***Inversion*** – "This figure is similar to repetition; the elements in a discourse may be identical but their order may be modified"(Dyer, 1982, p. 176). It means that one element could belong to a page in a traditional composition, but for instance, it is positioned in another context. It is also can be applied to the image. It

is a subversion of the order. "Figures of position are, for instance, inversion, change in the grammatically correct order of the parts of a sentence"(Sloane, 2001, p. 773).

b) ***Hendiadys and Homology*** – That figure is a kind of abstract and can be identifiable by the use of two nouns to express an idea when the normal structure would be a noun and a modifier. "This is the expression of a complex idea by two words connected by 'and', as in 'in goblets and gold' for 'in golden goblets'. According to Sloane (2001, p. 344), hendiadys "literally means 'one [expressed] by two' (..), a 'Figure of Twines'— a descriptive rather than strictly technical term for a form of semantic equivalence". As the visual parallel, Dyer (1982) points that it happened where a formal similarity is established between a concrete object and an abstract idea. This is more common on the construction of the headlines of the newspapers, appearing in consonance with the image.

As purely visual, it is easier to recognize the opposite of Hendiadys: a Homology: "It is a figure based in similarity of contends. The same meaning is presented in successive images but in different form" (Dyer, 1982, p. 176). It has the intention to emphasize the concept by the repetition but not simply repeating the image or text.

c) ***Asyndeton*** – In traditional rhetoric, asyndeton is a lack of conjunctions expected to coordinate phrases, clauses, or connect words. "Its effect is a staccato-like rhythm that results in clear-cut brevity and celerity of speech"(Sloane, 2001, p. 27). It is also represented by direct words, sometimes including imperative constructions. "An asyndeton can occur within a sentence anywhere - at the beginning, at the end"(Quinn, 1993, p. 10). According to Dyer (1982, p. 176), the main characteristic is the words unconnected and "the visual equivalent is an image which has been fragmented into parts". It can be applied as a mosaic construction inside the newspaper page.

d) ***Anacoluthon*** – The figure that is represented as a lack of grammatical sequence; a change in the proper grammatical construc-

tion in the sentence. "Anacoluthon, or Inconsequence, is an interruption of the grammatical construction, the protasis not having its proper apodosis"(Boyd, 1860, p. 281). More simply, it means a break on the cause and consequence relation. "Visually this figure exists where an image appears to be an impossibility – it has probably been created by photo-montage" (Dyer, 1982, p. 178).

The montages are not a new topic for the newspapers. Even in the times where the digital photo editors were not available, several techniques were developed in the photo laboratories or even in the post production to increase the image resources. Nowadays – despite the polemics around the alteration of the image – there are unlimited possibilities to create montages, including illustration, graphics and others, mixed with real images.

e) ***Chiasmus*** – is the inverse of parallelism and occurs when the word order in one clause is inverted in another, but the grammar aspects still can be correct. "In the late rhetorical tradition, the Greek term chiasmus designates a device that has to do with a particular arrangement of the syntagmatic constituents of a statement, and it consists in the specular or 'mirrorlike' distribution of pairs of elements formally and functionally equivalent. Thus, it is a variant of parallelism"(Sloane, 2001, p. 99). As a visual translation can be represented, for example, "when two people are shown exchanging clothes: a father and son wearing each other's hats and carrying each other's newspapers, or a little girls in woman's clothing"(Dyer, 1982, p. 179).

To chance the readers' expectations could be very tricky. If in one hand it can constitute a handful opening of new possibilities, in the other hand there is a tenuous limit between the creativity and the exaggeration. Thus, to change the image internal logic must be a feature applied with parsimony.

f) ***Antimetabole*** – This figure is characterized by the repetition of words in successive clauses, but in transposed grammatical order. Taylor (1972, p. 71) defines is as "[i]nverting the order of repeated words to contrast the ideas they convey". There is also a

complementary definition: "An epandos which is also an antithe-sis"(Quinn, 1993, p. 101). To clarify, epandos is repetition of different words in a sentence in inverse order.

In a visual scheme, is another figure to represents double meaning. "An image can show a person the right way up and next to it the same person upside down looking uncomfortable"(Dyer, 1982, p. 179). The same idea can be interpreted of showing one person – or history – in two different moments: before and after situations is a common sample of how this figure of speech can be applied for the newspapers. It is a tool frequently used by the magazines, but it is not restricted to them. Not just people can be represented in this case, but places, objects and all sort of different images.

g) ***Oxymoron*** – This figure express an apparent paradox achieved by the juxtaposition of words which seem to contradict one another. The words present in a sentence are complementary, but in the same way they are communicating apparent opposite meanings. Zhang (2005, p. 230) suggests a series of samples that can help on the understanding: "'scandalously nice', 'sublimely bad', 'dark-ness visible', 'cheerful pessimist', 'sad joy', 'wise fool', 'ten-der cruelty', 'despairing hope', 'freezing fire', 'proud humility', 'cruel kindness', 'orderly chaos', etc.".

According to Dyer (1982), in a visual context, the figure can re-present the reverse of a paradox. "Two elements remain contradictory, as in an ad which shows a basket of strawberries in the snow, and in another which shows a woman in a bathing suit against a wintry back-ground"(Dyer, 1982, p. 179). In the newspapers, again, it is the possi-bility to play with the reader, asking him to look closer to understand why the elements that could initially represent a paradox are present in a page.

Final Considerations

As already explained, it is possible to identify two different rhetorical speeches inside the newspaper. While the first one is defined since the

creation of the graphic project of the vehicle (type of paper, the typography, the style of the images, the infographics, etc), the second one emerges only when there is an intention on create another layer of communication. It is clear the existence of this intricate language inside the page: reveals that the arrangement of the elements inside the page is able to build an image which is fulfill of meaning and message. The intention was to prove the possibility of identify the classical rhetoric in another layer of significance inside the newspaper: if the metaphors, metonymies and several other figures of speech are a rich resource for the journalists to compose the news and articles, they also are a useful tool available for designers and editors in order to enhance the communication and improve the power of the message.

Despite of that, the occurrence of these figures is not as often as inside the speech: they are normally restricted to the pages which are more carefully elaborated, demanding time and a thoughtful design, which is not always possible in order to accomplish the deadlines of the editions. From now, it is important to keep in mind that the visual rhetoric is an important tool for the newspapers design, but they are not necessarily always present.

The present content can contribute for some answers regarding the visual aspects. At first, it laid on a field which was not exhausted: the applicability of the visual rhetoric on the newspapers. Some different topics were covered during the process and allowed multiple conclusions. At first, it is now clear that the printed newspapers built, over the years, two layers of rhetoric. The first one remains of the beginning of the press and requires fewer resources in order to be constructed. It is based on the basic combination of the design elements which are going to constitute the graphic model of the publication: the typography, the images, the paper, and the blanks. All of them has a different evolutionary process and plays a different role inside the page. Together, they compound the first level of the graphic speech of each newspaper.

However, the addition of the elements is not enough to represent the whole process of visual communication. There are several other sources which, when intentionally combined, can create a deeper level of significance. The Gestalt theory helps to understand some of the principles, dealing with the way that the elements can be organized to complete each other or with the movement inside the page. It means, in

other words, that even the printed layout can be dynamic and interactive, requiring the involvement of the user to improve the reading experience. This process deals with the visual rhetoric.

The visual rhetoric adjusts the concepts from the traditional Aristotelian rhetoric to create a visual parallel for the speech. In other words, it allows considering the visual communication as a sort of art of the convincement. Based on that, it is clear that the visual messages, independent of the textual contents, are full of significance. The advertisers already know the power of the visual messages, but the newspapers can also achieve this level of sophistication.

Based on the elements of the rhetoric, the newspapers can improve their scope of communication: creativity, knowledge and intention must be behind the layouts that can break the expectation and capture the attention of the readers. Several figures of speech can appear in this process: they are visual parallels for metaphors, metonymies, euphemisms, hyperboles and so many others. And also the opposite is possible: even if the theory was not clear during the design process, the newspapers are already caring the figures of speech and represent a fruitful field to be discussed and analyzed. There is no rush to leave this chapter behind and jump into the exclusive discussion of the digital models.

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