

without falling into moralizing stereotypes. As stated at the beginning of this study, the research on Moldova is one of the first journalistic portrayals that allow an in-depth understanding of the transformations in post-Soviet Moldova.

Although nowadays the theoretical and methodological research issues on journalistic culture are discussed intensively, in Romania and Moldova this research topic is still peripheral. With this volume, the author tries to increase the interest in this subfield of sociology of journalism proposing methodological and analytical tools for future complex, well-structured, clearly organized research projects on journalistic culture.

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Mădălina Moraru (2009), *Mit și publicitate (Myth and Advertising)*. Bucharest: Nemira Publishing House, pp. 224, ISBN 978-606-8073-89-7.

Drawing a connection between myth and advertising, as the book title implies, means rediscovering new successful techniques to create compelling advertisements that go beyond marketing debates. Moraru approaches this broad field of advertising from a different perspective, relying on cultural and anthropological concepts, which point out how complex an advertisement can be.

The book is structured in five very well-connected chapters that explain the relationship between archetypes, myths, storytelling and advertising. The book's main hypothesis is that myths find a way to be rediscovered and treasured through advertising storytelling, because every advertisement is faced with the simple goal of solving the consumer's problems. Consequently, the first chapter analyzes the most well-known myths that nourish advertising stories both in Romanian and worldwide campaigns, according to the author's examples. The myth of returning to one's origins, the hero myth, and the erotic myth are the most important anthropological aspects this study focuses on.

The author identifies main features of myths, which establish a clearer relationship between anthropology, narratives and advertising. Moraru's approach to myth relies on the following aspects: narrative character, exemplarity, etiological function, temporal dimension and collective consumer appeal. Mircea Eliade's theory on myth is the starting point of the theoretical framework, because it leads to archetypes and interesting stories. The author repeatedly emphasizes that most advertisements respect a simple pattern: 1. Something unpleasant happens to the future consumer; 2. A hero appears and fights evil (disease, work problems, other conflicts); 3. The problem is solved and the consumer is again satisfied with his or her life. Interestingly, the hero can be the product, the brand or another consumer,

which proves that all these factors are highly flexible. In terms of archetypes, the author identifies the Conqueror (Marlboro), the Caregiver (usually suits the mother — e.g. Milli campaign), the Magician (Tide — *My mom is a magician*), the Angel (the wine Rai de Murfatlar, translated as Murfatlar Heaven), the Artist (Red Bull), the Innovator (Jack Daniels).

Further, the author presents several storytelling models applying Claude Bremond and A.J. Greimas' theories to prove the structure of advertising which echoes that of ancestral fairytales. In addition, a sub-chapter separately explains the characteristics of advertising fairytales stating that "narrative speed is greater, because it offers only facts, not explanations." Many examples highlight special storytelling techniques such as retrospection, introspection and narrative alternation, which lead the viewer to film and literature. In our opinion, Mădălina Moraru tries to prove that advertising has a huge power to find in any field by reviving ancestral myths according to consumer insight. Analyzing different kind of brand and product categories, Moraru notices that "the female image of fairy and princess beauty" dominates advertising stories. Local examples cited in the book strongly rely on tradition, history, and popular culture, and are very successful in the Romanian market.

The third chapter connects symbolic thinking and stereotypes, whose role seems very important to properly position the brand in consumer's minds. Even if stereotypes are thought to kill creativity and the best scriptwriting, the author argues for their significance in maintaining consumer loyalty, because many customers do not like to have new experiences all the time. Additionally, there is a social pressure consumers always pay attention to, which is related to one's integration into specific groups. Using Lee Roy Beach's image theory (value image trajectory image and strategic image), Moraru classifies advertising stereotypes based on several examples. The new elements in this well-known debate seem related to gender and social stereotypes, which are differently titled and described. For example, the author lists several elements that go beyond the old and boring stereotypes, to become "meta-stereotypes." Thus, for instance, for women these stereotypes include notions of eternal youth, pleasure-seeking, natural beauty, and classical and elegant beauty; and for men, Don Juan, the Herculean man and the businessman. In terms of social framework this book draws very close to post-communist Romanian reality, emphasizing characters such as: the specialist, the economist or the bank employee, the hard-working man and the peasant. Cultural stereotypes also deserve attention, especially because they match the overall Romanian background in terms of tradition, history, politics and the arts. Therefore, the author associates them with "building a cultural identity" that was one of the main goals of all young democratic countries.

The next chapter has a non-conformist structure, resembling a writing debate or a dialogue caused by the many questions the author is trying to answer. It is here also that Mădălina Moraru explains the reasons for writing her book and adopting this strategy of myth revival. This part may be also interpreted as a synthesis of the previous chapters, which demonstrates the author's concern for coherence and

homogeneity in her paper. For example, the first subchapter title resembles talking to oneself: “Why did I choose the advertising narration?” Obviously, this is a strategy for better appealing to readers, making them curious in the end.

To conclude, this book opens new research directions in advertising, by coming up with arguments to support mythical influences on storytelling and proving how meaningful an advertisement can be. In short, it proposes a different way to understand advertising that both professionals and academics will find useful and interesting.

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Bogusława Dobek-Ostrowska, Bartłomiej Łódzki and Wayne Wanta (eds.) (2012), *Agenda Setting: Old and New Problems in the Old and New Media*. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, pp. 168, ISBN: 978-83-229-3322-0.

The book provides up-to-date scientific knowledge and thorough information on new theoretical ideas and concepts associated with “old” agenda setting theory. It gives an excellent overview of contemporary agenda setting research and describes new challenges it faces in the new media era.

It consists of 10 very different chapters written by 12 authors coming from various scientific backgrounds. Readers will find here papers and discussions not only about old and new problems in the old and new media (as mentioned in the title). Some papers focus on the theoretical framework or the evolution of agenda setting theory and the need to rethink its assumptions; others focus on research methodology and formulate proposals of specific methodological approaches and research areas. Finally, there are papers dealing with very particular issues that present results of succinct research and a further discussion on its aspects.

All the papers refer to agenda setting theory. It is the main and, in fact, the only unifying theme of the chapters. Readers will not find here one consistent approach to the subject, but rather many different angles and scientific positions, various points of view and areas of interest co-existing within the same theoretical framework. Is this a weakness of the book? No. These different angles and scopes create something like a view from inside a kaleidoscope — different fragments form together an entirely new whole that is worth seeing. There is added value in it.

Variety is one of the main advantages of this book. It is visible not only in a diversity of angles and scientific scopes, but also in the differences between researchers and academics — the authors of the book; they are from different scientific backgrounds, they come from several continents and many different countries (e.g. Malaysia, Lithuania, Poland, USA, Turkey, Slovakia). Some authors look at agenda