

Social representations of happiness

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Abstract. *The present paper desires to approach the concept of happiness from the point of view of social representation. From one point of view it follows the way in which individuals represent happiness and from the other point of view, the way in which happiness is represented in commercial ads, so as in the end the paper concludes with a comparison of the obtained results. Happiness is regarded as a basic emotion, translated in a good emotional state of mind or in a satisfied perspective on life, as well as a human value in its own. The process is a descriptive one and it is based on two research methods: survey and content analysis. The comparative analysis between the obtained results through the two methods is capable to surprise the complexity of social representations of happiness, insisting especially on the generally shared elements.*

Keywords: *happiness, social representations, emotional appeal*

Introduction

Happiness, understood as a good state of mind, as a basic emotion or as a satisfied perspective on life in general is a component of our existence of which we are conscience in a different measure, depending on the individual in question. If some philosophers have a pessimistic point of view and sustain the idea that happiness “is something unreachable, but it is worth searching for your entire life”, sociologists, psychologists, political scientists, economists accept the idea of happiness as a form of subjective well-being determined by the social, cultural and political context of a society in a

certain point, but also of emotional aspects, cognitive and psychological which depend exclusively on each individual. In this way, happiness can be determined, measured and connected to other aspects of one's life: personal life, financial security, welfare, relationships with other persons, studies, age, freedom, moral values etc.

The studied problem

The present paper is desired to approach the concept of happiness from the social representations perspective. It follows on the one hand the analysis of the way in which people regard happiness and on the other hand the way happiness is represented in commercial ads, so that it ends with a comparison between the obtained results. The research is a descriptive one and is formed out of three important stages:

The first stage takes into consideration the way in which people regard happiness, the connections linked to it and the way they incorporate it. It is a descriptive process because the survey gave freedom of response in the open questions addressed, the image that was desired to be created is formed of subjective aspects, associations and personal representations of happiness, resulted in colours, shapes, smells, tastes, sounds, people and objects. This stage isn't based on a past empirical research, although it didn't have a rigorously constructed design of research (the instrument used, sampling, the way in which the results were interpreted), following the analysis of the obtained data certain typologies and classifications were outlined, which contain, basically, some individual and social representations of happiness.

The second stage of the present research contains a practical content analysis, which has as a principal objective to underline the way in which happiness is represented in commercial ads. For this, the *appeals in advertising* were mainly followed, meaning the method in which advertisers choose to reach the customers. Through this process different effects that commercials have on viewers were not followed. Instead, using content analysis, we tried to underline in a descriptive way certain aspects that are linked especially to the realization of ads. The principal variable used was the advertising appeal, making the difference between the appeal to emotions and the appeal to rationality. Starting from the fact that happiness is a basic emotion, the deepening of the concept of emotion was tried through different variables that were used: the construction of the slogan (words with connotative and denotative meaning), the type of commercial message (emotional versus rational), the call to basic emotions through non-verbal communication (happiness, love, fear, sadness and anger), the predominant colours (warm, neutral and cold), background music, protagonists, gender, age and the relationships between them as a result of the use of space (intimate, personal, social and public area).

The third stage of the practical paper desires a comparative analysis between the results obtained after applying the two research methods, underlining the resemblances between the two approach and the representations of happiness.

The research questions

For every stage presented above there is a research question:

- Q.1. How do people represent happiness?
- Q.2. What do TV commercials use more often, the appeal to emotions or to rationality?
- Q.3. Do similarities exist between the way in which people represent happiness and the way it is presented in TV commercials?

1. *Theoretical framework*

The present paper is structured in two big parts. In the first part aspects of theoretical order are approached, being detailed the principal concepts used, continuing to the second part of the paper that is based on a practical application.

1.1. *About happiness*

*What a trammel I have. I want to catch the sun with it. That's all!
The sun! And to put it in salt, maybe this way it will last longer.*

Marin Sorescu

One of the key concepts of this research is “happiness”. Happiness understood at the same time as a basic emotion, translated through a well-being state, and as a human value. Most of the times, when we speak about happiness we unconsciously assume these two functions, because there is an interdependent relationship between them.

Like other absolute values (truth, good etc.), happiness enjoyed an increased attention with time. In the beginning only from philosophers, but in time it became a studied object for psychologists, sociologists, anthropologists and economists. A very short presentation of the history of happiness was made by Alexandru Ofrim in a published article in *Dilema Veche* insisting on the fact that happiness cannot be understood outside of the report with the social, cultural, political context of an era, being a form of manifestation of all of them. He affirms that: “Happiness is a cultural and historical construction, tributary to the existing system of values in society or in the social group of which an individual belongs to” (Ofrim 2009).

Aristotle is among the first to talk about the importance of happiness in a person's life. He considers that the purpose of human existence is obtaining a certain state of happiness, that he calls *eudaimonia*. Furthermore, he considers happiness one of those activities “worthy of being wanted in their own and not chosen for other things, because happiness doesn't need anything, it is self-sufficient” (Aristotle *apud* Früst and Trinks 2006, 241). For reaching the *eudaimonia state*, man has to do good, which is possible because we are blessed with reason, because “good represents for man that activity of the soul on the basis of his particular aptitude (meaning reason)” (Kunzmann, Burkard and Wiedmann 2004, 51). It can be understood that happiness is accessible to the rational man, being the natural effect of doing good for him and the others.

Another philosopher who speaks about happiness is Epicurus. For him, happiness exists and can be reached. He sees in it a form of pleasure that can be situated in ethic hedonism. He says that “pleasure is the first of the valuables we are born with, mind pleasures are superior to physical pleasures and static pleasures to kinetic ones”, that’s why “we must limit our desires to those which are *necessary* and *natural*” (Flew 2006, 130). Happiness is a result of pleasure, which is the absence of pain and anxiety, thus pleading for pleasure born out of equilibrium, harmony and moderation. He is also the one that talks about the supreme happiness, *ataraxia*, accessible to wise people and the initiated.

The principle of hedonism in which pleasure is seen as a unique purpose and right for human action, enjoys a great deal of support. This extreme perspective was promoted by Cyrenaics (the school created by Aristippus), who considered that the best thing is pleasure, “even though it has its roots in evil, it is self-serving” (Früst and Trinks 2006, 37). The hedonism principle is based on the maximization of pleasure and minimization of pain. This becomes more and more striking, and as evidence it is applied to modern society despite the time passing, adapted of course to the present: social, political, economical context.

Besides the previous mentioned aspects, the birth and evolution of Christianity has a special role in the evolution of thinking. It brings important changes to the paradigm, modifying at the same time the perception on happiness. The Christian concept of happiness is opposed to the hedonism principle, insisting on the fact that happiness is the commitment to a frugal, meek life, in which good is done and respecting the holy canons as much as possible is tried. For Christians, happiness is equal to salvation, for “The happy man is the one who searches for God” (Ofrim 2009).

But, not keeping in mind religion and faiths, happiness becomes a right in its own at once as the American Declaration of Independence appeared on the fourth of July 1776. People, beside the right to life, have the right to seek happiness, this being a symbol of freedom and of the capitalist society. “Life, liberty and the pursuit of happiness” – are probably the most known words from the American Declaration of Independence. Not long after, the same idea is adopted in Europe as a result of the 1789 French Revolution when through the Declaration of Human and Citizen Rights it is promised the abiding of “The Constitution and the happiness of all” (*Ibidem*).

From the utilitarian perspective, John Stuart Mill talks about *the biggest happiness for the largest number of people possible*. In this way, a special importance is accorded to happiness of all as a whole in the detriment of individual happiness. Thus, through the actions that individuals make, they have to take into consideration a certain moral dimension in which “the standard for promoting happiness (pleasure) and diminishing unhappiness (sufferance) consists of the ones that are reached by consequences” (Kunzmann, Burkard and Wiedmann 2004, 165).

Today happiness is a global subject that enjoys high interest. The researches in the domain are more and more, a proof of this are the scientific journals which gather

together different studies on this aspect: *Journal of Happiness Studies*, *Social Indicators Research*, *Applied Research in Quality of Life*, *Quality of Life Research* etc.

Professor Richard Layard (2009) talks about happiness as the ability to enjoy life and to feel wonderful. He refers to unhappiness as a state in which you feel ill and you desire things to be different. As a result of some studies on happiness, understood mainly as gratitude and satisfaction, he reaches certain conclusions. One of the factors that influence happiness is income, although he couldn't prove that people who have larger incomes become happier. The main causes are represented by habit and the tendency to compare. He brings the following explication: even though we are happy for the moment with what we have, in a year's time we will feel unhappy if we continue to have the same things. Beside income, there are other factors which influence our degree of happiness: *pollution, mental health, satisfaction and security of the work place, security and love in our personal life, community security, freedom and moral values*. As a consequence to these, sources of unhappiness are mental diseases, unemployment and divorce.

Layard is also the one who compares happiness with sound, stating that there are many qualities to it, which can be compared in terms of decibels. It's the same thing through which you can compare tooth ache and stomach pains and, as to the different models of happiness/gratitude. He affirms that "happiness and unhappiness aren't two separate dimensions; they are simply two different points on the same axis. They can be felt differently, like hot and cold, but are part of the same phenomenon" (Layard 2009, 4).

Montesquieu said that the highest step of happiness is "to always make two wishes and to satisfy them as you make them". He is probably right, but it always depends on the nature of the wishes. Although nowadays we have more and more, we cannot necessarily say we are happier. Maybe we aren't looking where we should, maybe *happiness is somewhere else*. A tendency of today's society to perceive happiness from a hedonistic and materialistic perspective has been observed. Hedonistic because, as I stated earlier, people put a great deal of emphasis on satisfying pleasures, even if we are talking about physical or spiritual ones, and materialistic because pleasures and materialistic, functional, utilitarian needs have a tendency to overtake the affective ones. An explanation could be that in the case of developed societies, people have access and financial possibilities for satisfying these needs relatively easily.

One thing is certain. Happiness – perceived as a value or as an emotion – manifests itself thorough physical reactions, organically even. It was described as a state of well-being felt by individuals. It can be described, measured, exteriorized, and materialized. According to *World Values Survey*, one of the biggest researches worldwide, this intends to analyse among other things the way in which people perceive life, happiness is one of the most important variables. By asking a single question (*All things considered, how happy would you say you are these days?*), it is desired to determine the level of happiness felt by people from different parts of the world, in a certain point (*very*

happy, quite happy, not very happy, not at all happy, don't know etc.). In 2005, Romania was part of the countries with the lowest happiness value (111.3 in comparison to Island, New Zealand and Norway, the first countries with the highest happiness value, over 190).

Researches in the field looked to find out which the principal variables associated with the state of well-being are (Argyle, 2001; Veenhoven, 2003). The most important correlations proved to be the ones that include: social relationships, work and free time activities (Argyle 2001 *apud* Crossley and Langdrige 2005, 108). The well-being state of individuals is a normal consequence of the way they perceive the surrounding reality, being at the same time a cognitive and motivational construction of theirs (Lyubomirsky, 2001).

Adam Crossley and Darren Langdrige propose in the *Perceived Sources of Happiness: A Network Analysis* study to determine the reasons that are at the basis of happiness, analyzing the way in which women and men perceive and represent happiness. As a result of consulting the specialty documentation, they made an appeal to a selection of 32 reasons which are at the basis of happiness, of which we enumerate: *to be loved by the persons you love, not be stressed out, to have a good social life, to travel, to have close relationships, hobbies, sport, to be healthy, self-respect, united family, to be rich* etc. The results of the study pointed out certain differences of representations in the case of the two genders. On the one hand, men registered a higher score in the case of the variables: *sexual activity, sport, to be liked by others and to have a good social life*. On the other hand, women registered a higher score to the following variables: *helping others, to have a united family and to be loved by the people you love*. Besides these differences, a similitude in reasons, which sit at the base of happiness in both genders, was found in the case of the variables: self-confidence, absence of stress, social factors, family support and personal relationships.

Today, happiness is associated with a well-being state and with the satisfaction of life in general, basic concept in positive psychology. Referring to life satisfaction, Christopher Peterson *et al.* (2005) takes into consideration the distinction realized by Seligman (2002) regarding the three happiness orientations: *pleasure, engagement and meaning*. They reach the conclusions that even though there are three different orientations, they are incompatible, people having the possibility to simultaneously reach two or even all three of these orientations. What is different is the way in which individuals associate these orientations with their own life satisfaction (Peterson, Park and Seligman 2005, 25-41).

Keeping in mind all the things presented above, the complexity of the aspects concerning happiness in general can be observed. Accepting the limitation regarding the theoretical aspects concerning happiness: lacking presentation of certain philosophic perspectives and omitting some studies and some important authors in the field, I consider this information sufficient to understand the universe of the present research that can be considered a pilot study for a deeper research on the matter.

1.2. **Publicity and the consumerism society**

The happy man: an ideal head.

Nietzsche

Publicity is considered to be one of the principal forms of manifestation of present society alongside commerce and consumption (Mihali, preface to Baudrillard 2008, 12). Publicity, in total, is represented by any form of promotion of a product, a service or an idea, with different purposes. In our country, through publicity one can understand at the same time the paid form as well as the unpaid form of publicity, which is realized through specific channels, meaning *advertising* and *publicity* at the same time.

In order to avoid confusions, Cristina Coman proposes the following delimitation of terms: *publicity for publicity* and *ad for advertising*. On the one hand publicity: it isn't paid for (usually), contains information of public interest, presents a neutral speech, supporting certain causes, growing the level of communication between the institutions and the public. On the other hand, a commercial is always paid for, presenting commercial information, having an epideictic and persuasive speech; the content is always controlled by the offered and selling the promoted products represents the main purpose (Popa 2005, 15).

The principal functions of publicity in society are considered to be: *communication and informative function, economical function, social function, persuasive function, political function and poetical function* (Petre 2004, 44-46). Among these, the most important one in the context of the present paper is the social one. This refers to the fact that besides the information transmitted in an explicit, direct mode, the publicity communication implies a certain quantity of silent information which transmits "the generally accepted social rules, attitudes, roles" (*Ibidem*). That's why it has to be observed, as Baudrillard affirms, from the gift ideology perspective, gratitude and service, the specific of publicity meaning "hiding an economically unsupportable logic among the numerous free tricks which deny it in order to permit a more efficient survival" (Lagneau *apud* Baudrillard 2008, 212). Meaning, beside the economical nature grounds, through publicity the presentation and promotion of some models of social behaviour and at the same time values and attitudes is intended that end up becoming accepted and owned collectively.

Moreover, taking into consideration Jung's theories about prototypes and collective memory, publicity can be seen as "an ensemble of myths, symbols and archetypes helping it succeeding in identifying and exploiting the consumer's aspirations, intervening actively in the process of symbolical construction" (Drăgan 2007, 346).

Nowadays, publicity/advertising is one of the principal forms of mass communication in society. Baudrillard describes more attributes of today's society (which he considers a society of consumerism by excellence), from which we recall: *abundance and wealth, panoplies (collections), actuality, alienation, conformism, malls, curiosity, gadgets, pseudo-event/values/knowledge, cultural recycling, tiredness* etc.

In present, happiness, “written in fire letters in the back of the most insignificant commercial (...) is an absolute reference of consumerism society: it is even the equivalent of salvation” (Baudrillard 2008, 61). A current important feature is the necessity of being measurable, visible, palpable, and comparable. Maybe today we can talk about the biggest change in paradigm more at the level of society than at the individual level, surpassing the principal of the hedonism of antiquity. It’s about the passing from the concept of happiness as an ideal to the material one, exposed in that which we call *amusing imperative* or *the fun morality*. This is shown that “general curiosity is activated by obsession (...) exploiting until the last drop of possibility to vibrate, enjoy, and be rewarded” (*Idem*, 101).

Thus, in a society of abundance, where everything is possible, as a whole that if offered, we don’t have the right not to be happy or, differently put, like the title of François Brune, *happiness is an obligation*. Happiness understood firstly as a pleasure, as the satisfaction of appetite, desires and of “false needs”, but also as beauty, comfort, safety, efficiency etc. False needs refers to the fact that through publicity, and afterwards, through the acquisition of certain new products and services we aren’t contributing to the satisfaction of certain basic needs, but of determined ones, constructed, induced, a need “that doesn’t aim objects, but values and their satisfaction has firstly the meaning of accession of these values” (*Idem*, 88).

Furthermore, Brune considers that, publicity is the one that sells dreams, for commercials present a world “in a continuous vacation, smiling, filled with friendly characters, amusing, happy and which have in the end the miracle product which will make one more beautiful, cleaner, freer, healthier, more wanted and more modern. Publicity offers such models and we are invited to identify with them” (Brune 2003, 65). In this way, through the call to the individual’s subconscious, publicity harnesses the following needs or pseudo-needs: *the need to identify the receiver with the source, the need to project, the need to transfer and the need to rationalize* (Drăgan 2007, 346).

Happiness in the consumerism society is, in fact, happiness through consumerism. The theories in the literature and most of all their critical perspectives talk about the fact that, in order to accomplish its functions, publicity appeals to stereotypes, myths, norms, values, faiths, representations, constructing images and messages through which there are proposed new ways of life and new models of behaviour. These models become ideals, with which viewers/consumers want to identify, their characteristics make them want to transfer them on their own person or even more, they see their existence projected in the stories and images of commercials, believing that purchasing the product they will be able to rationalize that state of satisfaction as the true happiness.

Talking about happiness and publicity, Brune brings into discussion the supremacy of pleasure in society which he describes as a reign; it is “the reign of the present moment, the immediacy which marks the pleasures being their supreme imperative: you cannot lose them.” (Brune 2003, 67). Furthermore, he considers publicity a drug

accessible to all. “The memory absence, happiness superficiality, absolute pleasure, the panic of losing the moment, the mirage of everything, immediate, the illusion of artificial paradise that is replaced permanently, the easiness of buying and passive consumerism which this paradise offers: the commercial hedonism impregnates the world with a real druggy philosophy” (*Idem*, 70).

The aspects previously discussed over publicity and consumerism society bring into discussion ideas that are more criticized. The present paper doesn't intend to make a more profound analysis of them, although we considered useful mentioning them for a better understanding of the social and value background. In the things presented so far an important element wasn't taken into consideration, the consumer and his capacity to analyze and decide. But, in this case, it isn't a decisive factor, for this research isn't intended to analyze the effects of commercial messages and images on viewers, only to determine models of social representations of happiness that appear in publicity.

1.3. ***The emotional appeal versus the rational appeal***

Promise, large promise is the soul of an advertisement.

Samuel Johnson

We have mentioned so far, classifying them in the present papers context, the concepts of happiness, publicity and consumerism society. I have considered them defining and necessary in order to understand the ensemble image of our society and the changes of perception and vision that took place in time. But, moving towards the purpose of this paper and implicitly to its applicability, it is necessary to define another important concept in the second research question of the present paper.

The appeals used by advertisers are forms through which the target is motivating and persuading people in order to determine them to purchase certain products or services. The theory in the field gives us a multitude of examples in this sense: the appeal to fear, appeal to humour, appeal to sex, appeal to the brand, appeal to snobbism, appeal to adventure, appeal to romanticism, appeal to femininity/masculinity etc. All these can be included in two large categories, the appeal to emotions and the appeal to rationality (Albers-Miller and Stafford 1999). The researchers in the field referred to these two aspects also under other names: *idea versus feeling* (Vaughn 1980), *cognitive versus feeling* (Aaker and Norris 1982), *informational versus transformational* (Putto and Wells 1984), *utilitarianism versus expressive-value* (Johar and Sirgy 1991), but they have the same meaning. On the one hand, the appeal to emotions includes personal and social aspects. In this case, marketing strategies follow the psychological and social level of the individual, looking for needs and expectations, which are activated through certain messages and pictures that would sell the product. On the other hand, the appeal to reason puts an accent on the practical, functional and utilitarianism needs of a product, presenting its characteristics under the form of information.

The appeal to emotions necessitates an increased attention in the case of this paper because one of the most used forms in publicity is the actual appeal to happiness. Happiness, alongside fear, anger, sadness and love (the last being arguable), is a basic emotion, meaning a biological instinctual reaction which people have, that comes natural and is recognized as universally worldwide, no matter the culture (Huang 1997, 23-27). Schwartz (1992) names basic emotions as being those *prototype emotions*, for once the socialization process they give birth to another type of emotions: the social ones. Examples of social emotions are: humour, guilt, nostalgia, friendship, passion, pride, shame etc. All these social reactions, result as a mixture of basic emotions: fear and sadness lead to despair, happiness and fear lead to guilt, sadness and fury cause hate (*Ibidem*). Furthermore, it has been demonstrated that every basic emotion can be put in connection to at least a social emotion, for example: *happiness versus humour, love versus passion and sadness versus surprise*.

In a study regarding the way in which the appeal to emotions is valued, distinguishing between basic emotions and social emotions, Ming-Hui Huang, makes a hierarchy, from which results the superiority of the basic emotions in the detriment of the social ones, especially when we refer to a global level. He validates the studie's hypothesis, concluding that the appeal to basic emotions in publicity leads to similarity, while the appeal to social emotions generates uniqueness. For a better understanding we consider useful to mention the fact that the success of The Coca-Cola Company is owed mainly to the fact that it uses the appeal to basic emotions, especially the appeal to happiness (e.g. Coca-Cola, *The Happiness Factory*, the slogan itself uses the word). It's an emotion generally available, understood by consumers no matter the country they live in. Humour, on the other hand, is a social emotion, influenced a lot by surrounding, period and space. That's why, in a standard marketing strategy, which desires to go globally, the appeal to social emotions has to be avoided because once they are used, the message could be wrongly interpreted because of the differences of perception, representation and culture.

1.4. **Social Representations**

The world is my representation.

Arthur Schopenhauer

Another important concept for the present paper is that of social representation, much more so that it is desired to determine and compare social representations of happiness from two perspectives: individuals in general and the way in which they are transposed in commercial ads. Social representations are a form of knowledge, understanding and describing reality having at the basis "the content and context that people attribute to different things" (Crossley and Langdrige 2005, 112).

From a philosophical perspective, David Hume considers that representations, alongside impressions constitute the content of our conscience. Representations manifest under the form of ideas, which are in fact "reproductions of impressions

that we perceive when we deal with them under the form of reflection, recollection, imagination” (Kunzmann, Burkard and Wiedmann 2004, 125). Arthur Schopenhauer maintains that what we perceive as the surrounding reality isn't in fact reality; it's the projection of the world through our capacity to represent. “The world is my representation”, he affirms.

From a psychological point of view, representation expresses the process in which a person reproduces mentally for himself objects, persons and phenomenon's that took action on him, but which are absent in the moment of representation. This definition is a generic one, but it was the starting point for different researches in the psychosocial area, which succeeded in describing complexly and detailed the universe of representations, deepening the notion of social representation. Between the individual and social representations a multi dimensional relationship sets in. On the one hand, social representations are the ones that transmit values and beliefs, determine attitudes and reflect on the behaviour, but, on the other hand “representation is always the representation of something and someone”. (Moscovici *apud* Neculau 1997, 47)

The social representations theory was elaborated by S. Moscovici (1989) who made the distinction between traditional and modern societies. S. Moscovici heads his studies starting from the collective representation concept, which he deepens and reinterprets. The collective representations notion was introduced by Emile Durkheim (1912) as a way of understanding the power of symbols and religious ideas in social life, which people “interiorize as individuals, but at the same time they are more aware of them and take them as something exterior to them” (Johnson 2004, 289). But the signification of collective representation isn't limited just to religion, but translates into a sociological perspective. S. Moscovici explains that if ancient societies would have built their identity through pictures, myths and faiths, modern people realize it through opinions, values, attitudes and common social emotions. Thus, Serge Moscovici considers that social representations are a form of knowledge specific to our society that cannot be reported to other times. But this attracts attention to the fact that they overlap on the idea of pictures, opinions, attitudes of prejudice. Representation is a process “which makes, in a way, interchangeable, concept and perception – through the fact that they generate themselves” (Moscovici 1997, 43), for representation is a thing that implies awareness. All these imply perception and cognition, succeeding not only to “guide the behaviour but also (...) to remodel and rebuild elements from the environment in which they conduct to unfold” (*Ibidem*), that's why representations specifically are more like *socio-cognitive constructions*, like Abric defined them.

Adrian Neculau insists on the fact that social representations are *social products*, which generate a possibility of knowledge and assigning significations to reality. Social representations translate contents through which individual consciousness relates with social reality, the process through which an individual creates his own social connections with society seen as a whole. That's why, so much so “the representational

process cannot be torn from the information that comes from the context". The social context has a very important role in the construction of representation as well as the significance it carries, determining the person who comes in contact with to permanently adjust his behaviour. "Social representations impregnate the majority of interpersonal reports, they circulate, interbreed, take in norms, models, tics from the surroundings, feed from the specificity that society and our culture imprints (...) they appear as ensembles well organized and coherent, discreetly directing the social performance of the subject" (Neculau 1996, 35).

Social representations are the ones that mediate the individual conscience with the social reality. This process takes place in double way because the society imposes behaviour models, communication ways that will be expressed through social representations, but also the individual will determine certain aspects of theirs. Also, the importance of the context shouldn't be neglected, even if it is about the spatial, temporal, cultural, psychological, ideological context. "The cultural-ideological surrounding, the style of thinking of the community *anchors* the individual, *shapes* him and then sends him into the world. Through his biography, the individual is in a way the *prisoner* of his own cultural background" (*Idem*, 36).

Serge Moscovici is also the one that, while analyzing the social representations through *the report between a group and a social object valued*, distinguishes among this framework: the number of dimensions of a certain representation but also the degree in which these dimensions differentiate the respective group from another one (Moscovici 1997, 58). They help us understand reality through new meanings that we attribute to. These new meanings are in fact schemes that differentiate the group we belong to from another one. These schemes are familiar to us, known and after being elaborated they orientate and make understanding reality easier and other aspects more complex.

Social representations are "a collective phenomenon which belongs to a community in which individuals reconstruct them in daily speaking and activities" (Wagner *et al.* 1999, 95). In other words, they are "designs of interpretation of the individuals experiences which (...), besides the phenomenon's image also implies creative expression of human subjectivity" (Tsoukalas 2006, 961), basically being about the distinction that Moscovici makes between *percept* and *concept*. Being shared by a number of persons, once they have assumed them they favour the integration in that particular group.

Dan Serber (1984) delimits *concrete representations* from *abstract* ones. The former contain those representations that can be reported in time and space, including here the mental representations and also the public ones. Abstract representations are of a more ideatic nature, used mostly in theoretical sciences (e.g. philosophy, linguistics and mathematics). They don't necessarily have an explicit reviewer nor under a mental form or even a public one. (Sperber *apud* Tsoukalas 2006, 964-965)

Another important aspect concerning social representations is the role the *objectification* process. A perception once interiorized, assimilated, in order to be

able to be transformed in representation passes through the process of *objectification*, which means that it goes through three big stages: 1. *Selective construction* 2. *Schematization* and 3. *Naturalization*. So, from the sum of elements characteristic to a thing (phenomenon, person) there are selected those defining elements, giving up others considerate meaningless. The elements selected are constituted in a mental scheme, which will be interiorized and will enter the individuals use, which will assume to be his but shared by others as well.

The study of social representations enjoys great attention, proof of this is the research models known that have been adapted and the special instruments that have been built in order to determine and understand them in profundity. From the models used in time we recall: individual and group interviews, media and content analysis, experiments, word association analysis, sociological surveys (based on the questionnaires applied) etc.

This way it can be observed that social representations are a basic concept, which can be applied in almost all socio-humanistic fields. The determination of their construction process and utilization becomes a method that helps us understand the way in which people built their reality, also including aspects which keep in mind their values, attitudes and behaviours. The social representations analysis must keep in mind both the intrinsic, subjective factors but most of the extrinsic one (that are related to society, education, socialization, the culture one comes from, the norms and values shared with the group one belongs to etc.), so much more so the last ones are the determinant factors.

2. The practical Application

As I stated in the introduction, the present paper desires to approach the concept of happiness from the social representations perspective. It's about a descriptive approach, which desires to answer to the following research questions:

Q.1. How do people represent happiness?

Q.2. What do TV commercials use more often, the appeal to emotions or to rationality?

Q.3. Do similarities exist between the way in which people represent happiness and the way it is presented in TV commercials?

2.1. Methodological Design

*Happiness exists only as a representation, it is
always the result of an elaboration.*

Boris Cyrulnik

In order to answer to the established research questions two research methods were used: a survey and a contents analysis. The instruments used (questionnaire and a grid analysis) were built in such a way as to detect the qualitative elements in the detriment of the quantitative.

The survey had as main object to answer to the first question of the research: *How do people represent happiness?* This survey tried to determine the way in which people represent happiness for themselves, what they associate it with and how do they make it their own, insisting on the subjective aspects: associations and personal representations, materialized in colours, forms, smells, tastes, sounds, persons and objects. The questionnaire was applied online and contained thirteen questions out of which two were closed and the rest were open. In this way it wanted to give a greater freedom to people that answered the questions in order to express their opinions, later, in the interpretation of the data to realize, where it was the case, certain typologies which contained the common representations of happiness. An unrepresentative random sampling was used, there were 74 respondents out of which 29 were male and 45 were female. The respondent's age varied between 17 and 57 years (49 people under 25, 20 people between 26 and 50 years and 5 people over 51).

The second method used was the content analysis. Its main purpose was to answer the second research question: *What do TV commercials use more often, the appeal to emotions or to rationality?*, as well as to deepen certain aspects which are related to the construction of the commercial message, the used colours, transmitted emotions, shown pictures. In this way a grid analysis was built, which contains the following variables: brand name, its slogan, the construction of the slogan (words used with a denotative or connotative sense), the predominant type of message (Rational versus Emotional), the adopted strategy in the construction of the message (the accent is mainly on the qualities of the product or its benefits), the basic emotions resulted after the analysis of the non-verbal communication, predominant colours, protagonists, the use of the space and the background sound. For the second research method, the commercials that aired on the TV channel ProTV on the 28th and the 29th of November 2009 between 18:00 and 22:00 were selected. No matter how many times a commercial was aired it was analyzed a single time. Certain commercials weren't taken into consideration like the commercials for stores (e.g. Carrefour, Altex, Billa, Domo), publications (Adevarul, Click, ProSport) and for products that were a holiday limited edition (e.g. Tuborg Christmas Brew). But, other commercials that even though had a content specific to the winter holidays they kept their primary message that is used all year (e.g. Coca-Cola, Orange). In this way, after respecting these criteria, a number of 68 TV commercials were taken into analysis.

2.2. Results and discussions

After applying the first research method, qualitative data was preponderantly obtained because there were more open, descriptive questions. But when it will be the case these will be presented quantitative as well. All responded affirmative to the question "Do you consider you have lived happy moments?" When they were asked to give a personal synonym for happiness, the most given answers in order were the following: *fulfilment, joy, love, trust, quiet, smile, family, harmony, safety and prosperity*. Besides them, there were two mentions of the word *flight*, and others

like: *sunrise, nature, and creation*. An observation is that only one person associated happiness with health but it was mentioned alongside love. It is interesting here to recall the specialist's theory that talk about the importance of health in happiness. An explication would be the fact that we take for granted our well-being and only if we would be deprived of health it would become a source of unhappiness. Looking at the answers given at this question as a whole, happiness is described as being a state of well-being, associated with moments of fulfilment and joy, with love and the quiet family life, all of these building the sentiment of safety.

The next question from the survey generated the most content. Respondents were asked to express what a *happy life* means to them. Although there was a certain direction of the answers observed, each was expressed in a different manner. In synthesis, a happy life is a life in which: you have love (you love and are loved), you are at peace with yourself and you know what you have, you feel fulfilled spiritually and materially being a realized person both professionally and personally, you have everything you want and you know how to enjoy them (or even more, *you are happy when you don't desire anything apart from what you already have*), you do what you like, enjoying every moment without any worries, you are relaxed and you don't get bored, you give making others happy, you obtain what you dream about, what you propose for yourself, you aren't alone and there is trust and respect among people, you don't have regrets and you feel that time didn't pass for nothing, you are tranquil, healthy, besides your loved ones, you have the power to be optimistic no matter what, despite the gravity of the situation, it's a state you also have *when you have accomplished yourself* in a greater measure.

The fourth question proved to be the most difficult one. Being questioned *how happiness looks* like many hesitated in giving an answer, justifying it through the fact that *happiness is something you simply feel*. Still, the conclusion of the interpretation of the answers is that happiness doesn't have a form or it can take any form because it is boundless. It depends from a person to another how they see it. As given answers they mentioned: colours, landscapes, persons, objects, animals, attributes etc. Another important observation is that in the case of this question hesitations existed in representing happiness in a certain way, for the next questions where there were given answers there weren't any hesitations.

Regarding *the colour of happiness*, after a close analysis the answers could be grouped into several categories. The most mentioned colour was light blue – blue (14 persons). The next answer in decreasing order of the number of mentioning's represented by the attribute multicoloured/ the colours of the rainbow. Then the following colours were mentioned: yellow/gold, pink, white, green, red, colourless, orange. Also, besides the mentioning of colours there were answers containing descriptions: *the colour of a sunny day, the combination between the colour of wheat and poppies* etc. A personal note in this case is that the answers given coincided in the most cases with the colour that the respondents prefer.

Questioned what *happiness tastes like*, more than half of the respondents associated it with sweet, either in its own either in different combinations: *sweet-sour, bittersweet*. There were mentioned as answers the taste of chocolate, vanilla and coffee and four respondents considered happiness to be a combination of tastes and smells. Also, there were some unique answers like: *pure water, like salt in food, minty, Pepsi Twist, her taste* etc.

Concerning the *smell of happiness*, even though the answers were mostly different, they could have been grouped in categories. The most answers associated happiness with a *floral scent* (either general, or specific flowers: *jasmine, locust tree, rose, lily-of-the-valley, freesias, lilac, lavender, hyacinth*). Also, in the decreasing number of mentioning's, happiness was attributed to a *smell of freshness* (resulted from a precise mentioning, or from answers like: *the smell of green after the rain, a summer morning, after the rain, live nature, spring*). Afterwards, the attribute sweet was mentioned and it can be connected to floral scents. There were people that couldn't define it or people that gave particular answers like: *celery, my favourite dish, the pillow my mother sleeps on, the smell of a glass of red wine, the smell of a woman not wearing perfume, when she comes out of the shower* etc. An interesting observation that resulted from the answers was that here you can see the strong connection with the marketing strategies adopted by some advertisers. There were five answers in which happiness was associated with a perfume, being mentioned: *Passion Dance, Paco Rabane-Black XS and Chanel*. Thus, analyzing the answer as a whole and making reference to the part dedicated to the presentation and interpretation of the results from the second method used in the present research, the commercials for women's perfumes, sweet and/or fresh, but also sweet foods can be more credible than other products if they choose to promote from an emotional point of view, more exact appealing to happiness.

Answering *What is the sound of happiness?* many associated it with laughter, this being, basically, a symbol and a concrete mark of exteriorizing a state of well-being. Besides it, there were mentioned different sounds from nature (*wind, singing birds, sound of water, leaves moving, buzzing insects* etc.), which translate into a harmonious music, gentle and relaxing. There were given examples of musical instruments: *violin, bell, harp, and xylophone but also the voice of loved ones (my sweetheart's voice, my mother's voice* etc.) Also interesting are the answers that associate happiness with profound silence and quietness. Besides these answers there were given examples of concrete songs: *Comptine – D'Un Autre Ete L'Après Midi, Black – Wonderful Life, Beethoven the Ninth Symphony part 1, Hi-Q – Gasca mea, Michael Jackson – You are not alone, Ode to joy* and compositions of *Vivaldi and Bach*.

The next questions intended to surprise objects and persons that can become personal representations of happiness. If answers varied when respondents were required to mention a certain object, when it came to naming a person, things were clear. The object mentioned by the respondents referred to actual wishes (*bicycle, PC, car, camera* etc.), to symbolical objects (*music box, boat, a flower vase, book,*

photography, icon etc.), to things with an abstract or more profound meaning (*egg, sphere, wheel* etc), to pragmatic objects (*a purse with money, unlimited access card, a cold glass of beer* etc.) or simply objects that bring us pleasure and delight us under different forms (*ice-cream, cookie, violin, a devoted animal, bonsai, a tree with flowers or the Christmas Tree* etc.).

From the mentioned persons, more of half of the respondents associated happiness with their loved one. A general representation of happiness is given by the presence of children/babies. Then a tendency of children to mention their parents could be observed, but mostly of parents to mention their children. Although the sample isn't a representative one, in all the cases where people had children they were mentioned as a source of happiness. There were answers that stated that happiness comes from their own person.

The last relevant question referred to the *duration of happiness*. Although this time answers varied, they could be grouped in three big categories: little (*as long as a breeze, seconds, 3 minutes, too little, it hides within seconds* etc.) depends (*as long as you want, as long as you take care of it, as long as you can accept it, as long as we know how to manage it, enough so it can give you strength to carry one* etc.) and much (*infinitely, a lifetime, an eternity, very long* etc). The answers were distributed among the three categories: the middle way (33 answers), 24 considered that happiness lasts little and 17 considered it lasts much.

Even though for each question there were presented the correspondent observations, as a general view resulted after the analysis and the interpretation of the answers received, happiness is a basic emotion, a well-being state generally accepted and experienced, associated (or confused) in most cases with positive emotions: love, trust, safety, security etc. Even though people feel and experience it in different ways, everybody experiences happiness. It can be translated through a general state of well-being associated with positive moments and things: quiet moments spent in the company of close persons (family, loved one, good friends), the absence of worries, reaching your aims, pictures of children, smiles, nature's freshness, equilibrium in all parts. Also, happiness is represented by warm colours, pastels, sweet tastes (in a more physical way, sweet energizes us and makes us happier), sweet smells, floral and fresh, harmonious sounds, gentle, crystalline, relaxing but also profound silence. Regarding time, from a second to a lifetime, happiness depends on us and on the people around us.

From now on we will pass to the presentation and interpretation of the gained results after the content analysis realized on TV commercials. Referring strictly to the selected and analyzed commercials, after interpreting the results some information of quantitative order resulted but mostly qualitative information.

In the construction of slogans for different brands the tendency to use general words with their proper sense in detriment of figures of speech can be observed. The number of denotative slogans was higher than the number of connotative ones, but

this doesn't mean that using words with figurative meaning isn't practiced (e.g. *The joy of taste* –Hochland, *Open and enjoy the magic*- Coca-Cola, *The power of Alintaroma* – Jacobs, *Beyond words* – Raffaello etc.).

Concerning the predominant type of commercial message, in the case of the analyzed commercials there exists an equilibrium (32 rational/36 emotional). In the grid analysis the predominant tendency found in each commercial was noted, but it is important to specify that there are few commercials that have an exclusive rational or emotional message. Also, referring to the direction the commercial message takes, from the total number of analyzed commercials, one can observe the tendency to point out the advantages that acquiring a certain product can bring to the customers instead of presenting the actual qualities of the product. In this case, the difference between benefits-qualities is of 2:1, but there are commercials that take into consideration both aspects, as other commercials refuse to refer to any of them, putting the accent on something else: pictures (NutLine) or on creating a story that makes references to the product (e.g. Borsec, Energy Holding, Golden Brau, Noroc).

Concerning the construction of the commercial message there is quantitative equilibrium between the rational and emotional message, this doesn't mean that in the commercials the appeal to emotions isn't used through other means than text (written or auditory). Following the non-verbal communication, based only on the face mimic (in commercials that have people and animals) the appeal to basic emotions is used without an exception. The most visible basic emotion is happiness, exteriorized depending on the case through smiles, laughter, joy, a good mood, content and satisfaction. In a close relationship with these is love, which even though is used more rarely, it has the role to accentuate emotions connected to happiness. As an observation, a technique used is combining negative based emotions with positive ones: in the first part of the commercial negative emotions are preponderantly transmitted (sadness, discontent, and discomfort), for in the second part, the promoted product appears as a saving solution, capable to bring back happiness and good mood of the people who use it. The best examples are the commercials for medicine (e.g. Coldrex, Cerebe, Ibalgin forte), but not only them. Basically it is important that the viewer remains with a pleasant sensation/impression after viewing the commercial, happy endings having the sole purpose to contribute to this.

Colours have an important role in the contents of the commercial. In the selected commercial there is an equilibrium (referring to the number of analyzed commercials) between the use of warm and cold colours. Moreover, the tendency to use neutral colours could be observed (white, black, grey), so in the end of the spot the colour of the brand pops out. Furthermore it resulted after the analysis of 25 commercials, which use predominantly one colour. This colour corresponds most of the times with the colour of the brand. The most used colour is green (Jacobs, Cosmote, Golden Brau, Tantum Verde, Borsec, Ciuc etc), followed by red (Coca-Cola, Vodafone, Colgate, MoneyGram etc.), pink (Vanish, Millennium Bank, Whiskas etc) and blue (BCR, LaDorna).

Concerning the protagonists that take part in the commercial's action, referring only to the ones analyzed, the clear tendency is to use real persons (a number of 56 commercials), in detriment of just objects (in 4 commercials only the product appears) or animations. There isn't a significant difference between the number of spots in which only men appear or just women, the tendency being both genders to appear in commercials. Not taking into consideration the target of the products/services presented in commercials, concerning the protagonist's age, most of them are young persons and adults. As to the use of space by the protagonists, most of the times, taking into consideration the elements of proximity, the preferred space is represented by the personal space (45-125 cm). This is the space of a certain degree of comfort, increasing the credibility and the authenticity of the situations presented.

The sounds and the preferred background music are methods rarely used in the case of the commercials used for analysis. Most of the time the commercial ads don't use a musical background on its entire unwind, only in the end, when the product is presented or the brand logo and one can hear an instrumental background. Out of the commercials that have a song on the entire duration only the ones that don't have an ample message: perfumes (XO Alix Avien, She), cars (Toyota Yaris), beverages (Coca-Cola), but also the ones that have a complex commercial message (Jacobs, Hochland, Orange, Berginbier, Nescafe Dolce Gusto, Barni etc).

These are the general results that have been deduced from the content analysis, which has been made on the 68 commercials. But, going deeper, there are many aspects that are worth being mentioned, referring to different observations and common representations grouped on product categories, all these having as a starting point the idea of happiness.

The commercials for children's products (Kinder Joy, Barni), but also for sweets in general transmit the idea of happiness as a pleasure of consumption, of tasting and aromas. All these are sources of a good frame of mind, joy and energy (*So that he doesn't lack in energy* – Barni). Moreover, the consumption of certain products is put on refinement, elegance, the state produced by tasting them being *beyond words* (Rafaello). Adding to these is the consumption of different beverages. They act on people as potions, bewitching them, making them happier. People are invited to *face the challenge* (Cappy Tempo), *to open and enjoy the magic* (Coca-Cola), to let themselves be taken by *the power of Alintaroma* (Jacobs), which sometimes becomes a true *river of energy* (Borsec), all these being reflected upon the *harmony of the family* (Giusto).

The banks value very well the needs of the individuals, which they, through the products and services that they offer, must satisfy. Significant examples are ING and BCR. For their clients, happiness means financial security for the present and the future, security and stability in time of crisis. As another commercial message from ING declares, it's all about a *love declaration* closed between banks and their clients. BCR borrows the idea of an unsecure walk on the wire from The Economist

and assures their clients about the safety of their savings despite the present financial insecurity. ING Bank uses a happier and more colourful manner of transmitting their messages. Even if it is about *ING savings for children* or *ING life insurances*, the clients are invited to leave their worries in the bank's hands and enjoy their families and all the beauty life has to offer.

Beer commercials bring into discussion a form of happiness addressed mostly to men. Socialization, consolidating friendship relationships, relaxation, unwinding, football, masculinity, all these increase men's self-confidence and it makes them feel better, happier. So, all these are promoted through different types of beers. Going out for beer translates in a strictly masculine conspiracy, for *only with true friends can you fully enjoy football*, because *true friends know why* (Begenbier), *they simply make things work* (Golden Brau) and that's why they deserve the best, *a water out of a thousand for a beer out of a thousand* (Ciuc).

Cars are another category of products through which happiness obtains another dimension. From the analyzed commercials, only three are for different car producers. Even though it is not possible to realize a generalization for this chapter, to own a car is more than a necessity, it is clearly a form of consolidating social status. It brings self-confidence to the owner, that's why it is important that through its equipment and design it must be *truly optimized* (Toyota Yaris) for the buyer. It's better if the car proves to be socially responsible, for if it is even better if it is ecological and economical, because *less is great* (Fiat). And how can one not feel good, indifferent of the context, if you have the possibility to travel at high standards like *business-class* (Renault).

Another vision on happiness can be found during the commercials for products destined for pets. Although from the total of commercials analyzed only two fell into this category, they are relevant to make certain conclusions. Commercials for cat food (Whiskas) and dog food (Chappi) succeed in transmitting the following idea: proof of affection towards pets that we have next to us (dogs, cats) consists in giving them the best food, realized especially for them. This kind of gesture has as a natural ending the happiness of the animals, *tasty and consistent that its ears are fluttering*, which, in the end will replicate on the owners: *even they end up purring*.

Out of the total analyzed commercials, the ones for perfumes stand out. Even though they aren't Romanian products, six commercials for perfumes were analyzed. Vasile Sebastian Dancu considers the perfume publicity is a special category, talking about a "superior form of symbolic communication" (Dâncu 2003, 151). The olfactory sense cannot be correctly represented, "smells don't have an image" and that's why one has to make an appeal to a set of techniques that will induce in the mind of the consumer a certain picture and a certain sensation. The basis to this is synaesthesia, "process of simultaneously perceive among images that belong to different sensors" (*Ibidem*), the unconscious also has an important role. Thus, in the case of these commercials, the appeal to emotions is a basic technique used to reach the viewers. No matter if we refer to perfumes for women or men, they have a special power and

influence over the individual. Sometimes words are considered redundant, that's why in the case of the perfume Antonio Banderas Seduction and the Beckham Signature collection using of a slogan was discarded, the viewers being simply invited to try them. In general, perfume commercials make economies when it comes to words, putting accent especially on images and colours, a melodic background and the non-verbal communication of the protagonists. By using a certain type of perfume women are invited to *unleash their sensuality* (Hypnose Sense Lancome), and men the *follow their own road* (STR8), for that perfume is just *for the extraordinary man* (XO Alix Avien). Perfumes thus become a source of happiness for all senses, a few drops being sufficient to transform you in *happiness* or *love* (She...is happy, She...is love).

Out of the analyzed commercials, the one for electric services offered by Energy Holding stands out by the special way of constructing the message. Having the main idea magic, the commercial describes reality through a metaphorical language, its main purpose being to transmit a positive state, trust that good things exist and are permanently surrounding us. It depends only on us to see them and to know how to appreciate them: *Each moment of our life is magical. Each thing that surrounds us can be magical. Each gesture that we do can be magical. Each person we meet can be a magician. Come in the world of magic, a world where miracles happen on a daily bases, a world open by Energy Holding.*

Reuniting all the aspects discussed referring to the social representations of happiness detached as a result of analyzing the TV commercial contents selected, a complexity of information resulted can also be observed. If by the commercial message as a text there is a relative equilibrium among the emotional and rational appeal, all analyzed TV spots appeal to the basic emotions (most used being happiness) through the mediation of non-verbal communication. Concerning representations on happiness, they can be discussed only on categories of products, as they were presented above (without the pretention of being discussed to their all).

2.3. **Limitations**

This paper presents more limitations, which don't affect the results obtained, taking into consideration the fact that the research wants to be a pilot study, preponderantly descriptive. Firstly, the research questions can be considered rather ample. Then, as I presented in the description of the methodological design, concerning the research methods used, referring to the survey, it isn't applied to a representative sample. Moreover, even in the case of the content analysis, the results could have had a greater degree of representativeness if the grid analysis was applied on a higher number of commercials destined to certain types of products and not on the random schedule chosen (18:00-22:00). Another limitation could be considered the lack of a model that could have been at the basis of the construction of the instrument used for the content analysis.

2.4. **Conclusions**

The conclusions of this paper contain the common aspects detached from applying the two methods of research used: the survey and the content analysis. Because after the presentation and interpretation of the obtained results particular conclusions have been drawn for each method, this is the moment to close this paper by presenting the common existing points. These are the result of comparing on the one hand the individuals' representations of happiness and on the other hand the way in which happiness is represented in TV commercials, following to answer to the final established research question: *Does there a similarity exists between the way in which people represent happiness in their mind and the way it is presented in TV commercials?*

Regarded as an ensemble, both representations of people's happiness and the one presented in TV commercials come to confirm what is present also in this literature area of interest destined for the studies on happiness, the fact that happiness is understood as a: satisfaction of life, subjective well-fare of psychological well-fare. From these, the concept of subjective well-fare seems to be the most suited in the present context being defined as "a measure in which the individual judges in a favourable way the global quality of his life" Veenhoven (1993, 1994). Subjective well fare refers either to a cognitive process (life satisfaction), or to an affective process (hedonic component, tied to the pleasure one gets from his experiences) (Băltărețu 2003).

After interpreting the obtained results with the help of the two research methods, the tendency to represent happiness more as an affective process than a cognitive one can be observed. People described happiness as being a state in which one feels good, without any worries, doing what one likes, surrounded by loved ones with the satisfaction of a fulfilled work. The same thing results from the analyzed commercials with the specification that happiness is understood as the pleasure to taste and sample, safety, comfort, quality, self-respect, is the promise hidden behind the act of buying.

If after applying the questionnaire, laughter proved to be the most certain form of exteriorizing happiness, in commercials through the appeal to basic emotions, laughter and smiling are also used to transmit the state of well-being produced by the acquisition of a certain product. Also, other images described by respondents as being safe sources of happiness are found in different commercials: fresh nature (Borsec, Ciuc), moments spent with friends (Cappy tempo, Bergenbier), moments spent alongside family (Hochland, Giusto), quiet times (Rafaello), the image of happy children (Kinder Joy, Barni), financial security (BCR, ING Bank, Volksbank), safety (Toyota Yaris) etc.

Another common point refers to persons that can be associated with the state of happiness. If respondents came to consensus mentioning as persons: boy/girl friend, child/baby, parents, daughter/son or own person, in commercials can be observed the preference for using these reports. There are presented: couples in love, parents with their children or images with the entire happy family gathered for a special event.

All these have as a purpose to transmit positive state in which people feel good and share these moments of quiet with their loved ones.

Regarding tastes that are associated with happiness, most have attributed happiness to the taste of sweet or in combination: bittersweet, sweet-sour. Although in the commercial analyzed not many of them referred to sweet, the ones that contained such products (Kinder Joy, Barni, Raffaello) surprised the idea that through their consumption, people become more joyful, happier, with more energy, so as sweets could be considered treats or signs of affection.

A similitude between people representations and the ones presented in commercials was found in the smells associated with happiness. Perfumes, especially the sweet ones destined for women, but also the fresh ones, masculine can contribute to the state of well-being that the individual feels. That's why even the analyzed perfume commercials leave the talking to the images in detriment of words, insisting on sensations, impressions, experiences that they can have over people.

These are the principal common aspects that have surfaced after the close analysis of the collected data through the two research methods used. From the studies that can be made in the future I can name: studies over social representations of happiness that use different methods and instruments of research (e.g. free words association). Also, regarding the domain of publicity and the way happiness is represented in its different forms of manifestation, researches that look to determine the way in which happiness is reported on categories of products can be carried out. Besides the content analysis on TV commercials, analysis on radio spots or even commercial prints can be made. Other ideas which reach positive emotions and the use of colours in publicity, the images of children and the emotions that they transmit, perfume commercials and the happiness they bring etc.

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No.1 Annex **Online Questionnaire**

About Happiness

This questionnaire is part of a research that wants to find out the way in which happiness is represented. The time accorded completing it doesn't surpass 5 minutes. The questions don't need complex answers.

1. Do you think you had happy moments?
 - a) Yes
 - b) No
 - c) I don't know
2. A personal synonym for happiness is _____
3. A happy life is a life in which _____
4. How does happiness look like?
5. What
 - ... color does happiness have? _____
 - ... does happiness tastes like? _____
 - ... smell does happiness have? _____
6. What is the sound of happiness?
7. If happiness would be...
 - ... an object, it would be: _____
 - ... a person, it would be: _____
8. How long does happiness last for?
9. Your gender and age:
 - a. Male b. Female
10. Age _____

Thank you for your time and I wish you are happy!

No. 2 Annex The coding book for the grid analysis

No.	Variable + Tag	Description	Value
V.1.	Name	The name of the product in the commercial (Brand) The category the product is from. There will be a distinction made between products and services.	Strings 1. Products 2. Services
V.2.	Category	Products = material goods, palpable, usable; Services = "benefits that a part can offer to another part, but are intangible and they don't have as a result the possession of a certain object" (Kotler and Armstrong)	Strings Words used with their denotative sense Words used figuratively, connotative sense
V.3.	Slogan	The slogan of the product	1. Rational 2. Emotional
V.4.	The construction of the slogan	Refers to words that form the slogan and the way in which they are used: with the proper sense or figuratively.	1. The products qualities 2. The benefits of consumption
V.5.	The type of commercial message	Refers to the entire message transmitted during the commercial as written text and auditory. What can be seen and heard as text and in what way is a connection trying to be established with the viewer. Images aren't taken into consideration. Only the most predominant variant will be written down	1. Happiness 2. Love 3. Sadness 4. Fear 5. Fury
V.6.	Adopted Strategy	Refers to the direction of the commercial message. If through the transmitted message the presentation of the benefits of consuming a certain product are presented (promise) or if it insists on presenting the qualities of the product (information). In case both variants are presented, the one that has the biggest duration in the commercial will be written down.	1. Warm colour 2. Neutral colours 3. Cold colours
V.7.	Basic Emotions	Refers to non-verbal communication (mainly mimic and gestures) and the way in which through it an appeal is made to basic emotions: happiness (smiles, laughter, joy, positive surprise), love (affection, attachment, passion), sadness (disappointment, indisposition), fear (tension, terror), anger (annoyance, anxiety, tension). Multiple variants can be written down	Strings 1. Persons 2. Animals 3. Objects/ Animations
V.8.	Colours	The predominant colours and the ones that make the whole picture this way: Warm colours: orange, yellow and red Neutral colours: white and black Cold colours: green, blue, violet	
V.8'	Predominant colour	Only if there is a predominant colour	
V.9.	Protagonists	Those who take action in the commercial. A difference will be made between: persons (real ones), animals (real), objects/animations (any personification of things, animals but also cartoon commercials). If several categories appear, both values will be written (ex persons and animals)	

No.	Variable + Tag	Description	Value
V.10.	Number of protagonists	The number of protagonists which appear during the commercial	1. One protagonists 2. Two protagonists 3. More than 2
V.11.	Gender	If in the commercial people appear, their gender will be written. Is both female and male will appear both values will be written (1 and 2)	1. Male 2. Female
V.12.	Age	Only in the case of people who appear in the commercial, appointing them accordingly to their age: children (until 11 years), teenagers (12-18 years), young (19-29 years), adults (30-59 years), older (over 60 years). In case people appear which can be appointed in other age groups, all values will be written down.	1. Children 2. Teenagers 3. Young 4. Adults 5. Older
V.13.	Use of space	The way in which space is used when at least two protagonists exist. Elements of proximity are taken into consideration, distinguishing: Intimate area (until 45 cm) Personal area (45-125 cm) Social area (1,25-3,60m) Public area (over 3,70m)	1. Intimate area 2. Personal area 3. Social area 4. Public area 5. Something else
V.14.	The background sounds	The name of the artist and the song and afterwards a classification will be made depending on the style. Also, it will be mentioned if the style is 1 exclusively instrumental or 2 song with lyrics.	<i>Strings</i> 1. Exclusively instrumental 2. Song with lyrics