



UNIVERSIDAD DE CHILE
FACULTAD DE FILOSOFÍA Y HUMANIDADES
DEPARTAMENTO DE LINGÜÍSTICA

**LINGUISTIC RESOURCES TO SOCIALIZE CHILDREN INTO CONSUMERS: A
DISCOURSE ANALYTICAL STUDY OF COMMERCIALS RECORDED FROM
CHILEAN TV INTENDED FOR YOUNG CHILDREN**

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AUTORAS

LORETO ANDREA ABARZÚA SILVA
KARIN PAOLA CASTILLO DÍAZ
ARACELI ANDREA GONZÁLEZ AUSPONT
TAMARA PAOLA PALACIOS PALACIOS
NATALIA JUDITH PÉREZ FUENTES
BÁRBARA GABRIELA SALDÍAS VELÁSQUEZ
PAZ BELÉN VALDIVIA HUERTA

PROFESOR GUÍA

SAEID ATOOFI

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ABSTRACT

The diversity of discourse strategies in mass media have been the target of several research studies in the field of discourse analysis within the last four decades (McLuhan, 1964; Leech, 1966; Cook, 1992; Cotter, 2001). Some of the most commonly analyzed features of mass media are television shows, including pieces of news and commercials, among other types of programs (Van Dijk, 1988; Goddard, 1998; Cotter, 2001). Grounded in discourse analysis as methodological and theoretical framework, this study intended to explore communicative resources that are used as means of persuasion in TV commercials intended for young children. A sample of 42 commercials were recorded from five cable broadcast and two free-to-air Chilean TV networks. Three discursive strategies, pauses, imperatives, and repetitions, were isolated for further analysis. The results of the study showed that such discourse strategies are used in commercials as rhetorical devices to encourage children to buy products and services by tapping into their emotions and rational mind. Each of the discourse strategies analyzed for this study played different functions depending on the context or the way in which they were used in the commercials. Owing to the nature of this research, which could take into account only a small sample of commercials and limited communicative strategies, it is recommended that, in the future, other studies can carry out similar research but making a comparison between different commercials, or to take another perspective of analysis such as focusing on the real effects on children.

Keywords: discourse strategies, persuasion, TV commercials, children.

1. INTRODUCTION

1.1 Target-Children Commercials: A Brief Background.

The aim of this research is to explore the main discourse strategies used by advertisers to persuade children. The focus of our study is on commercials broadcasted in children-specialized TV cable channels and also in non-specialized channels from Chilean open broadcast television. Through the last decades, researchers on the area of advertising to children have had different viewpoints concerning children's understanding of advertisement. For example, Macklin (1987) stated that in the 1970s it was quite common to think that children showed "deficit in understanding the purpose of television commercials" (p. 229). This occurred primarily because of an "interpretation of academic studies [...] that relied upon Piagetian doctrine of human development" (p. 229). In accordance with Piaget's theory, researchers of this period stated that "children below the age of about 7-8 years were found to have little if any awareness of the persuasive intent of the commercials they viewed" (Kunkel & Gantz, 1992, p. 134). The studies that supported this claim consisted on oral tasks in which children had to articulate some concept. In most cases, children failed or had a deficient performance.

However, in the 1980s the setting began to be different, due to the fact that the focus of analyses was not only on the audience and the interpretation they could give to the information presented in the commercials, but also on the advertisers and on the idea of children as potential consumers. In the present, a substantial part of TV for children corresponds to commercials. According to estimates from 2001, "children view approximately 40,000 advertisements each year" (Calvert, 2008, p. 206), a situation that creates a new target audience for TV commercials and, at the same time, raises important ethical issues:

The topic of television advertising to children first emerged as an important public policy issue early in the 1970s. Concerns were raised in response to research which indicated that young children did not comprehend television advertising in the same way as did adults. (Kunkel & Gantz, 1992, p. 134).

As a consequence of the emergence of television advertising intended for children, a new controversy arose because most of the ads that have children as the target audience sell products that are not recommended for them. In the 1980s, researchers found that seventy per cent of advertisements for children broadcasted on TV in the US promoted sugar based products, such as fast food, cereals, candies, snacks, and drinks. In spite of this controversial issues, television and advertising for children continued becoming an important industry over the last decades. In the 1980s many new broadcasters emerged because of the creation of cable TV (from 121 to 241 channels, and afterwards to 267 in the 1990s), and as a result, many new programs intended for children were created. According to Kunkel and Gantz (1992) since the 1980's "several different cable program services began to provide programming targeting child audiences, some (such as Nickelodeon) on a full-time basis." (p. 137). In the following years new channels for children were created, and the process did not stop. In the nineties, "an unprecedented market of first- run syndicated children's programming [that] emerged to meet the demand for such content from non-network station, bringing with it new avenues for national advertisers to reach the child audience" (Kunkel & Gantz, 1992, p. 136). Nowadays, the competition among makers of commercials intended for children has reached its major point. The power of children as buyers and also their influence over their families' buying decisions has increased considerably.

As a result, targeting children is, in the end, a strategy that implicitly targets their parents. According to Calvert (2008), children “exert a tremendous power over the family pocketbook. Experts estimate that two- to fourteen year- olds have sway over \$500 billion a year in household purchasing” (p. 207). Only in the U.S, “more than \$15 billion were spent in marketing for products for children in 2004. In 2004, total U.S. marketing expenditures were estimated at some \$15 billion to target products to children” (p. 207). Nowadays, in Chile there are several international channels (currently eleven) completely dedicated to the entertainment of children, but only children who have access to cable television have the possibility to watch all those programs, propaganda, and commercials created exclusively for them. However, most Chilean open broadcast channels also have special segments, regularly in weekend’s mornings, dedicated to children’s TV programs. Such segments, in some cases, also include commercials and propaganda created for children.

1.2 A Recent Approach in Target-Children Commercials.

Because of this spreading of the industry around the world and the new technological developments, marketers have to find new ways of addressing or “marketing” children, such as internet pages and advertising through text messages. In order to achieve this persuasive goal, the knowledge and theories from varied disciplines have been combined to create appropriate content for children. One of these disciplines, linguistics, is central in the development of advertising for children. However, nearly all previous research related to commercials targeting children is more particularly focused on marketing rather than on the linguistics aspects of ads.

1.3 The Importance of our Research.

For the reason mentioned above, the relevance of our research lies in this new focus of investigation, which is based on particular features of the language given in the commercials. Therefore, the purpose of this research is to study a number of commercials intended for children from a discursive analytical approach. As mentioned, our main objective is to discover the particular discursive strategies present in different TV commercials, and how they are used by advertisers to address children and to persuade them.

The data for our study was taken from current children TV commercials, and the results can be an advantageous contribution to expand new ideas of research and thus the community can regard itself as a beneficiary. We aim to attain the best understanding of our study for the communities to gain an insight into the discourse strategies present in TV commercials for children and to take advantage of the results of this research. By community, we refer specifically to those who would be potential beneficiaries of this study, that is to say, individuals working on fields of inquiry such as linguistics, media and discourse, among others. They might find some benefit as for instance supporting data for their own studies, creating a new research that might help to carry out other investigations from other individuals as well. We pursue to be benefactors for all those people who are keen to investigate the linguistic field in a specific way, especially regarding discourse and media related to children.

Every part of our research has been carefully developed in order to come up with an accurate answer to our research question. Any person interested in Linguistics is free to use our data to support any new inquiries about the field; so, future investigators will be able to come up with new

ideas and new contributions to the field of linguistics. Thus, our role as researchers is to become one of those new contributions and, therefore, to continue with the development of innovative ideas to carry out a specific research, in this case, children TV commercials for others to take advantage of this study and continue investigating for the sake of the linguistic community.

2. THEORETICAL FRAMEWORK

Along this literature review, three main topics will be developed in order to contribute to answer our research question. The first area of investigation is discourse strategies, what are these strategies and how do they work, in that way, these topics lead us to the following area of study that is the discourse of media of which the main component to be analyzed is language. Finally, considering language as the central component of discourse, the third area of research is rhetoric that is the mean to create a persuasive discourse; its history and how it works at different levels (syntactic, lexical, etc.) will be developed later on.

2.1 Discourse Strategies

One of the most significant aspects when interacting with individuals is the effectiveness of the comprehension of the message in which the exchange of utterances takes place. This effectiveness is referred directly by Gumperz (1982), who points to the fact that it could be observed through the behavior of the different individuals in everyday life at the moment of establishing a conversation. For instance, if a person A gives an utterance to a person B and the latter gives a response to A, it means that in fact, they share a portion of a certain knowledge that allows them to comprehend the messages and, therefore, provide a response automatically. These interactions among individuals have been the main focus of study of the Interactional Sociolinguistic Approach framed within the discipline of sociolinguistics, which is defined below by the fourth edition of *Longman Dictionary of Language Teaching and Applied Linguistics* (2010):

The study of language in relation to social factors, that is social class, educational level and type of education, age, sex, ethnic origin, etc. Linguists differ as to what they include under sociolinguistics. Many could include the detailed study of interpersonal

communication, sometimes called micro-sociolinguistics, e.g. Speech Acts, Conversation Analysis, Speech Events, Sequences of utterances (p. 537).

In order to provide a more specific definition of what discourse strategies are, it is necessary to take into account the aforementioned definition that incorporates the new proposal of investigation in sociolinguistics offered by linguists. Here it can be found the conversational analysis approach, which is “the study of conversational processes” (p. 3). In this sense, Gumperz (1982) stated that the general theory of discourse strategies starts by “specifying the linguistic and socio-cultural knowledge that needs to be shared if conversational involvement is to be maintained” (p. 3). That is to say that in order to maintain a conversation, we use certain discourse strategies unconsciously and that is what allows the effectiveness of the cooperation process that is given between listener and speaker.

It is of the utmost importance to mention why discourse strategy is named as such. First, it is a necessary requirement to understand what discourse is meant. One perspective of this idea is given by Jørgensen and Phillips (2002) in which they define discourse as “the general idea that language is structured according to different patterns that people’s utterances follow when they take part in different domains of social life” (p. 1). These patterns vary according to the context, since there are several different situations in which language is used to accomplish a certain purpose depending on the needs of the speaker. Similarly, there are different types of discourse such as political discourse, media discourse, among others, which are framed within the general theory of discourse analysis. Nonetheless, this does not mean that the different types of discourses are analyzed in a single way by the sole fact that within the discourse analysis theory there are different approaches of analysis.

For instance, some of these approaches are: critical discourse analysis, discursive psychology, conversation analysis, interactional sociolinguistics, among others. All these different approaches have their own methods of data analysis and also their own focus of analysis, as Jørgensen and Phillips (2002) stated: “first, philosophical (ontological and epistemological) premises regarding the role of language in the social construction of the world, second, theoretical models, third, methodological guidelines for how to approach a research domain, and fourth, specific techniques of analysis.” (p. 15).

From a historical point of view, Gumperz (1982) argued that the conversation analysis and the interactional analysis approaches arose from the necessity of knowing the new national ideologies of emerging nations of Central and Eastern Europe. Nevertheless, the lack of data to analyze and data to make a comparison between previous and current cultures in order to study the cultural evolution of some communities around the world, forced the researchers to focus their analysis on spoken data or “unwritten folk speech” (p. 9) as well. This need of getting to know discourse analysis in context was also noticed by two of the most important linguists in the nineteenth century, Erasmus Rask and Jakob Grimm. Both authors argued that the study of isolated words is not reliable at the time of establishing regularities in language evolution.

On the other hand, from the viewpoint of the structuralism led by Saussure, the *langue* or language is described and analyzed solely in terms of form in order to draw some general rules of sound change and grammatical common features among certain groups of speakers. For this reason, and in order to explain the function of the language in context, the anthropological perspective was integrated to this approach, especially concerning the study of behavior. A well-known group of linguists following this approach are Franz Boas, Leonard Bloomfield and Edward Sapir who

studied the language in a more empirical way by collecting data for the analysis of language in abstraction and taking into account other factors that influence the development and changes of languages from one culture to another and from one context to another. Thus, their data analysis was primarily based on grammar and oral traditions that included myths and beliefs from native speakers of different languages.

Moreover, there are many theories that consider grammar as the focus of their analysis. However, none of them is as strongly based on it as Chomsky's Generativism. One of its most important assumptions, explained by Gumperz (1982) is that "human speech behavior can be described in terms of a discrete set of grammatical systems" (p. 20). Although these systems have a universal grammatical basis, they are structurally different from one language to another. Nevertheless, from a sociolinguistic approach, the problem of these types of theories lies on the fact that they study the language in isolation; therefore, it is difficult to establish language changes. Thus, the Labovian method somehow combines the grammatical approach with the social one in order to explain, to some extent, the linguistic variables. But as these variables occur within a community, it is necessary that the members of the community share some linguistic competence that once again is related to grammar.

As a consequence, we must take into account both perspectives at the time of analyzing a human interaction, since the differences and variables in language use that exist nowadays also depend on several extra linguistic factors, such as age, sex, discourse context, social status, level of formality, among others. In this sense, there are different types of discourses that have diverse purposes. Thus, in order to achieve those different purposes, it is possible to find some rhetorical strategies that, deliberately or not, must be taken into consideration at the moment of analyzing the diverse types

of discourses. Regarding rhetorical strategies, Gumperz (1982) referred to the role of language in different social processes in which it is necessary to know how “linguistic signs” (p. 20) function when they are combined with “social knowledge” (p. 20) in order to produce a specific type of discourse.

This social knowledge depends on the cultural background of the subjects that is supposed to be shared by the listener and the speaker since interaction occurs. If the knowledge, such as grammar, lexicon, and social values are not truly shared, the process of communication becomes more complex. In this case, multiple interpretations can be made leading to a misunderstanding of the original message or, even worse, the message could not be understood at all. For this reason, it is necessary to seek new methods to overcome this difficulty through discourse strategies. These methods are sometimes unconscious, that is to say, individuals do not realize that they are in fact using some discourse strategies as a way to foster and make more understandable the message that they want to communicate. Nevertheless, it is possible to learn discourse strategies as well, acquire them, and use them more or less consciously in order to adapt the individual’s communication to the different contexts and situations.

Once individuals expand their discourse strategies by learning them, there are better chances to overcome communication difficulties and to achieve their intended speech purposes. There are a large number of discourse strategies that individuals can use in order to achieve the intended communication and make others understand and get the correct message. So, in order to gain an insight into what discourse strategies are, it is necessary to give some examples regarding these different types of strategies as conversational style in the following pages.

2.1.1 Social network and language shift

In the modern world, especially in big cities, the pressure for using a homogeneous language becomes crucial when cities attempt to develop themselves since communication is of the utmost importance to expand their economy. Nevertheless, despite the fact of the efforts to maintain one language that is shared by all the population, heterogeneity of languages and dialects still remain. As Gumperz (1982) stated “Many of the special argots, trade languages, caste dialects and other special parlances cited in the sociolinguistic literature have survived pressures for assimilation precisely because of their functions in marking institutionalized activities and craft skills whose practitioners all came from similar home and ethnic backgrounds.” (p. 42). Thus, these types of strategies are socially and linguistically determinants. According to Gumperz (1982) networks of social relationships associate classes of individuals with the interactive experience of the participants that are tied to other residents of the area. They can have similar or different background experience. So, language shift, that is to say, the assimilation of another language is important to communicate with others in those contexts that are required. An example taken from Gumperz regarding language shift, is the language shift found in some communities in Europe, in this case Slovenian people that make a language shift from Slovenian to German “that is part of a general trend of integration of village culture into urban and suburban networks” (p. 56).

Thus, language shift functions as distinguisher of new from old information, as used in dialects or it is used by young bilingual children when they are still unable to discriminate between one and another language.

2.1.2 Prosody in conversation

This type of discourse strategy is one of the most used, since conversation is one of the main actions of the human beings. Prosody refers to the characteristic of speech style and it includes intonation, changes in loudness, and stress among others. We all interact and make inferences about what is being said, and we can also make expectations of what could be said (based on previous experience) or what is relevant in order to achieve an effective communication.

According to Gumperz (1982), prosody in conversation is about the way in which “conversationalists use prosody to initiate and sustain verbal encounters” (p. 100). He also mentions that prosodic conventions vary cross-culturally and in a semantic level. So, he argues that it involves categorizing what the speaker alleged in terms of one or another activity type, such as chatting about the weather and arguing about the breaking news among others.

These are only some examples of discourse strategies among several others, such as politeness (polite or impolite), face wants, pauses, overlaps or even silence. Through the different discourse strategies, individuals are able to reinforce or to overcome barriers that are typical found between different social groups and their respective socio-cultural backgrounds.

As a well-known fact, language varies from culture to culture and from context to context. In socially and linguistically homogeneous groups, it is possible to say that most of the conversational data comes from verbal interaction, that is to say that we communicate predominantly by using words. So, to be involved in a conversation is a complex process that occurs automatically in our brains, but with a previous cultural background and based in our interactive experience with similar situations that are the foundations of our reasoning processes on which we rely at the moment of

communication. Thus, the uses of discourse strategies are beneficial to the individuals who require interacting with other individuals and comprehending the message of the utterances for the sake of effectiveness.

2.1.3 Contextualization conventions

As mentioned in prosody, the speaker utters a structured message in which it can be easy for the listener to make expectations of what is coming next. Nevertheless, Gumperz (1982) argued that this structure is not rigid and the conversation is rather a dynamic process. As the participants interact, the conversation develops itself. The listener unconsciously interprets the message according to the semantic content or how the utterances can be connected each other. This process, certainly, is based on context. This is called “contextualization cue” (p. 82). Gumperz (1982) defined it as “any feature of linguistic form that contributes to the signaling of contextual presuppositions” (p. 131). Gumperz also mentions that isolated words can have a meaning out of context but in the case of the contextualization cues, the meanings are implicit. And this is because words themselves do not carry meaning but the meaning is given in context. However, Gumperz claimed when a listener is not aware of the contextualization cues and its functions, the message could be misunderstood or not get correctly. “By signaling a speech activity, a speaker also signals the social presuppositions in terms of which a message is to be interpreted” (p. 132).

People from different cultures or backgrounds are more probable to misunderstand a message and interpret it differently, since they could not share a specific linguistic feature in the same way, so context plays an important role. However, this is not the only case, it is also necessary to take into account age, sex, ethnical group, etc. Gumperz gives an example of a mother and her eleven-year-old son. He is about to leave when it is raining:

Mother: Where are your boots?

Son: In the closet.

Mother: I want you to put them on right now (p. 135).

Gumperz explains that in this case, the mother gets angry with the son because he did not respond to her question as expected, instead he took his mother's question literally so he answered where his boots are, the physical place. However, his mother intention is not ask him where his boots are but she wants him not to take her question literally but she rather expects that her son answers something like; I'll put them now. And this is because it's raining. The important thing for the mother is not to know where the boots are but to order him not to leave out without them.

Interpretations of the different contexts play an important role at the time of speaking. So, when miscommunication occurs caused by contextualization conventions, according to Gumperz (1982) it "reflects phenomena that are typically sociolinguistic, in the sense that their interpretive weight is much greater than their linguistic import as measured by the usual techniques of contrastive grammar" (p. 151). Thus, it is necessary to take context into account at the moment of interacting with other people that may be from a different background, age, sex, etc.

2.2. The Discourse of Media

In the last decades, media has become a central component in many societies, making the analysis of this particular type of discourse a highly interesting area of research. In a review of literature provided by Cotter (2001), we find that in previous years the main focus of media discourse studies has been on news. According to this author, there are two main elements for analyzing in the

discourse of news. Firstly, what she calls “the news story,” and secondly, “the process of production of texts”. Most research concerning media discourse has focused on the first component, studying the spoken or written text as a conveyor of ideologies. This approach allows us to observe important variations in how this type of discourse is constructed depending on the intentions and on the cultural background of the producers. Different methods for analyzing media discourse have been proposed and studied, in addition to necessary considerations, such as the role of audiences in the production of news and the influence of media discourse on people have been studied.

2.2.1 Methods of analysis of media discourse

The six main methods of analysis of media discourse proposed by Cotter (2001) are critical, narrative/pragmatic/stylistic, comparative cross-cultural, media/communication studies, practice-focused, and cognitive. The critical method considers the way in which discourse is constructed as a manner of dominating or controlling people. One of its important bases is the critical linguistic work of Fowler, Hodge, Kress, and Trew (1979), *Language and Control*, which focuses on the way in which language works at a social and political level, analyzing how lexical and syntactic choices can express different views of reality among societies. The narrative/pragmatic/stylistic method focuses on style and register, that is to say, on how audiences react to news, and on the structure of the discourse of news. Comparative cross-cultural methods have their center on how the influence of culture and politics shapes media discourse, considering how it varies from one society to another. In media/communication studies, “aspects of language or discourse may not be addressed as such,” but “from the insights of cultural studies, semiotics, social theory, and social history” (Schiffrin, Tannen & Hamilton, 2001, p. 419). In practice-focused method, researchers intend to describe, through ethnographic studies, different practices of journalists and editors of news. And

finally, the cognitive method is based on the premise that the “structures of news reports can be understood adequately only if we also analyze them as the result of cognitive and social processes of discourse and meaning production by journalists, or as related to the interpretation processes and media uses by newspaper readers or TV viewers” (van Dijk, 1988, p. 9). According to this method, it is necessary to study the media in terms of the strategies of cognition involved in the production and in the interpretation of news in order to understand the persuasive power of the media.

As seen above, from a critical and cognitive perspective, media has a highly important impact on society as a conveyor of ideologies, an aspect that has been the focus of many studies on media discourse that will be discussed in the next section of this work.

2.2.2 Media discourse as ideological control

From a highly critical perspective, van Dijk (1995) has analyzed in depth which is the role of mass media in ideological social changes, claiming the existence of a strong connection between media and mind control. He defines media as a social power, involving the control of actions by one dominating group with persuasive intentions. Furthermore, van Dijk (1995) claimed that this “persuasive social power” is “typical of the power of the media and of other types of public discourse” (p. 31). A central concept of this theory of media power is that of mental model. Defined by the author:

A model is a representation of an experience, that is, of an event observed, participated in, or read/heard about by a social actor. As such, models represent contextual interpretations and evaluations of such events, which are by definition unique and personal (p. 31).

As stated above, these models are personal, but at the same time, they are based on shared knowledge by individuals who are part of a determined society. In that way, what media does is to control or influence the models (the social experience) of persons (the individual experience). To show how the use of models works, the author provides an example in which a piece of news describes as a “race riot of a violent mob” (p. 32) a protest of black young citizens. This description may convey a model of racist ideology towards black people, since the choice of this particular lexical item may indirectly transmit a prejudicial message.

Several studies have been carried out showing the influence of cultures and ideologies on shaping media. For instance, in her work, *Evaluation in Media Texts: A Cross-Cultural Linguistic Investigation*, Chen (2004) compared two newspapers from completely different cultures, the *Times*, from Western tradition, and the *China Daily*, from Oriental tradition. What she found in her study was that, on the one hand, the *Times*, free from political control, poses a more critical view of the news reported, including negative evaluations of them in some cases. While on the other hand, the *China Daily*, controlled by the Communist Party, shows a tendency to report mostly positive news and also positive evaluations of them. In the introduction to *Political Discourse, Media and Translation* Schaffner & Bassnett (2010), the authors stated that news discourse “do not simply report on political events in a neutral way, but they provide evaluations and thus can have an impact on public opinion about politics and also on policy making.” (p. 4). They mention several examples, for instance, the Watergate affair, a report that caused the resign of an important politician in the USA. A last example is taken from Cook (1992), in which the author analyzed how cultural discourses are modified following social and political changes. For example, how

discourses of European socialist societies have changed when they became capitalist ones, and how words such as *lozung* (“a neon sign or strip of red material bearing a communist slogan”) (p. 10) and others were no longer used in post-Soviet Union.

The discourse of media, and particularly that of news, is not detached from ideologies and cultural background. Through news is not only possible to convey information of events objectively, but also to convey determined political, social, racial, among others, ideas depending on the intentions and the ideologies of the people behind a medium. The power of persuasion of media and its particular far-reaching character make it a powerful tool for shaping the ideas, or as claimed by van Dijk, the “models” of a population.

2.3. Rhetoric

Rhetoric, the art of eloquence and persuasion, has been studied ever since the times of the Greek. It was first analyzed formally by Aristotle because of the great importance persuasion represented in the democratic system held in Athens. This theory, which will be revised in the following pages, has remained the core of the study of persuasion until the present, and as society has changed especially due to technology, persuasion has become central in media, particularly in TV commercials.

2.3.1 History of rhetoric

The first studies on rhetoric and persuasion, which are perhaps the most influential in the theory of rhetoric even to our days, come from Aristotle in his treaty *Rhetoric*. In it, he claims that the study of rhetoric is closely related to the modes of persuasion (of demonstration), therefore producing conviction. He defines rhetoric as “the faculty of observing in any given case the available means

of persuasion” (book I), placing a great part of the responsibility of persuasion in the hearer because he is the one to be persuaded, he has the final decision, and at the same time it is the hearer who determines the speech’s purpose. Another element that determines the importance of the hearer has to do with the three modes of persuasion established by Aristotle: *ethos*, *pathos* and *logos*, which are presented below. Persuasion is only achieved when a combination of these modes makes the speaker credible to the ears of the hearer.

The first of the three modes of persuasion in speech is *ethos*, which “depends on the personal character of the speaker” (book I) establishing the credibility of the speaker; Aristotle deems this mode central for the purpose of persuasion as “the most effective means” (book I). The second mode, *pathos*, is concerned with the emotions and perspective of the audience, slightly shifting the focus from the speaker to the hearer while at the same time the speaker maintains his duty of influencing the hearers’ emotions; once the audience’s emotions have been affected it is most likely for persuasion to succeed, because a satisfied audience would be more inclined to listen and accept the speaker’s propositions than a sad or mad audience. Finally, the third mode is *logos*, which is concerned with the argument itself and how reasonable it is. By using *logos*, the speaker will engage in a logical demonstration supported by some sort of evidence in order to persuade the hearer of the truth of his speech.

Given the context of production of Rhetoric, it is constructed and aimed especially to political and judicial discourse. However, it is possible to establish a relationship between the method of rhetoric and advertisement in today’s Western society by replacing the cause or idea that political discourse is trying to persuade on hearers with the idea of the purchase of a product.

Periods of history following Aristotle's work did not seem to be concerned with rhetoric, but rather, according to Herrick (2000), took on the Greek's theory on rhetoric and persuasion and molded it to fit the particular socio historical context. There is not sufficient evidence of rhetoric as a subject of interest during most part of the development of Western civilization; probably the last period where we find some interest for rhetoric and persuasion is during the Roman republic, where rhetoric was applied mainly to prepare citizens for public service, giving it a moral connotation than it did not have in Greece. Afterwards, we have to look into contemporary accounts of rhetoric to find a renewed interest in the subject and more extensive and elaborate production of a theory of rhetoric and persuasion.

During the twentieth century several intellectual movements began to develop, and some of them somehow placed rhetoric and persuasion in particular, in its core as an unexpected consequence of the increasing interest and development of linguistics as a social science. In the later part of the century the focus of the study of the phenomenon of language changed from structure to social and cognitive spheres, a view of language according to the functions it fulfills in society and the beginnings of the study of how language creates and shapes thought and reality. Some scholars, such as Foucault and Derrida, found this approach to have implications in discourse, so that part of their work revolves around persuasion and how it is used by some groups in order to achieve power (Herrick, 2000).

2.3.2 Methods of rhetoric

Any persuasive strategy will come from one of the modes of rhetoric according to Aristotle: they will either appeal to the logical reasoning and the argument, or they will appeal to the audience's emotions. As for the first kind of strategies, Aristotle determined that speech is the most important means for persuasion and rhetoric; in order to change the audience's opinion regarding a certain subject (which is the main goal of persuasion), the most useful tool is speech. Therefore, it is not only important for the speaker to know what to say, but also how to say it, with the use of the appropriate vocabulary and prosodic features (intonation, pitch, etc.). It is important to maintain this focus on speech, because through it the audiences will learn the logical development of the argument, a central feature of persuasion.

In order to persuade the hearer, the speaker uses different strategies or methods in his message. Modern studies of persuasion and rhetoric have maintained Aristotle's division of emotional and rational reasoning as different types of persuasion. In her study of slogans, Peña (2001) has established and used these two categories as they strictly refer to the linguistic aspects of rhetoric: rational persuasion and emotive persuasion. We will follow this approach for the same purpose.

- **Rational methods**

Rational methods of persuasion have their basis on argumentation (Peña, 2001). Therefore, advertising agencies will focus on demonstration, making their case by demonstrating why their product or idea is better than anyone else's. According to our own observations, one way of doing this is by means of descriptions that simply characterize the product and its alleged importance for the consumer, while emphasizing every advantageous or novel feature of the product.

In his argumentation model, Toulmin (2003) establishes a simple layout for any argumentation to come to a valid conclusion, claiming that to make any statement about any topic it is important to support it with facts. These facts are presented as warrants, implicit knowledge that proves the validity of a statement; and at the same time, it is important backing the warrants, to prove that they are acceptable. The rhetorical strategies used to appeal to the rational side of a consumer are rooted in the level of argumentation that is related to warrants and backing, since these are facts with authority that cannot be denied. Therefore, it is possible to find in advertising statements such as ‘eight out of ten dentists recommend (product)’, which gives the product some hard facts that are meant to convince consumers by making a claim from the authority represented by dentists. Usually, rational methods such as these are linked to the content that is expressed in an ad.

- **Emotive methods**

Besides making rational claims for the advantages and reliability of a certain product, there are strategies linked to the manner in which the content is being delivered that appeal to the hearer’s emotions, so he may feel somehow involved with the product. In general, these emotive strategies are the ones that will finally convince the audience, over the rational methods of rhetoric. According to the research studies cited below, this can be linguistically achieved by means of rhetorical figures, the use of certain grammatical and morphosyntactic structures, lexical choices and humor. Out of the scope of this research are the psychological aspects of membership sense and involvement used to persuade, and music.

As for rhetorical figures, in the last book of his *Rhetoric*, Aristotle presented a manual-like description for the rhetoric concerning the way in which he used language, always claiming that it should be used unambiguously, clearly and directly, so as to make the message reach hearers in its precise meaning. He made a case for rhetorical figures such as metaphors and similes as a way to ‘embellish’ language, while condemning the rhetorician’s use of hyperbole for its alteration of the message. The message is supposed to be as straightforward as possible in order to convince the hearer, and language should be used to help the message come across the listeners and even create a small niche for itself, but it should not confuse or deceive the audience. A more extensive list of rhetorical figures used in advertising will be further developed in the following pages.

As for the grammatical aspects of rhetoric’s methods, it is possible to subdivide them into two levels: sentence and phrase levels, following Quirk et al.’s proposal of grammatical hierarchy (1985). On the one hand, at sentence level, four main types of sentence are established, which use “correlates largely with different discourse functions” (p. 803), though not always: declarative sentences, used to make claims about a certain topic; interrogative sentences, used for questions; imperative sentences, used to give a command to someone; and exclamatory sentences, which are used to express something that has impressed the speaker. Leech’s research results showed that the most used type of sentence in advertising is declaratives, followed by imperatives, (as cited in Lapšanská, 2006). At phrase level, on the other hand, the focus is mainly placed on the structure of noun and verb phrases; in advertising, the first appears regularly and with a somewhat complex pre-modification structure in order to catch the audience’s attention, while the second usually consists of a single word, chosen from a restricted number of verbs. Also, the use of passive voice is uncommon, as well as the use of auxiliary verbs, from which ‘will’ (giving the impression of a

promise) and ‘can’ (showing possibility and ability) are the most used (Leech, as cited in Lapšanská, 2006).

The aspect of lexical choices relates to both grammar and semantics. In general, the words used in advertising will largely consist of adjectives, where gradable outnumber the non-gradable; foreign words, which can be used to show the product’s origin (Lapšanská, 2006) or to give the ad “an extra value” (Gómez Cerdeño, 2010, p. 23) to either achieve prestige or draw attention; new words created specifically for a certain ad by means of usual word formation processes; and idioms (Lapšanská, 2006). Closely related are the strategies of ellipsis, used for economic reasons and to create closeness to the audience, and presupposition, widely used since it is a “hidden process” (Goddard, 1998, p. 125) where the audience does not pay much attention to what is being stated.

Finally, another feature of language that has been considered as a way of persuasion is humor. It provokes a positive attitude towards advertising (Madelijn et al, 2009) and it is comprised by two phases: the cognitive one that consists of understanding the joke, and the affective one that is the perception of humor. Humor can also affect persuasion by increasing the motivation of perceivers to process an ad (e.g., Zhang & Zinkhan, 2006) and it is used to associate positively a certain brand.

2.3.3 Rhetoric in ads

There are several ways to define an ad, and traditionally it has been done by means of its function, which is to persuade the listener to buy a product. In order to do this, according to Cook (1992), there are several dimensions to ads: there is an important visual component (the brand, always

present, relies heavily on visual information), and an important linguistic component, that can be discourses such as songs or poems that can eventually become ads. These features will be presented further in the following subsections.

- **Language**

Language is the main feature in advertising; through it the message of a certain ad is conveyed. But the term ‘language’ does not refer solely to written or spoken; it can also refer to nonverbal language, such as music, and semiotics. As Vorlat mentioned in Abass (2007): “advertising to constitute a system of functionally interacting linguistic and non-linguistic features, which are to convey a message about a product or service” (p. 47). This point will be further developed in the following pages. People can be persuaded by means of language. As already stated, persuasion or persuasive discourse is employed to influence audience (individual or collective) to an action or belief by appealing to reason or emotion, and its main underlying assumption is that there is a conflict or confrontation between speaker and audience (Mao, 1990). In written and spoken language, that is to say, printed, written and spoken advertisements, one of the main strategies used to persuade consumers are rhetorical figures, hence their importance. Written or spoken language gives information about a product in a way that pictorial elements do not (Corbett & Connors, 1999). Rhetorical figures in advertising are used to persuade and they do not only attempt to attract the attention of potential consumers or even inform them about a particular subject or product, but also fundamentally to attempt to persuade them that the advertisers’ product is worth having (Abass, 2007). In this way, one of the main contributions of rhetoric is to explain how certain kinds of text structure (i.e., rhetorical figures) can produce incongruity in advertising texts (McQuarrie & Mick, 1999).

- **Rhetorical figures**

A rhetorical figure is “an artful deviation from a normal or ordinary manner of expression” according to Corbett, as mentioned in McQuarrie and Mick (1996, p. 425) that is to say, a rhetorical figure adds extra meaning to a given word. But for some authors the use of figures is not related to abnormalities. McQuarrie and Mick (1996) proposed that when a deviation occurs in advertising, consumers have sets of conventions available to deal with violations of the norm because figures are intended to call the consumer’s attention. In order to analyze rhetorical figures, McQuarrie and Mick created a taxonomy. This taxonomy proposes that figures might be schematic; that is to say, they follow a regular order or tropes, which have an irregular order. In schematic figures, alliteration, for instance, is extremely ordered because it points to the repetition of a certain sound regularly. In that way, rhetorical figures are perceived at the sensory level since they are achieved by means of the rearrangement of texts. Nevertheless, as many authors, such as Mzoughi and Abdelhak (2011) stated the message is deeper than an explicit one, as a result, it needs more cognitive resources.

The following figure shows the taxonomy of rhetorical figures in advertising. Moreover, it explains the rhetorical operations that are used in each figure that can be regular, and the trope explains the irregular types of rhetorical figures and its general definition. This taxonomy, that explains the different deviations that the meaning of words suffers through the use of rhetorical figures, was presented by McQuarrie and Mick (1996, p. 426):

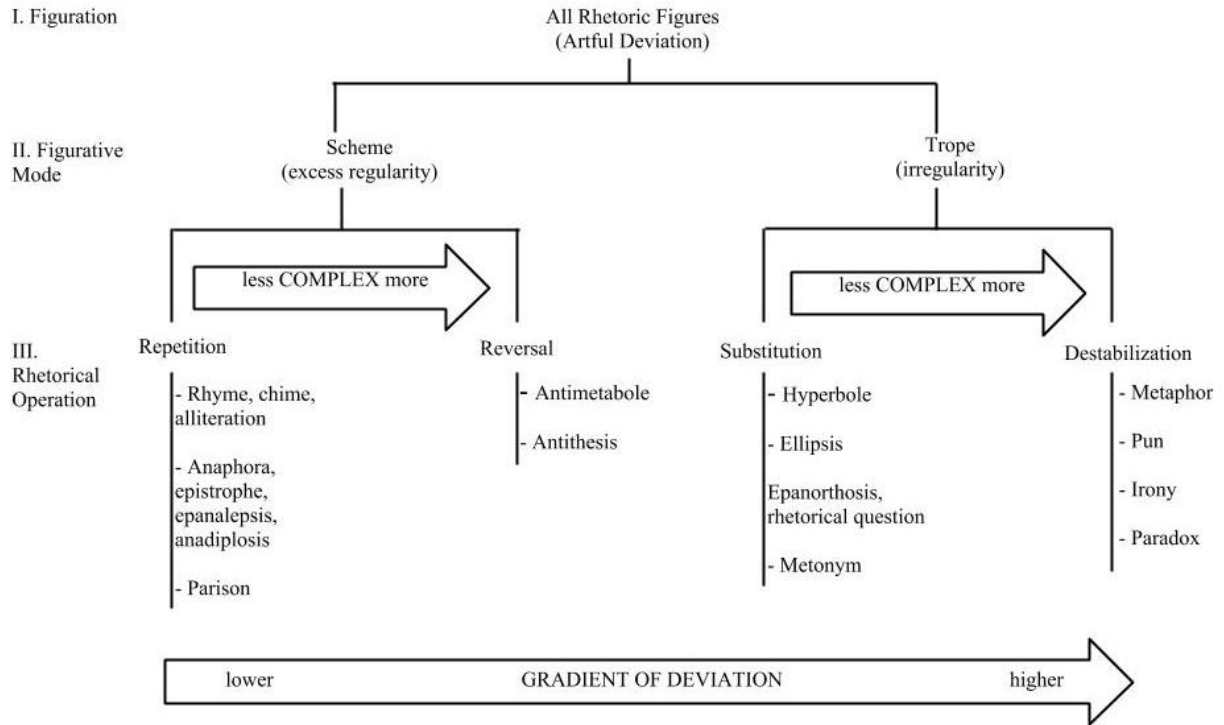


Figure 1: A Taxonomy of rhetorical figures in advertising

The word ‘trope’ comes from the Greek *trópos*, meaning the change of direction of one expression from its original meaning to shelter content (Mortara, 1991). Rhetorical figures, therefore, take distance from the usual meaning of a certain word or expression to elegantly give discourse a new general meaning.

According to Garavelli (1991), there is a classification of rhetorical figures made by Fontanier (1977), and previously by Lausberg (1969), that groups them in seven categories: figures of meaning, expression, diction, construction, elocution, style, and thought. At the same time, these categories are divided into two groups: tropes and non-tropes. Following McQuarrie’s taxonomy we will focus on tropes figures. However, we will also consider some non-tropes figures related to

phonetic composition, given that the nature of TV commercials is as much auditory as it is visual. Tropes can be figures of meaning, comprised by those related to isolated words, and figures of expression, comprised by more than one word. Figures of meaning can have a figurative sense (a new way of signifying a word) or an extensive sense (an extension of the meaning), and they are classified by correspondence, by connection or by similarity.

The following figure shows the figures of meaning in Mortara's work (1991, p. 145) (as cited in De Fantanier, 1977) in which he explained the types of meanings associated to certain figures:

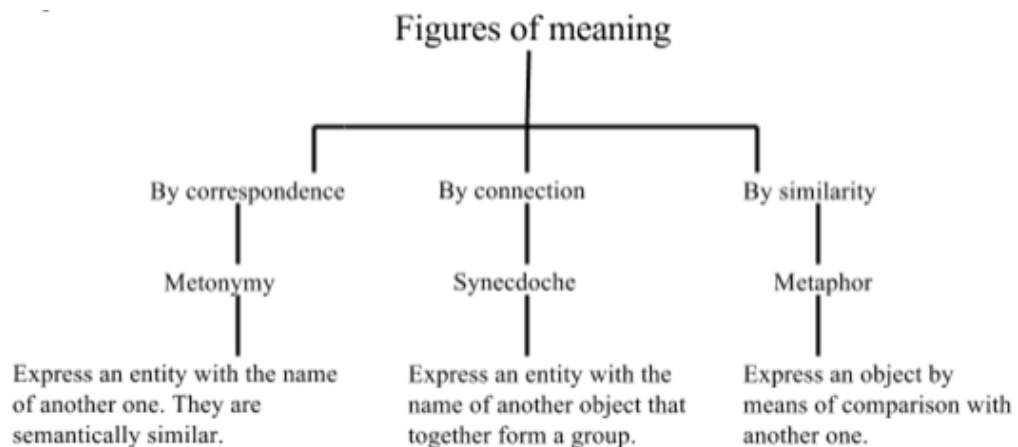


Figure 2: Figures of meaning

In figure number two, the classification made by Fontanier is presented with a brief definition of each figure. Tropes of meaning are realized mainly by metonymy, synecdoche and metaphors. Tropes of expression, on the other hand, are classified by the same author into three categories: by fiction, by reflexion, and by opposition.

Among the classification of figures by fiction the most important for our research are allegory and personification. The first is defined by de Man in Marcinkiewicz (2009) as “a rhetorical figure with two meanings, proper and literal,” (p. 73) but that is also considered a kind of literature genre. Though literature is out of the scope of this research, it is important to mention that this genre keeps the central idea that comes from the rhetorical figure; according to Cuddon’s Dictionary of literary terms (2000): “[an allegory is] an story in verse or prose with a double meaning: a primary or surface meaning; and a secondary or under-the-surface meaning” (p. 20). Personification, on the other hand, is “the attribution of human qualities to inanimate objects” (p. 661).

In figures of reflexion we will consider hyperbole, allusion, association, and paradox. Hyperbole is a figure that “contains an exaggeration for emphasis” (Cuddon, 2000, p. 406). In that way, it is strongly related to the usage of different adjectives and their correspondent gradations in language. Allusion is an implicit reference (p. 27) therefore is also related to association that is the connection between an object and an idea (p. 58). Paradox was considered as a “view which contradicted accepted opinion,” but its meaning now points to “an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites” (Cuddon, 2000, p. 634).

In figures of opposition the main one is irony. Irony started being considered as a contradiction of what was previously said by a speaker, but nowadays it is considered as “saying what one does not mean” to say (Cuddon, 2000, p. 427).

As stated previously, figures that are not tropes are classified into diction, construction, elocution, style, and thought. The figures related to phonetic changes to be considered are part of the elocution group, since they alter the normal way of speaking. In this group we find alliteration, rhyme, and rhythm.

Alliteration is defined as “a figure of speech in which consonants (especially at the beginning of words) or stressed syllables are repeated” (Cuddon, 2000, p. 23). As a consequence of altering word stress or sounds, there is another device that occurs: rhyme, that will “tend to harmonize or dissonance” (p. 752) speech. Finally, rhythm that is more related to a phonological aspect tends to alter the occurrence of stressed and unstressed syllables. These tools are used to catch the consumer’s attention mainly by means of oral language.

- **Puns**

One of the most used rhetorical devices are puns. A pun, defined by the Longman Dictionary of Contemporary English (2010) is “an amusing use of a word or phrase that has two meanings or of words with the same sound but different meanings.” (p. 711) Hence, by using this figure, an additional meaning is added usually by means of homophony. According to Abass (2007), when people face a deviation from the original meaning of the literal language, they must, firstly, process it and then understand the deviation; the two different levels of analysis must be achieved by the consumer.

Puns are related to lexical-sense relations like homonymy and homology, and the main goal of using these strategies is to stand out and to reach communicative ideas better than using literal meanings.

- **Metaphors**

Metaphors are classified as figures of expression, but in this study they will be considered both a figure of meaning as well as one of expression. In terms of single words, metaphors are conceived as brief similitudes or comparisons when the comparative element ‘like’ appears. In the other cases, metaphors are used figuratively and Aristotle considered them as “transferring an object the name that belongs to another one.” (book III). In this way, in order to be understood metaphors need a cognitive process in which the appreciations of similitudes are fundamental. Such as Bühler (as cited in Mortara 1991) argued that from the psychological point of view metaphors should be treated as “the convergence of two images.” (p. 162)

- **Conceptual Metaphors**

Traditionally, it has been considered that the basis of metaphors is the similarity between an entity A and an entity B. However, according to Kövecses (2002), there are also elements that do not share a common feature; hence, conceptual metaphors do not only depend on language understanding but also on a cognitive process; metaphors are expression of metaphorical concepts in the brain’s conceptual system. So, on the one hand, metaphorical linguistic expressions make conceptual metaphors manifest, and on the other, we can use the metaphorical expressions “to arrive at metaphors in thought by means of hypothetically assuming links between two domains” (p. 161).

The topic of conceptual metaphors is developed by Lakoff and Johnson in their book “Metaphors we live by” (2003). Both authors began by stating that metaphors are not only part of our language, but of our thought and culture. In western societies for instance, the relationship between time and money (or production) is reflected in the constant use of sentences like ‘time is money’ or ‘I’ve invested a lot of time on her’.

Following the arguments of Lakoff and Johnson (2003) metaphors are categorized in three ways: structural, orientational and ontological. The first type is related to those conceptual metaphors in which “one concept is metaphorically structured in terms of another” (p. 15). The second type points to the connection between metaphors and spatial relationships; moreover, the authors discuss the relationship between feelings and prepositions, in which feelings of goodness (such as happiness, future, health, etc.) are related to the preposition up and, on the other hand, bad feelings and moods are related to the preposition down. The last category, that of ontological metaphors, is related to our experiences (visual, mental phenomena, events, persons); in this category we can find rhetorical figures such as personification, which give human qualities to objects, and metonymy.

2.3.4 Visual rhetoric

When it comes to explore the concept of rhetoric in visual formats it is important to take into consideration different notions. The first one is related to the idea of rhetoric as an artful deviation which “occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form to a template that is invariant across

a variety of content and contexts” (McQuarrie & Mick, 1996, p. 39). Hence, the role played by rhetorical devices is fundamental when dealing with visual advertising.

Tom and Eves (1999) consider that rhetorical devices are not unexpected in advertising, since its main purpose is to convince. Based on this claim, we may infer that rhetoric in visual ads has an important role that we might have associated with spoken or audiovisual advertisements only. In relation to the persuasive role that rhetoric plays in visual advertising, the authors state that, with the purpose of conveying more effectively the compelling message, it is quite frequent that they “rely more heavily on the nonverbal components: olfaction, visual, auditory, and tactile” (Tom & Eves, 1999, p. 39), which represent their main argumentation. Hence, the relation of advertising with the human senses and experiences is strongly linked to the more effective ways of persuasion regarding visual devices. This claim can help us to see more distinctively the notions of visual and spoken ads in relation to how they are directed to the audience.

The main characteristic of visual aids is the pictorial element, which theoretically is studied as “copy theory” (Tom & Eves, 1999, p. 39). In this approach, pictorial images are formulated as typical representations of reality and other components as points of view, centers of attention, illustrations and design which are treated as variables that do not depend on the message. Therefore, we can infer that with the use of images and pictorial devices, the same message can be conveyed differently and, most importantly, in a more persuasive way. It is important to keep in mind that these images are closely related to the viewpoint and idiosyncrasy of the audience to whom the message is addressed. According to Tom and Eves (1999), these pictorial representations are not simply related to a general perception but they work as a symbolic relation

established from the conventions of a particular culture, that being so, ads should be shaped according to the intended viewers of them. This shaping is defined as an instance in which graphic elements are altered, adjusted, mixed up, and/or integrated, with the purpose of creating artful deviation which is characteristic of rhetoric figures. This shaping, therefore, is directly related to the purpose of being more persuasive.

We can clearly recognize the importance of visual rhetoric in advertising, not only in relation to the persuasive role of convincing and shaping the consumer's choice (McQuarrie & Mick, 1999), but also because those visual elements receive the same level of refinement especially related to the field of investigation regarding the linguistic elements present in advertising. Consequently, the author proposes different approaches to analyze visual rhetoric in advertising. Those approaches will be explained below.

The first approach, the archival, which is probably the oldest, is interested in observing the frequency with which different kinds of visual elements appear. In addition, this approach is concerned with the correlation of the presence of certain visual elements and the specific answer of the audience. However, this perspective provides only weak evidence, since it is primarily descriptive.

The second approach is the experimental, which is interested in the observation of the presence or absence of pictorial elements, and their nature or main characteristics in the way they are processed by the audience. There is theoretical specification concerning the consumer's response, but not concerning the visual aid itself.

The third approach is the reader-response, which highlights the meaning that consumers create from advertising. This perspective uses certain elements, such as extended depth interviews, that are used to show the relation between the ad and the consumers' responses. However, there is a vague specification of how to associate certain ad elements with a particular kind of consumer meaning.

Eventually, the fourth approach is called the text-interpretive, which focuses on semiotic, rhetoric, and literary theories to provide a fine distinction and analysis of the individual elements that are part of advertising. This perspective seems to be more complete than the others in the sense that both visual and verbal elements are considered in the same level of importance, and visual and verbal elements are treated as equally capable of conveying crucial meanings and equally worthy of differentiation and analysis. The weakness of this approach is that it rarely considers consumer response.

These approaches can help us to grasp the different perspectives that can be used in the analysis of visual rhetoric in advertising, which are paramount in the process of attracting and persuading the audience. In relation to this, McQuarrie (1999) stated that "when a rhetorical figure is embodied visually, it is reasonable to suppose that both discursive and imagistic elaboration may result" (p. 39), which it does.

2.3.5 TV Commercials and Rhetoric

Considering rhetoric applied to the specific area of TV commercials, Lapšanská (2006) made reference to Leech's work, in which he proposes four categories of advertising to take into account: commercial consumer advertising, prestige advertising, industrial or trade advertising, and non-commercial advertising. For the purposes of this research, the most important categories to consider are commercial consumer advertising, defined as a type of commercial that is meant to be focused on a mass audience with the purpose of encouraging the purchase of a product or service; then, prestige advertising, in which the name and the image of the brand are renowned and considered esteemed within the audience, hence, the brand seems to be more advertised than the service or product themselves because of what they mean for the consumers. And finally, non-commercial advertising, that is defined as a type of advertising that is not interested in persuading the audience to acquire a certain service or product, but it actually has the purpose of promoting a charity or political and even ecological propaganda.

In relation to the language used, Lapšanská (2006) made an accurate definition of what can be considered as communication in advertising, and this is the correspondence between the creator of the advertisement and the audience or consumers. Additionally, Lapšanská mentions communication in advertising as a communicative process composed by two main participants: the addresser and the addressee. Within these two actors the "coded meaning (information)" (Lapšanská, 2006, p. 39) is conveyed through different channels of communication. This message or information is transmitted in a certain environment and circumstance. In terms of advertising, the author takes into account what Leech has defined as a process that can be understood as following:

the addresser is the copywriter, and the addressee is the reader, the meaning transmitted is about the product (more specifically, an attempt to make the reader buy the product), the code (in the case of press advertising) is language and some sort of visual code, the channel consists of printed publications, and the context will include such features as the reader's total situation (does he have the product already? can he afford it? etc.), the publication in which the advertisement appears, and last but not least the knowledge that the text is and advert. (p. 17)

Other important features of TV commercials, verbal and non-verbal, will be discussed in the next section regarding the discourse of advertising.

2.4 The Discourse of Advertising

One important area of media discourse, which exploits the persuasive power of media, is advertising. In order to provide a complete picture of the complexity of the discourse of advertising, it is necessary to understand that in a commercial there is an interaction of different elements, and is not possible to consider exclusively the language used in isolation. The elements that work in an interrelated manner to create a commercial need to be analyzed as a whole and not separately. These elements can be divided into two broad groups by Cook (1992), text and context. The former refers exclusively to the use of linguistic forms separate from context; the latter group is divided into eight subcategories, substance, music and pictures, paralanguage, situation, co-text, intertext, participants, and function or intention.

The interdependence of those elements mentioned above present in discourse is so important that a simple modification produced in one of them usually brings a change in the others. Let us consider now particularly some features of the discourse of commercials, how to define what they are and how to classify them according to what this author proposes.

2.4.1 Characteristics of the discourse of ads

The common belief is that the intrinsic characteristic of the discourse of ads is that they have the main function of persuading people to buy something. Cook (1992) argued that there exist three main reasons to reject this belief: 1) there are ads that do not sell a product, such as charity or political alliance 2) discourses like poems or songs that become ads, without selling anything, and 3) some ads can have different functions such as inform, warn, entertain, etc., not exclusively persuade people to buy a product. An even stronger reason proposed by the author concerns the issue of the intentions of the different people involved in creating a commercial and who are the real receivers of it. Several people or senders participate in the creation of an ad (from manufacturers, agencies, creative groups, among others), and they might want to accomplish several functions through it. In addition, in some cases the actual receivers of an ad are not the intended receivers of it. For example, if a commercial for cigarettes is seen by a child, then the function of the discourse intended by the senders would not be achieved, because the real receiver of this ad is not a potential purchaser of cigarettes. Cook (1992) also presented the example of a commercial for guns, in which undoubtedly, the intention is to persuade people to buy one of these weapons, but it can also, or instead, raise a debate for gun laws.

Then, we face again the issue of deciding which is (are) the intrinsic feature(s) that define an ad. A proposal is to focus on the prototype theory developed initially by Rosch (1975), in which the main claim is that we associate an item with a mental representation of an ideal or prototypical instance we have from this item. This association we are able to make depends on similar or typical characteristics we attribute to each item that are determined by our own culture and background knowledge. If we think, for instance, of a piece of furniture that we use to enjoy our meals, we may think of a prototypical chair, but people in China may think of a short table, since they do not use chairs for eating. Following this approach, the definition we make of an ad will be culturally biased, based on our ideas of a commercial.

The prototypical idea that we have of a commercial would be the definition of a commercial itself. Nevertheless, this way of classifying them is not quite clear yet. Alternatively, Cook (1992) has proposed four features to identify different functions of advertisements. These features are: medium, product, technique, and consumer. At this point it is appropriate to state that those categories work interdependently and not separately.

- Medium: is defined as “the different means of mass communication as the printed book, TV, radio, newspapers, magazines” (Cook, 1992, p. 7), each of those presenting different forms and using different elements. For instance, TV ads can use auditory aids such as music, and moving pictures, while magazines are restricted to the use of visual, static, aims.

- Product (or service) and also non-product ads: depending on the product that is trying to be sold, strategies vary. The strategies used in an ad for selling an outrageous, fancy car are not the same used for selling, for example, baby products.

- Technique: in this category, several sub categorizations are made. First, the distinction is made between “hard sell” (p. 7), which involves a direct appeal, more aggressive in some sense, directly addressing the possible purchasers of the product, and “soft sell” (p. 7), which instead of directly addressing the audience, intends to convey the message that if we purchase a certain product life will be more enjoyable. For instance, in car ads, instead of telling people directly to buy the car (hard sell), the message is intrinsic: if you are a man and you get that fancy car, you will be surrounded by women.

A further sub classification concerning the different techniques used in ads mentioned by the author is the one proposed by Bernstein (as cited in Cook, 1992) between “reason” and “tickle” ads. In reason ads, senders appeal to the reasoning of people, providing reasons why the product they are trying to sell is better than others: because it is cheaper, because it has a better appearance, among other reasons (typical of expensive products). Tickle ads, on the other hand, address emotions. Finally, the third classification proposed by the author is taken from White (1988, as cited in Cook, 1992), who makes the distinction between “slow drip” and “sudden burst”, concerning the frequency of the ads release.

- Consumers: probably the most relevant category from the perspective of the ad makers. How to categorize people, according to which social variables? Who will be the target population

of the product the ad is intended to sell? These are questions that require a great amount of resources in order to be answered.

2.4.2 Ways of communication in ads

When we talk about the discourse of advertising we have to consider the term “mode” proposed by Cook (1992), who explains that this is the choice between the three commonly used forms of communication which are music, pictures and language. These modes can be subdivided: music can be only instrumental or with a voice; pictures can be real or digital; language can be sung, spoken or written. These subdivisions are considered by Cook as sub-modes. Nevertheless, these three main modes can overlap by each other. For example, an ad that plays a song and also has lyrics; there is an overlap of two of these modes. A ‘pure mode’ advert does not exist because it is necessary the appearance of at least two modes in order to make the message of the ad clear.

As for the analysis of language in commercials Cook (1992) presented the paradox that whichever analysis of the language of ads immediately encounters “the paradox that it both must and cannot take the musical and pictorial modes into account as well” (p. 29). This is because pictures and music can carry a strong message by themselves, and linguistic aspects are only complementary. Still when language is the primordial form of communication, it cannot be analyzed in isolation, since music and pictures can give a new meaning and connections to the commercials. Nonetheless, the analysis cannot acceptably survive with music and pictures, for the reason that they are different from the mode of analysis in which we are most interested. Despite that, each of the modes is enriched by the other.

- **Music:** music has been described by Cook (1992) as “syntax without semantics” (p. 35), that is to say, it has its own formal structure, with notes and harmonies. Nevertheless, there is not a complete agreement regarding the “conceptual representation” of it.

- **Background music:** in contrast to linguistic features, music has higher degrees of freedom in shaping an effective ad. Cook stated that for a group of people or an individual, a certain piece of music may evoke certain mood or feelings (sadness, happiness), but it also may be used to call to mind certain places, images or events. Because of this fact, music is used in the entertainment business (movies, TV series, etc.) to produce certain sensations and to provoke a reaction. In advertising the use of music has a similar aim, for example, advertisers use 80’s music to attract a certain generation by creating nostalgia for their youth. Even though these connotations may be predictable, they are also vague and variable. Kellaris et al (1993) have argued that advertisers and companies rely upon the theory that music helps sell products. However, this is only a theory and there is not a universally accepted explanation of how this happens, if it happens at all. Some authors believe that music can help the consumer understand the message, however, several studies have established that there is not a real relation between comprehensibility of the message and background music. In this sense there are two main views regarding music in ads proposed by the previously mentioned authors. On the one hand, music can call the attention of the viewers into the message of the ad, and in that way help to sell the product. On the other hand, music can be a distractor that “inhibits message reception and processing” (Kellaris et al, 1993, p. 115). The authors asserted in their study that when music is congruent with the message, it would improve the comprehension and processing of the message on the audience. In contrast, there are situations in which the message is not congruent with the background music. In these cases music becomes

more of a distraction than a contribution. So, as this study has shown, the role of music in ads can vary in the sense of comprehensibility of the message.

A study by Zhu and Meyers (2005) considered that there are two other options regarding music in commercials. Firstly, the music that has “embodied meaning”, which refers to “the hedonic value or positive feelings that may emerge simply from the sounds within the music.” (p. 333) In other words, it is independent on the context in which it occurs. Secondly, they refer to the music that has a “referential meaning,” which takes its meaning “from the network of descriptive associations that a stimulus (e.g., music) may bring to mind” (Zhu & Meyers, 2005, p. 334). Therefore, it is context related. In the words of the authors:

whereas using embodied meaning to form perceptions requires simply identifying the meaning's diffuse hedonic value and then transferring it to an evaluative continuum (i.e., scale), using referential meaning requires activating more extensive and distal associative networks in memory, charting and assessing the semantic overlap between the referential meaning and the queried perception dimension, and then mapping this perceived overlap onto an evaluative continuum (p. 334)

We can say that receptors work more in the understanding of the message in commercials in the referential meaning. One of the findings in this research is that people may be sensitive to both (or either) meanings of the proposed background music. As such it depends on the ways in which they process the message together with the music and “the resource demands imposed by these components” (Zhu & Meyers, 2005, p. 344). Consequently, and having looked at two similar studies, one of them stated that the perception and understanding of ads depend on congruence

between message and music. And the second study claims that the meaning depends on the perception of people. Therefore, we can say that there is not a consensus regarding background music and the reason it has such importance in advertisement (we rarely see any radio or television ad without music).

- **Pictures:** According to Cook (1992), advertisers rely more and more on pictures. In the time in which advertisers relied more on words than on images, Cook (1992) referred to an article by McLuhan in which advertisers are portrayed as not having “the art to argue with pictures” (p. 39). Although, thirty years later, Cook (1992) stated that in general ads construct their messages only with pictures and music, and are “virtually language-free” (Cook, 1992, p. 39). Scott and Vargas (2007) claimed in their study that images are beginning to function in an analogous way to written language. Even though repeated exposure to images vary their effectiveness, the advertisers’ common strategy is to repeat images. The authors believe that images mimic the same function of writing as they carry a message that advertisers expect people to understand. In other words, images are not just images, but they carry a full and complex message. As a result, the authors established that images can work as effectively as writing. In addition, images have the “ability to have a positive or negative impact, even when the object pictured is the same” (p. 353).

- **Language and pictures:** Visual puns and metaphors are becoming more common in the contemporary industry of advertising. This tendency is a clear manifestation of the resurgence of written language as a form of communication in advertising.

Language, written or spoken, is the most clear and effective way of communication. If advertisers use only music or pictures in their ads, they cannot be sure to evoke the same emotion in everyone. For instance a picture may evoke something to a certain type of spectator, but to another person it can evoke something totally different.

- **Written and spoken language:** Music and pictures in TV commercials reflect a return of our society to orality. These modes are a vehicle to face-to-face interaction, but in writing we neither observe nor hear our interlocutor. In previous times written language was considered more prestigious than orality. It is a big question why advertisers use less and less language to convince, even when it may be the most effective way of communicating.

Moreover, advertisers' opinion is that the power of written or spoken language is provided by the fact that TV uses language "for those parts of the message which are thrust upon it from outside" (Cook, 1992, p. 42). This refer to any information that the purchaser needs to know by law, and this information is commonly presented in a written way in ads, usually at the end of them and passing very quickly in the screen.

Supposedly, the aim of these warning is to clarify "any false impression which might have been given by the ad, or provide factual information which it has not mentioned, but which the consumer might require" (Cook, 1992, p. 43).

2.4.2 Ads genre

In the study made by Scott (1994) she stated that language used in ads is a whole new genre, and she proposes to read it as a text. Nonetheless, in doing so the reader has to take into consideration various aspects, for instance, the identification of the formal properties and some background concerning the acknowledgment of the characteristics of the advertisement's genre.

Since reading a text is the way for acknowledging new information including music as well as pictures, they can be considered as "cultural constructions" (p. 463) that may be understood by reading them first. Therefore, "every response to an ad depends first on the cognitive activity of reading text" (Scott, 1994, p. 463). What the reader comprehends and learns is strictly related to the sequence of these elements (reading, then understanding, then accepting it as a message). Readers use the knowledge that they already have concerning genres to read and understand ads. People select the strategies that they use in agreement with the genre at hand, however they can also employ some other genres. For example, when reading an ad, the person may bring to mind images of cartoon characters or a character from a renowned novel. Even though readers use the expected conventions for reading something new, each text may exceed or contradict the existing conventions for the genre.

Scott (1994) considered that advertising is the "literature of economical exchange." (p. 464) consequently, when we read an ad we understand that it is trying to provoke a reaction in the spectator (to buy a product or a service). It is possible to read an ad as something else, but if the readers read it as an ad, they have to take into consideration the purpose of selling. So, "reading as

consumers” (p. 464) means that the reader understands the intention behind the implicit messages in the text intended to sell a product.

2.4.3 The role of ads in society

As we discussed at the beginning of the section of discourse and media, media has an undeniable influence on society. In contrast to Oriental societies, in the Western cultures the use of commercials is more common and has a more prominent place in the media. Considering this close connection of discourse and societies, advertising can be a highly controversial type of discourse, since is quite related to cultural and moral values. On the one hand, ads encouraging people to purchase products they do not really need, feeding ambition and consumerism, it is a situation that has been the target of several criticisms. But on the other hand, from a more positive point of view, advertising can be also a useful medium to raise important discussions concerning issues that affect societies. Alcoholism, drug abuse, violence in its different forms, environmental issues, social inequalities, and politics, among others, are relevant topics that can be addressed by commercials. Since ads can have a particular influence over people, it could be an excellent way to use this discourse type in order to promote the development of social awareness.

3. METHODOLOGY

This study assesses the linguistic resources used in TV commercials intended for children. The main focus is to observe the language used in these commercials in order to analyze which discourse strategies are used by advertising agencies in order to persuade children. It is important to clarify that non-verbal aspects were not relevant in this study because the center of attention is to provide an answer to the following question: which types of discourse strategies are present in TV commercials intended for children?

3.1 Data

The data selected for the purposes of this research comprises 44 TV ads intended for children aired in free-to-air and cable television broadcast networks, with an average duration of 30 seconds each. The content of the commercials varied, but we can distinguish four main categories:

- Commercials advertising toys,
- Commercials advertising food products,
- Commercials advertising other products of interest for children, such as pencils, markers, and backpacks, among others, and
- Commercials that appeal to children's habits, such as ads against bullying or that encourage recycling.

3.1.1 Data collection and selection criteria

The commercials were collected from free-to-air and cable television broadcast networks by means of recording one hundred and twenty hours of broadcasting intended for children, including both TV shows and commercials, from open broadcast networks Mega, La Red, and cable

networks Disney, Disney Junior, Disney XD, Cartoon Network, and Discovery Kids. All of the commercials from TV cable broadcast have children as their target audience, while channels from open broadcast television mainly have scheduled times for children's programs during the morning on weekends.

Disney Jr.	Disney XD	Cartoon Network	Mega	La Red	Discovery Kids	Disney Channel	Total
12	2	11	5	1	6	5	42

Figure 3: Table of commercials per broadcast

3.2 Research design

This research falls within the scope of the discourse analysis approach for the study of human communication. As Gee (2011) puts it, this approach has language structure at its core, as the primary source of study, but it encompasses every aspect of human life in which language is meant to create meaning and action, especially in relation to culture, politics and society. Since discourse reveals the world views held by individuals, discourse analysis deals with language in use.

Jørgensen & Phillips (2002) established four common assumptions in all analytical approaches to discourse analysis:

Language is not a reflection of a pre-existing reality; language is structured in patterns or discourses (...); these discursive patterns are maintained and transformed in discursive practices; the maintenance and transformation of the patterns should

therefore be explored through analysis of the specific contexts in which language is in action. (p. 12)

All approaches have their own way of carrying out research, with their own particular methods, but somehow they all agree in these points. Gee (1999) points out to the indivisibility of method and theory due to the different perspectives researchers hold regarding language, a theory that encloses specific methods designed to prove the elements studied under that theory's perspective. Hence, methods will change according to the theory considered for a particular research.

For this research, we considered language as a tool for social action, placing consumerism in a position of importance in a rather controversial target audience such as children. Thus, this study focuses on discourse strategies used in TV commercials intended for children as a means of creating a social reality where children are primary consumers.

3.3 Analytical procedure

According to the data collection procedure explained above, firstly we collected the TV commercials from the one hundred and twenty recording hours of broadcasting intended for children. Secondly, the selected ads were transcribed using the following transcription conventions: in first place, we transcribed the commercials according to a three-line style, which consists of a transcription in the original language (could be English or Spanish), then (if needed) a word by word translation and finally a whole line translation. In second place, we added extra information using the transcription conventions (as used in Atoofi, 2011). In general terms, these transcription conventions were related to those phonological aspects of the commercial that add additional information to it, helping to understand them properly.

After the commercials were transcribed, we focused our attention on the discourse strategies that prevailed in them, particularly those mentioned in the theoretical framework. After reviewing the commercials several times, we agreed that use of pauses, imperatives, and linguistic repetitions were some of the common linguistic features among these commercials. Hence, we concentrated our analysis only on the use of these communicative strategies.

4. RESULTS AND ANALYSIS

It is commonly known that the purpose of commercials on television is to sell the products that are being promoted or convincing people for a certain cause. For this reason, the different brands have specialized advertising experts, who are in charge of turning out the commercials using all the necessary tools for the products to be sold. The purpose is to convince people to purchase them, and for that, advertising agencies deliberately use certain discourse strategies. These can be verbal and nonverbal. Nevertheless, commercials intended for children need to have a special treatment because they do not yet have all the well-developed linguistics skills. For this reason, generally, they are supported with images and nonverbal language rather than purely linguistic elements. In the commercials that have been analyzed for this study, it is possible to observe that the discourse strategies used by the advertising agencies are similar at some extent in all the commercials, and even though they all have the same persuasive purpose, different functions can be seen in each of them.

In this section, we present the analysis of the three main discourse strategies commonly observed in commercials: imperatives, repetitions and pauses.

4.1 Imperatives

When analyzing the data, we found that there were four different functions for the use of imperatives that were consistently present in the commercials. These main functions were: the use of imperatives as commands, as assumptions for people's behavior, as advice, and finally, as a tool for engaging the audience to be part of a cause. We also found that three of these functions or categories of classification can be divided into two groups, depending on whether they were

evoking an emotional (similar to Aristotle's *pathos*) or a rational claim (similar to Aristotle's *logos*). Those subcategories will be detailed afterwards. The first function of imperatives, that is commanding, refers to the fact that through imperatives, advertising agencies address the audience from a more powerful position. Hypothetically speaking, they use imperatives to show that they have control over the audience, and they have the power to command them. The second function, that we determined as assumptions that the narrator makes from the audience, can be understood as the use of imperatives that presupposes that the spectator will do something in order to have access to what the commercial offers, whether it is an emotion or an action. The third function of imperatives, i.e. advice, is related to those instances in which the commercial aims to suggest something beneficial to the audience, in which the narrator can also be assumed as someone with more experience or knowledge. And the fourth and last function of imperatives, as engaging the audience, is related to those commercials that look for the participation of the viewers in a cause that has social implications.

4.1.1 Imperatives as commands

As already stated, the use of imperatives as commands in the TV commercials is a strategy that allows the speaker or maker of the commercial relate to the audience from a position of authority as a way of creating a linguistic bridge between the message and the audience because of the limitations of TV regarding feedback and their allotted air time. These commands are not seen as something negative, but rather as an encouragement for the audience to do something good for themselves with the advertised product. We were able to distinguish two different types of commanding imperatives according to the persuasive strategy used: emotional or rational.

- **Emotional**

In general, the emotional persuasive method of commands has to do with establishing a correlation between the product that is being sold and the audience's wishes, placing the focus particularly on the audience. When commercials advertise their products it is for the audience's benefit and therefore the audience must be moved so they can obtain the happiness, excitement or social status, among others, that the product is sure to provide.

For example, in a commercial for *Buin Zoo*, the biggest zoo in Santiago, located in the city's outskirts, the narrator states that this particular zoo is the passport to adventure, showing images of different exotic animals such as a tiger and a bear, which are not native to Chile.

Transcript 1¹:

2	Narrator	recorre el mundo a través de los animales en un solo lugar travel the world through of the animals in one only place travel the world through animals in one place
8	Narrator	único en Chile (.) disfruta de África tribal (.) only in Chile (.) enjoy of África tribal (.) showground in Chile (.) enjoy tribal Africa (.)

Here, imperatives are working as commands (*recorre* “travel” and *disfruta* “enjoy”), appealing to our emotions by introducing the idea that it is possible to travel the world in only one place, the *Buin Zoo*. This is the place where we can have access to experiences that only occur far away from our reality.

¹ The use of the three-line format is to identify the literal meaning of each word in Spanish and then its semantic meaning.

Another example of this emotional strategy is present in a commercial for backpacks with the brand of the Barbie doll, though in this case instead of encouraging the audience to live a one of a kind experience, the commercial appeals to girls' social sense of belonging. The commercial starts with a sticky and energetic song that says "to class / with style / to class stylish" (*a clases / estilo / a clases con estilo*). At the same time, it shows three different stylish girls wearing Barbie's backpacks, as shown in the image below



Figure 4: Stylish girls from Barbie backpacks ad

Transcript 2:

3 Narrator **volvé** a clases con estilo.
 go back to class with style
 return to school with style

The only imperative used is “return to school with style” (*volvé a clases con estilo*, Argentinian Spanish accent), which appears twice in the commercial: once at the beginning, while claiming the aim of the product (which are Barbie backpacks); and once in the end, reminding the audience the brand of the product and the effect it may have — if you use Barbie backpacks you will be stylish and more popular.

Finally, a commercial for *Fantasyland*, one of the theme lands at *Disneyland* parks, shows a situation similar to that of *Buin Zoo*, presented earlier. This commercial begins with Peter Pan inviting two children to go to *Fantasyland*, a place in which there are no limits between reality and fantasy. It starts with a command (*vámonos*, “come on”) that works as an invitation to enter this fantastic world.

Transcript 3:

1 Peter Pan **vámonos?**
 come on?
 come on?

3 Narrator **cena** en el castillo de Bestia (3) **llega** a nuevas
 dinner in the castle of Beast (3) arrive to new
 have a dinner in Beast’s castle (3) go to new

4 profundidades en Ariel’s under sea adventure **explora** reinos
 depths in Ariel’s under sea adventure explore kingdoms
 depths in Ariel’s under sea adventure explore vast

5 extensos y **crea** recuerdos para toda una vida (0.5) en new

vast and create memories for all a life (0.5) in new
kingdoms and create memories for a lifetime (0.5) in new

6 Fantasyland
Fantasyland
Fantasyland

Similar to the idea conveyed by the *Buin Zoo* commercial, through imperatives the narrator tells us that we can have access to magical worlds; imperatives enumerate the possibilities that we can have if we go to *Fantasyland*: we can “arrive to new depths” (*llega a nuevas profundidades*), “explore vast kingdoms” (*explora reinos extensos*), and “create memories for a lifetime” (*crea recuerdos para toda la vida*). They appeal to our emotions, inviting us to live an experience that we will enjoy and remember through all our lives.

- **Rational**

The rational persuasive method of this type of imperatives aims to convince the audience to buy a product through commands made to demonstrate the quality of the product to the audience or simply appealing to the logic, especially that of parents, of gaining more products with the same amount of money, therefore making a more profitable transaction.

For example, the commercial for the soft drink *Fanta* starts with a sticky and well-known song, but the lyrics of the real song are changed according to the purpose of the commercial, is to sell a beverage. This song continues throughout the commercial. Meanwhile, a boy is playing soccer in a square and suddenly his ball falls in the highway, just in front of the Chilean soccer team. They get off the bus, drink *Fanta* and play soccer with the boy. Everything is fun.

Transcript 4:

2 Singers (1.0) si destapas el sabor de la nueva diversión **abre** más
 (1.0) if uncap the flavor of the new fun open more
 (1.0) if you uncap the flavor of the new fun open more

3 fanta:: (0.5) dame má más fanta:: (.) si la roja es tu
 fanta:: (0.5)give me mor more fanta::(.) if the red is your
 fanta:: (0.5)give me mor more fanta::(.) if the red is your

4 pasión y disfrutas su sabor **abre** más fanta:: (.)má má má
 passion and enjoy its flavor open more fanta::(.) mo mo mo
 passion and you enjoy its flavor open more fanta::(.)mo mo mo

7 Narrator [**prueba** la nueva fanta roja?](1.0) cien por ciento rica?
 [try the new fanta red?](1.0)hundred per cent tasty?
 [try the new red fanta?] (1.0)a hundred per cent tasty?

In this case, imperatives are working as commands appealing to our rational thinking. The emphasis is on the idea that by drinking the new *Fanta* you will undoubtedly have fun. The imperative words “open” (*abre*), “give me” (*dame*) and “try” (*prueba*) are directly related to the action of consuming the beverage. The audience has to open a bottle or can, then share it and try it in order to discover not only that the beverage is very tasty, but also a fun world in which everything is possible, as the boy could meet the Chilean soccer team in a normal day, any good thing can happen if you drink *Fanta*.

It is also possible to observe a rational method of persuasion in the imperatives used in a commercial that encourages people to try their product, which is a Popsicle in this case, because there are several other benefits associated with it. This commercial begins with a group of young people comparing their tattoos. A young boy comes in between and explains that he has several tattoos made just a moment ago. The use of imperatives in this commercial is intended to convince the audience to collect something.

Transcript 5:

11 Narrator **busca** en tu lenguix los tattoos coleccionables
 look in your lenguix the tattoos collectable
 look in your lenguix the collectable tattoos

12 y **muévete** este verano (.)
 and move this summer (.)
 and move this summer (.)

13 además **hazte** fan y **gana** (.)
 besides become fan and win (.)
 besides become a fan and win (.)

Imperatives “become” and “win” (*hazte* and *gana*) work as commands, and convey the idea that we can win something by following the narrator’s instructions, addressing directly to our rational thinking. You do something and you get something additionally. In this case, if you become a fan of the product in a certain social network, you will win different prizes. The imperative “look” (*busca*) is a command because it wants the audience to look for the tattoo, which makes the Popsicle better and more fashionable than others. In addition, you can also collect them. “Move”

(*muévete*) is also a rational command that intends to make the audience to move this summer, since summer is a period to enjoy outside on the beach and not inside a house, bored.

4.1.2 Imperatives as assumptions of what the audience might do

We found one instance in the data where the imperatives work as assumptions for the audience's behavior once they are presented with the advertised product, as if they will be happy and excited with this excellent product and would not be able to help conduct themselves as the commercial states. This function, in opposition to the previous one, is not intended to guide or command the reaction that people will have to the product (whether by an emotional or rational method), but it is establishing an a priori certainty in the product, saying that the advertised product is excellent and therefore it is only normal to behave as the commercial shows.

This function is illustrated by a commercial of *Bilz y Pap*, a national brand for two different soft drinks that are presented as “twins”. In this commercial, there are different groups of people in which one of them tricks the others to steal them the caps of the *Bilz y Pap* bottles. There is no talk during the first half of the commercial, they just show the situations of people stealing caps.

Transcript 6:

1 Narrator **harás** lo que sea por conseguir ((children screaming)) tus
 you will do anything to get ((children screaming)) your
 you will do anything to get ((children screaming)) your

2 tapas celestes(.)de Bilz y Pap (0.5) porque sortean un
 cap ssky-blue (.)of Bilz & Pap(0.5) because they raffle one
 sky-blue caps (.)of Bilz & Pap(0.5) because they raffle a

3 nuevo iPad(.) todo lo día*h* (0.5)
 new iPad (.) all the days (0.5)
 new iPad (.) every day (0.5)

In this case, the imperative “you will do” (*harás*) is working as an assumption of what the audience will surely do in order to be able to get one of the iPads that the brand is raffling every day. If we know that it is possible to win a prize, we will undoubtedly “do anything” for that purpose.

4.1.3 Use of imperatives as advice

In some cases, we have found that imperatives are used to give advice to the target audience, that is to say to children, through the evocation of a memory usually associated with close family members, especially parents, who are the primary source of advice for children. The aim of these imperatives is to show how the advertised product can provide a similar sense of protection; the speaker in the commercial is encouraging the audience by means of imperatives to follow the advice for their own benefit. In these cases, it is also possible to find both emotional and rational persuasive methods in the use of imperatives.

- **Emotional**

The commercials that use emotional strategies in imperatives as advice try to establish a connection with the audience through the association of certain situations (that include imperatives) with the memory of a similar situation that includes people who have a close relationship with the audience. Hence, the audience would have a feeling of protection and

closeness with the product advertised in such way, which calls the audience's attention to do something beneficial for their lives.

In our data, we were able to find this function particularly illustrated by two different brands of sunscreen. In the first one, a sunscreen from the brand *Eucerin*, we can observe the use of imperatives as advice, in this case emotional. The commercial starts with a hermit crab that appears on the deck of a ship. It is a sunny beautiful day. The hermit crab is the narrator in Transcript 7. Some of the text also appears written in a speech balloon, as shown in Figure 5.

Trascript 7:

1 Narrator **recuerda** que desde las once de la mañana y hasta
remember that since the eleven of the morning and toward
remember since eleven o'clock and to

2 las cuatro de la tarde no es recomendable exponerse a
the four of the afternoon not is recommendable to expose to
four of the afternoon it is not recommendable to expose to

3 los rayos del sol (1.5)
the lightening of sun (1.5)
the sun lightening (1.5)



Figure 5: Hermit crab giving advice to children

In this commercial the imperative “remember” (*recuerda*) is working as a piece of advice. In this case, the brand is acting as parents might do, giving advice more than a command because they care about the audience, they are concerned with their protection against the sunlight. They want them to be fine, and it is the own audience who benefits from this.

The second sunscreen commercial is another example of the use of imperatives as a piece of advice. In this commercial, a group of animals are playing at the beach, and one of them, an octopus, invites the rest of them to run by the sea as a competence. The duck does not want to participate because he does not want to get sunburned again, since he is the only one who is not using any sunblock (as shown in Figure 6).



Figure 6: The duck is the only one without sunblock



Figure 7: The duck's friends advise him to use the sunblock

raise awareness concerning the rest hours that drivers have with the purpose of avoiding car accidents. The main character, represented by a truck, is very tired after driving for twelve hours straight. The narrator assumes a close relation with the audience, considering himself a friend (*un consejo de amigo*, “a friend’s advice”) that is advising what is best for them to do in that situation. In this case, the main advice is for drivers to sleep before starting a trip. The character supports this advice by providing an important piece of information: tiredness is one of the principal causes of car accidents.

Transcript 9:

11 Narrator las principales causas de accidentes de tránsito(.) un
The main causes of accidents of traffic (.) an
the main causes of traffic accidents (.) an

12 consejo de amigos (.) **dormí** al menos ocho horas antes
advice of friends (.) sleep at less eight hours before
advice of friends (.) sleep at least eight hours before

13 de emprender un viaje largo (.) **evité** viajar de
of go a travel long (.) avoid travel of
starting a long travel(.) avoid traveling by

14 noche ya que la visibilidad disminuye (.) y **paré** a
night already what the visibility decrease(.) and stop to
night because the visibility decrease (.) and stop to

16 descansar cada dos horas o doscientos kilómetros
rest each two hours or two hundred kilometers

rest every two hours or two hundred kilometers

The narrator uses three rational imperatives which are “sleep“ (*dormí*), “avoid“ (*evitá*) and “stop“ (*pará*) (Argentinian Spanish accent) which are strong words to persuade someone to do or not to do something. In this commercial, a car acts as the voice of reason. When he demands to sleep at least eight hours, he is appealing to common sense, since all human beings have the necessity to sleep in order to live. The second imperative “avoid” (*evitá*) in “avoid traveling at night” is also appealing to common sense, since everyone knows that it is dangerous to drive at night since many accidents occur mainly at this time. And the third imperative “stop” (*pará*) in “stop to rest every two hours” is an argument supported by studies that assure that resting every two hours help people not to be tired making them able to drive safely. The imperatives are used to instruct children about the correct behavior when driving with the purpose of avoiding traffic accidents. This commercial is directed to children in the hope that they act as regulatory agents for their parents’ driving conduct.

4.1.4 Use of imperatives as engaging the audience

The function of imperatives as a way of engaging the audience to be a part of a cause is mainly focused on commercials that address current social problems that, in the case of our data, involve the active participation of this audience of children. Hence, commercials exposing the reality of bullying, which over the years has become a social problem directly related to children’s attitudes when socializing with their peers, are quite common and often use imperatives with this function.

Another element related to the use of imperatives as engaging children in a social awareness cause has to do with the direct speaker, this is the actual person or character that is voicing the

imperatives in the commercial. In our data, we found that the use of socially powerful figures (such as actors, sportspeople, characters from popular TV shows, etc.) in order to influence children's attitudes.

For example, we found a recurrent commercial against bullying starring the characters from the popular cartoon *The Grim Adventures of Billy & Mandy*, which portrays the relationship between two boys at school, in which one of them plays the role of the bully and the other the role of the bullied. The use of renowned cartoon characters has the purpose of influencing children by means of their familiarity with the audience. In relation to the engaging function that it carries out, the narrator makes use of imperatives to suggest the audience to be part of the "stop bullying" campaign.

Transcript 10:

6 Narrator life is not a cartoon bullying is not acceptable (.)
 bullying is when someone who it hurts or humiliates
 another person(.) name calling (.) spreading rumors
 (.) physically hurting someone or intentionally
 leaving people out are also forms of bullying (0.5)
 bullying hurts the bystanders (.) as well as
 everybody else involved (0.5) **take** the pledge and **learn** more
 of how to stop bullying (.)in basta de bullying dot com

7 (1.0) **stop** bullying (0.5) **speak up**

Here, imperatives are working as a tool for engaging the audience, directly addressing them to take part in the campaign against bullying. Through imperatives, the narrator tells the audience that

they can do something to stop bullying if they follow the instructions that the commercial provides.

Similarly, another recurrent commercial advocating the campaign against bullying features well-known Latin-American football players, which are a figure of authority in the region given the high popularity of that sport. This commercial uses these football players who encourage the audience to assume a commitment against bullying.

Transcript 11:

2 Narrator **asume** el compromiso contra el bullying (1.0)
 assume the commitment against the bullying (1.0)
 assume the commitment against bullying (1.0)

3 **entra** (0.5) a basta de bullying punto com (0.5) y **firma**
 enter (0.5) to enough of bullying dot com(0.5) and sign
 enter (0.5) to stop bullying dot com (0.5) and sign

4 el pacto (0.5) **basta de bullying** (1.0) **no te quedas callado**
 the pact (0.5) enough of bullying (1.0) do not stay quiet
 the pact (0.5) stop bullying (1.0) do not stay quiet

In this case, imperatives give instructions for the audience to follow and to assume the commitment against bullying. They also tell the audience that they can change the situation if they take part in the campaign and become active figures. Also, they use a famous public celebrity taken from the football world, the most influential sport in our country. It is more likely that the

audience pays attention and obeys to an admirable and respectable person than any other unknown and unfamiliar person.

4.2 Repetitions

A second linguistic feature that is commonly used in the commercials that we analyzed was linguistic repetitions. This strategy was not randomly used, but in most of the commercials it followed certain patterns such as repetitions at the beginning, in the middle, and at the end. Within these patterns there were different functions depending on the commercial. We categorized them in three: repetitions to reinforce the brand of the product; repetitions using the brand as the product's name (to strengthen the relationship between brand and product); and the use of repetitions as word play, puns, and for rhythmical purposes.

The first function is associated to those commercials that make use of repetitions as a strategy to reinforce the name of the brand by mentioning it several times. The second function is related to those repeated words that work, on the one hand, as the brand of the product, and on the other, as the product itself. This function is related to the psychological theory of behaviorism in which the individual is conditioned to certain stimuli, given by the environment that surrounds him/her, to shape, in a way, the habits or practices of a person that occur primarily as a response to the frequent stimuli. Such as Stemmer (1990) asserted:

(...) children learn to say words such as *red* (...) with the help of appropriate reinforcing contingencies. The contingencies establish the control of the responses by certain stimuli. Establishing stimulus control frequently has generic effects; the

responses are evoked not only by identical but also by similar stimuli, that is, stimuli that share certain properties with the original stimuli (p. 307).

In other words, the commercials look for the audience to associate certain product or service to their own brand. The last category of repetitions is related to a word play intended by the commercial that has a cultural implication by means of how the audience can feel identified with it, and at the same time understands what the advertising wants to communicate. It also has rhythmical implications, to create a more ‘catchy’ message that, in general, turned out to be musical, evoking the emotions and feelings of the audience. As stated by Cook (1992), “music is used in the entertainment business (movies, TV series, etc.) to produce certain sensations and to provoke a reaction.” Then, the use of repetitions as a poetic device accompanied by music has an even stronger effect on the audience’s emotions.

4.2.1 Repetitions reinforcing the brand of the product

The aim of this type of repetitions is to strengthen the name of the brand. In many cases, the repeated word is not the brand’s name itself but another word that is related to the brand, a word that has somehow a relation with the product. For instance, in the *Monster High* commercial, the brand is a franchise that includes dolls and cartoons in which the characters are high school girls that are supposed to be cool and beautiful monsters. The brand sells a variety of school products such as backpacks, lunch boxes, pencil cases, etc. In the case of the analyzed commercial, the narrator explains what kind of products *Monster High* intends to sell, and at the moment of naming them, she uses an adjective and an adverb related to monsters:

Transcript 12:

8 Narrator y útiles **monstruosamente** cool (0.5)
 and supplies monstrously cool (0.5)
 and monstrously cool supplies (0.5)

9 vuelta a clases **monstruosa**
 back to clases monstrous
 monstrous back to clases

Here, the narrator used two derivative words of “monster”, using them strategically as positive words when “monster” has generally a negative connotation. She repeated the same word with different forms that are directly related to the brand that in fact contains the same word “monster”. The repetition of the word “monstrously” (*monstruosamente*) and “monstrous” (*monstruosa*) also reinforces the name of the brand in order to make it easier to remember.

Another example of this function can be seen in the commercial for the *Bilz y Pap* sodas that shows three different scenes, in which there are people who want to get the caps of the *Bilz y Pap* bottles at any cost, this means, stealing them, because in that way they will have more possibilities to win an iPad. The pattern used in this commercial is the repetition of the words “Bilz y Pap” in three occasions, almost at the beginning when the narrator starts talking, in the middle, and at the end. The first one is shown in Transcript 6 below:

Transcript 6:

1 Narrator harás lo que sea por conseguir ((children screaming)) tus
 you will do anything to get ((children screaming)) your
 you will do anything to get ((children screaming)) your

- 2 tapas celestes(.)de Bilz y Pap (0.5) porque sortean un
 cap ssky-blue (.)of Bilz & Pap(0.5) because they raffle one
 sky-blue caps (.)of Bilz & Pap(0.5) because they raffle a
- 3 nuevo iPad(.) todo lo día(h) (0.5)
 new iPad (.) all the days (0.5)
 new iPad (.) every day (0.5)

Here, the words “Bilz y Pap”, which is the name of the drink, are used in order to reinforce the name of the product. It is very important to mention that this is a Chilean brand, and the only product of this type that has sky-blue caps, because it is a product made for children. After this clarification, it is possible to understand better the intention of these two combined words. Because only by means of this drink, the one which has sky-blue caps, that is called *Bilz y Pap*, and not another, you can obtain your prize.

Even though there were three instances in which the phrase “Bilz y Pap” was mentioned in this commercial, the first one and the last one are particularly the ones that came to reinforce the name of the product and brand at the same time. For the same reason, it is not necessary to show the last instance in which this occurs because it has the same function than the first one.

As it was mentioned before, the functions of repetitions vary according to the commercial. A different function is illustrated by the commercial for a campaign against bullying featuring characters from the cartoon *The Grim Adventures of Billy and Mandy*. In the commercial, there are two boys talking in their school during the recess, and one of them looks more intimidating than

the other. The scene shows one of the boys suffering bullying from part of the other, and this episode is seen with fear by other pupils from the school. So at the end of the commercial, the narrator talks very fast mentioning several times the word “bullying”, as shown below:

Transcript 10:

6 Narrator life is not a cartoon **bullying** is not acceptable(.) **bullying**
 is when someone who it hurts or humiliates another person(.)
 name calling (.) spreading rumors (.) physically hurting
 someone or intentionally leaving people out are also forms
 of **bullying** (0.5) **bullying** hurts the bystanders (.)
 as well as everybody else involved (0.5)
 take the pledge and learn more of how to stop **bullying** (.)
 in basta de **bullying** dot com

7 (1.0) stop **bullying** (0.5) speak up

The different instances in which the word “bullying” is mentioned in this commercial are clearly for emphasizing, and therefore, reinforcing the intention of the message, which is to show that bullying is something detrimental to the other people. The commercial is intended for children; for this reason the word bullying is used several times doing a type of step by step description of, firstly, bullying, and providing a definition. Secondly, the commercial gives some examples of bullying, such as “leaving people out are also forms of bullying” (line 6). And finally, repeating the word with the intention of making the message clear for children: stop bullying.

4.2.2 Repetitions using the brand as the name of the product

In this particular case, the repetition of the brand of the product works as a replacement of the product name itself, creating a mental association between brand and product. In order to illustrate this, it is necessary to examine the cases found in the data. It belongs to a commercial for a yogurt called *Danonino*. In it, the narrator never says the word “yogurt”, he always uses the name of the brand instead: *Danonino*.

Transcript 13:

1	Boy	Pancho congelado (1.0) congelado (1.0) congelado (.)congelado Pancho frozen (1.0) frozen (1.0) frozen (.) frozen frozen Pancho (1.0) frozen (1.0) frozen (.) frozen
2	Danonino	Danoni: no hela: do? (.)este verano viví una experiencia mágica Danonino cold? (.)this summer live an experience magical frozen Danonino?(.) this summer live a magical and fun y divertida congelando tu Danonino todos los días and fun freezing your Danonino every the days experience by freezing your Danonino every day

As explained above, the commercial used the brand’s name as the product’s name; instead of saying “frozen yogurt” they say “frozen Danonino” (*Danonino helado*). The word “Danonino” is intended to replace the word “yogurt”. Repetitions are intended to strengthen the relationship between the brand and the product they want to sell, so instead of buying “yogurt”, people will buy “Danonino”.

We had another case of repetitions using the brand as the product's name in the *Prismacolor* commercial. This is a colored pencils brand that intends to sell their products without using the word “pencil”, since the audience is supposed to associate the brand with the product itself. It can be observed that in the commercial they show pencils, they name the brand but they never mention that *Prismacolor* are in fact colored pencils.

In the commercial, the narrator explains that colors inspire creativity and then he assures that this creativity can be achieved only by using *Prismacolor*:

Transcript 14:

4 Narrator que solo te da **Prismacolor** (0.5)
 that only it gives Prismacolor (0.5)
 that only Prismacolor gives you (0.5)

In the following part, instead of saying “colored pencils Prismacolor” (*lápices de colores Prismacolor*) the narrator just says “Prismacolor colors” (*colores Prismacolor*) assuming that the name of the brand refers to pencils:

Transcript 15:

5 Narrator compra **colores Prismacolor**
 buy colors Prismacolor
 buy prismacolor colors

4.2.3 Word play, puns, rhythmic purpose

At the beginning of the commercial for *Danonino helado* some children are playing a game called “*congelado*” (frozen). Here the repetition acts as wordplay because the product that the commercial is selling is frozen yogurt. Additionally, repetition provides a certain rhythm that fits with the background music. Again, the use of repetition with the background music in this example appeals to the viewers’ emotions.

Transcript 13:

1	Boy	Pancho congelado	(1.0)	congelado	(1.0)	congelado	(.)	congelado
		Pancho frozen	(1.0)	frozen	(1.0)	frozen	(.)	frozen
		frozen Pancho	(1.0)	frozen	(1.0)	frozen	(.)	frozen

Apart from what was explained before, “*congelado*” is a word used in a game intended for children. For this reason the commercial creates the perfect combination between this game with the name of the product in order to make the children activate the emotionality and feel eager to purchase the product.

4.3 Pauses

The third discourse strategy more frequently used in commercials is pauses. The main functions of pauses are on the one hand, to give some emphasis to what was already said or is going to be said further on and on the other hand to give time to the audience for processing the information.

Within these two main functions some subcategories can be found in relation to specific purposes. The functions found as subcategories are: time given to children to interact with the commercial;

time for creating expectation in the audience, which generally provokes certain mystery and curiosity among the audience; and to connect and create ideas and new thoughts. Consequently, pauses can produce surprise in the children watching the commercials. This surprise is usually presented in positive terms because the idea is to make the children feel comfortable with the products that are being promoted. Therefore, we took the most representative examples of these categories in the commercials that will be shown and explain below.

As mentioned above, there are several subcategories within the function of emphasis depending on the commercial. One of them is focused on the brand itself, and even though it seems quite obvious to highlight the brand in order not to provoke any confusion among the audience about the product, there are some of them in which the emphasis is more prominent.

One of the cases is that the products themselves have the name of the brand or are intrinsically related to it. For example, *Ben 10* is a cartoon shown in the Cartoon Network channel that tells the story of a group of children who fight against aliens. In the commercial, a boy appears inside a type of *Ben 10* spacecraft looking at school accessories with the cartoon brand such as notebooks, backpacks, pencils, among other things. The boy looks fascinated by those things, but the problem is that every time he tries to catch any of the accessories, an alien rapidly catches them first.



Figure 8: The boy tries to reach for an article but the aliens catch it first

The commercial starts by only showing images, but after some seconds the narrator speaks producing two pauses. These occur before and after saying the brand of the products, as shown below:

Transcript 16:

- 1 N they're going fast (1.5) the new Ben ten line
- 2 (1.5) unleash the alien within you

Even though our research was focused on the analysis of the language used in the commercials as a mean of persuasion, it is important to mention that all what the narrator says is supported with images that show the brand *Ben 10*, especially when the pauses occur, in order to focus our attention on the brand in every moment. When the utterance “they’re going fast” is said the narrator is referring to the aliens who take the products rapidly away. Then, in the pause, the camera shows the aliens and the products that are “going fast” over the floor that has very big letters that says “Ben 10”, and after that the narrator says “the new Ben Ten line” which is referring to the products.



Figure 9: The aliens and the prominence of the brand name

As it can be seen, the brand is one of the most important things in this commercial, and it is reinforced with images that carry the brand in all the products shown, particularly during the pauses. The emphasis put in the brand is spelled out, firstly, by the fact that only this brand allows

the children to get these products; in other words, the brand exerts certain control over the situation because the products belong to it. Secondly, the commercial is telling the children that if they “unleash the alien within [them]”, they are not only going to be part of the plot of the story of this cartoon, but also they can be faster than the enemies (aliens) who are stealing the products. Therefore, they will get them first. The pauses are used as a discourse strategy to allow the children to reverse the situation and take control of it by being part of the brand and the show through the products of the same brand.

Another example of this subcategory is a commercial from Disney channel about being a princess. In the commercial we can see a little girl wearing a towel as though she was Rapunzel, as shown in Figure 9.



Figure 10: Girls as Rapunzel

The commercial ends by saying the name of the brand, and right after a pause a voice says “the story starts with you”. Here, as mentioned above, the pause is used to provide emphasis in terms of the importance of the brand.

Transcript 17:

5 Narrator Disney Princesa (1.0)
Disney Princess (1.0)
Disney Princess (1.0)

6 Narrator La historia (.) comienza contigo ((voz entusiasta))
The history (.) start with you ((voice enthusiastic))
The story starts with you ((enthusiastic voice))

Another case came from a line of dairy products intended for children and teenagers. Here, the commercial is encouraging the audience to upload a video to its webpage in order to be part of the next commercial campaign. The narrator speaks very fast but there are still two seconds left to make a pause before the name of the brand:

Transcript 18:

3 Boy y podrías ser parte de nuestro próximo
and you might be part of our next
and you might be part of our next

4 comercial
commercial
commercial

5 Narrator soprole (.) sano y rico (.) cada día
soprole (.) healthy and tasty (.) each day
soprole (.) healthy and tasty (.) each day

these words force you to watch the commercial. Hence, the time of the pause is given to create a feeling of curiosity for the following “good idea” and it actually works to prompt the young TV audience.

One more example of this subcategory is a commercial that sells a product related to a specific TV show. In this case, the narrator says explicitly that a sort of mystery is coming and the pause emphasizes what it has been already said.

Transcript 21:

1 Narrator un nuevo misterio llega al jardín de Clarilu (.)
 a new mystery arrives the garden of Clarilu (.)
 a new mystery arrives at Clarilu’s garden? (.)

2 es colorido (.) y te va a hacer mover todo el cuerpo
 is colorful (.) and you a have move all the body
 it is colorful (.) and you are going to move all your body

The second important function of pauses is providing time for processing information. In a similar way as emphasis, there also are subcategories. For example, to make children feel that they are the main protagonists of the commercial’s story when you consume or use the promoted product. There are several examples of this, especially in those commercials which are related to Disney cartoons. In the commercial *Datos curiosos de Peter Pan*, the narrator establishes a relationship between the fairy dust that is used by Peter Pan and Tinkerbell in order to fly and how human beings use different means of air transport in order to do so. There are two instances of pauses for processing information in this commercial. The first one is the following:

Transcript 22:

- 1 Narrator es hora de los datos curiosos de Disney junior (0.5)
 is time for the facts curious of Disney junior (0.5)
 it is time for Disney junior funny facts (0.5)
- 2 Disney Peter Pan es una aventura fantástica (0.5) en
 Disney Peter Pan is an adventure fantastic (0.5) in
 Disney Peter Pan is a fantastic adventure (0.5) in
- 3 Blu-ray y DVD
 Blu-ray and DVD
 Blu-ray and DVD
- 4 Man cuántos años de espera?
 how many years of waiting?
 how many years waiting?

The two nouns mentioned before the pause, “blue-ray” and “DVD”, are two meaningful key words that implicitly carry the word *sale*. Therefore, when these nouns are preceded by an adjective plus a noun such as “fantastic adventure”, it is inevitable to think that you can have access to that fascinating experience through the acquisition of the product. But for that to occur, the children need to process that information. With the silence, a natural enthusiasm is provoked in children and they may start to want the product. Then, the connection between these words and what comes next is finished when Captain Hook, one of the most important characters of Peter Pan, says “how many years waiting” (*cuántos años de espera*, line 4) that comes to reinforce that wish of having

the DVD and eventually finish the idea and the process of thinking about the information. The other instance in which the pause has the function of processing given information is quite similar to the one described above, after the narrator utters similar words:

Transcript 23:

26 Narrator Disney Peter Pan en Disney Blu-ray y DVD (2.5)
 Disney Peter Pan in Disney Blu-ray and DVD (2.5)
 Disney Peter Pan in Disney Blu-ray and DVD (2.5)

27 hasta la próxima?
 till the next?
 till then

In this case the utterance is more straightforward than before, because the narrator says “Disney Peter Pan in Disney blue ray and DVD”, where the preposition “in” is directly stating that Peter Pan and his magic world is available in these formats, in these products. Then, the long pause provokes that emotionality and enthusiasm in children that make them wish for the product, which directly leads to the buying of the products.

An important genre within commercials found on this analysis is ads intended as public education. One of the several cases found in our sample data, and the most recurrent, is a campaign against bullying. In addition to the grammatical features (use of imperatives, explained previously), pauses emphasize the function of engagement fulfilled by the imperatives while at the same time give the audience enough time to contemplate on the situation that bullying involves (reinforced with visual information, as when a situation is presented using characters from *The Grim Adventures of*

Billy and Mandy). In the different commercials, the aim is to encourage children to join an agreement to stop bullying by signing it on a website. Pauses in this context help children to internalize the message and to reinforce it.

Transcript 24:

2 Narrator asume el compromiso contra el bullying (1.0)
 assume the commitment against the bullying (1.0)
 assume the commitment against bullying (1.0)

3 entra (0.5) a basta de bullying punto com (0.5) y firma
 enter (0.5) to enough of bullying dot com(0.5) and sign
 enter (0.5) to stop bullying dot com (0.5) and sign

4 el pacto (0.5) basta de bullying (1.0) no te quedes **callado**
 the pact (0.5) enough of bullying (1.0) do not stay quiet
 the pact (0.5) stop bullying (1.0) do not stay quiet

The narrator in this commercial, a well-known football player, after warning about all the damages that bullying can instigate, encourage children to visit the website and sign a petition against bullying. He makes a long pause and again repeats the idea of the commercial: “stop bullying” (*basta de bullying*). He again makes a pause and says “do not be stay quiet” (*no te quedas callado*) right before the end of the commercial. The first pause is for children to process the information just mentioned. Right after this pause the speaker reinforces the message of the whole commercial with a pause, to provoke expectation towards the following line that says that children should not be afraid of speak out and tell when they or someone they know is being a victim of bullying.

5. DISCUSSION

In our study, we focused on three discourse strategies used in TV commercials intended for children; those strategies are imperatives, pauses, and repetitions and they are used with different purposes depending on the advertisers' intentions, and also on the type of product they are trying to sell. In terms of imperatives, we found that they were used with one of the four different functions. The first of these functions is commanding. In this case, imperatives allow advertising agencies to address the audience from a position of power, of authority. Imperatives as commands can be used with two different persuasive methods, one emotional and other rational. Bernstein (1974) distinguished between 2 types of ads depending on which of these two methods were predominant in them: on the one hand, he called *tickle ads* those ads that "appeal to emotions, humor and mood," (p. 8) while on the other hand, he called *reason ads* those that "suggest motives for purchase" (Cook, 1992, p. 8). When appealing to the viewers' emotions, imperatives are used to create the feeling that what advertisers are trying to sell is enjoyable for the audience. We found that the commercials which included this particular type of imperatives were commercials that intended to engage the audience in an experience, such as travelling to other places (as in the case of *Buin Zoo* and *Fantasilandia*) where there are no boundaries between reality and fantasy, and where they will have unforgettable experiences. The remark in those commercials is that the experience that is promoted will give the viewers and potential purchasers the possibility of getting to know realities that are different from their everyday lives. Through imperatives such as "travel" (*recorre*), "enjoy" (*disfruta*), and "explore" (*explora*), advertisers address our emotions inviting us to take part into an adventure, creating expectations about the possible experiences that we could have. In the case of commands that follow the rational persuasive method, the purpose is to convince the audience to buy a product through commands that remark the high quality of the

product, or also to direct viewers to follow certain instructions so they can win some prize. For example, Cook (1992) stated that some advertisers highlight that the product they are trying to sell is better than others of the same type by comparing their quality and their benefits. Thus, advertisers appeal directly to the logic of the audience. In the commercials analyzed we found that imperatives such as in the phrase “become a fan and win” (*házte fan y gana*) are used to encourage viewers not only to buy a product, but also, for example, to become a fan of this particular brand on the internet so they can be part of a raffle and win a prize. They address our rational thinking by telling us that if we buy the product we can get something extra.

In our data we found one particular instance of an imperative working as an assumption for the audience’s behavior when they are presented with the product. This corresponds to the second function that of imperatives working as assumptions of what the audience might do. In this case, advertisers assume that the viewers of the commercial “will do anything” (*harás lo que sea*) to get a certain product because of the possibility of winning a prize. If we can win something, advertisers take for granted that people in the audience will do anything to get the product. The third function found is that of imperatives as advice. In this case there is also a distinction between a rational persuasive method and an emotional persuasive method. Commercials that used imperatives with rational purpose intend to provide the audience with certain pieces of advice in order to avoid something that could be detrimental for them. The aim is to persuade viewers to avoid taking unnecessary risks (such as driving for very long periods without resting) by using strong imperatives such as “sleep” (*dormí*), “stop to rest” (*pará a descansar*) in order to prevent tragedies and to correct certain behaviors. In the case of imperatives as advice following the emotional persuasive method, the idea is to create a familiar connection between the product and

the audience. In this case the announcer sounds as a person who is familiar to the viewers (children) and whose only intention is to protect them by telling them to use a certain product that can be beneficial for their health, for instance. Advertisers act as close people that try to protect us or make the audience feel as if a member of their family talks to them.

The last function that we found regarding imperatives is the use of them as a tool for engaging people to be part of a social cause, these function was found in several commercials regarding bullying. The use of imperatives here was used to catch children's' attention to the message ("stop bullying", *basta de bullying*), and also to say to them that they had to acquire an active role in the fight against bullying ("speak out", *no te quedas callado*). In addition commercials against bullying had as protagonists, characters that can relate to children (cartoon characters and football players) and have more influence in their thoughts and acts than any anonymous character. Imperatives here also work to say what the child should do if he sees or is a victim of bullying, and, as said before the fact that authority figures as football players, or figures that children can relate to as cartoon characters tell them what to do, influences more in the thinking of children.

The following discourse strategy found in our data of TV commercials is that of repetition. There are three different functions of this type of repetition and they depended on the purpose of the commercial. Sometimes, repetitions were used to reinforce the brand of the product. In this case, the name of the brand is reinforced by naming it several times through the commercial in order to strengthen it. If the name of the brand is repeated several times, it is easier for the children to remember it. For instance, the major example found was in Monster High bag packs' commercial, in which the word "monster" and derivatives of this word such as "monstrously"

(*monstruosamente*) and “monstrous” (*monstruosa*), are used in a positive connotation for girls to associate the word “monster” with something cool and stylish. This is called lexical repetition.

Nevertheless, there are some cases in which it is not the brand which is trying to be reinforced but the intentions of the message that may not attempt to sell anything but give a command. This example was found in the commercial for bullying with cartoon characters. The narrator mentions the word “bullying” several times to emphasize it defining and explaining it as in “leaving people out are also forms of bullying”. The intention here is to deliver a clear message to children by demanding to “stop bullying” and repeating it.

The second function of repetitions found in our commercials is repetitions using brand as the product’s name (to strengthen the relationship between brand and product). This function is related to the theory of Behaviorism and the repeated words act as the brand of the product and as the product itself. So, the audience associates a product with their own brand. An example found in our data collection was in “*Danonino*” commercial which is a yogurt but the narrator never mentions it. He rather uses the name of the brand “*Danonino*” to refer that this is a yogurt. So, the audience can associate *Danonino* with a yogurt and instead of saying “frozen yogurt” they say “frozen *Danonino*” (*Danonino helado*).

Another common pattern found was the name of the product at the beginning and at the end of the commercial. This type of repetition has the same intention that the first function of reinforcing the brand of the product but it differs from the last one since it has a defined pattern. An example of this pattern was found in a commercial for the board game *Cranium*. In this commercial, the

narrator mentions the name of the game at the beginning of the commercial in order to grasp the audience's attention. Then, at the end of the commercial, the narrator mentions the name of the game again for the audience not to forget it and create a memory that will remain. Another case happened in the commercial for *Prismacolor* pencils, in which the name of the pencil's brand is named at the beginning of the commercial and it ends naming it again. In this particular case, we found also that "*Prismacolor*" not only follows this pattern of repetition at the beginning and at the end of the commercial but also it is a case of repetition using brand as the product's name, the second function. The narrator never mentions that *Prismacolor* are pencils but they assume that the audience knows that "*Prismacolor*" stands for "pencils". This type of repetitions can be related to memorization and the use of repetitions in schools, especially for little children. Teachers as well as parents tend to use repetitions in little children for them to remember what is wanted to be remembered since through repetitions the message will be apprehended and it will be difficult to forget. An example of this is found in schools where the teachers make students repeat the multiplication table several times for students to remember them and solve their math problems faster. We can also relate our findings with Atoofi's (2011) findings in Iranian classrooms in which teachers use repetitions in different forms as a way of teaching. He states: "most subject matters in primary schools in Iran are taught through rote memorization by constantly repeating the instruction materials over and over again". (p. 3364) So, repetition makes students (and audience in the case of commercials) remember what the speaker wants to address.

Finally, the third function found was that of repetitions as word play, puns, and for rhythmical purposes that has a cultural implication in which the audience may feel identified with. Besides, the audience should understand what the commercial intends to communicate. The commercial

which is generally catchy and rhythmic, evokes emotions on the audience, just as music does. We found an example of this again in the commercial for *Danonino* in which wordplay is present. In this commercial, they want to sell a yogurt which can be frozen, so they play the frozen game (*congelado*) saying it rhythmically so that it fits with the background music. So, recalling a game makes it more fun because it appeals to something that the audience already knows so it activates their emotions.

With the use of repetitions, the addresser in commercials will deliver the message clearly and in a more efficient way. Repetitions allow the audience, in this case children, to remember what is being addressed, to buy particular product or to do an action. In Atoofi's findings he referred to Snow and Ferguson statement: "studies, furthermore, have shown that the expansion of children's vocabulary is directly linked to their parents' use of repetition" (Snow, 1983; Ferguson, 1979; as quoted in Atoofi, 2011). He talks about parent's use of repetitions in their children in order to teach them new words, so by repeating them children will be able to remember them. In the case of commercials, the addresser repeats the name of the brand, several times, with different patterns, in order to make the audience remember what is important for them, the name of the brand of the product. Through repetitions, the children will expand their vocabularies by adding a new word which has to remain in their brains, so next time they shop with their parents, they will be able to remember the brand of the product they want to buy.

The third and last discourse strategy that we found in our data are pauses, that can be considered as a prosodic feature of an utterance, according to Ward (1989) pauses fulfill the role of separating the syntactic unit of sentences as he states "The sentence is delimited by pauses with no internal

pauses” (p. 138). However, analyzed as discourse strategies we found that there are two main functions concerning pauses, the first one is intended to create expectation in the audience by means of emphasis, the second one is to give time to children to process the information that the narrator or character has just said. With respect to the function of emphasis, we found two main subcategories. In the first subcategory pauses are used to emphasize the brand itself, pauses were placed between brands or before/after the speaker said the name of the brand in order to call the attention to it, as in the commercial of Disney princesses, in this case the pause was placed after the narrator said the name of the brand (Disney princess) and after the pause the narrator says “the story begins with you” (*la historia comienza contigo*) the pause here is the attention caller to something that children could do if they buy the brand. A second subcategory regarding emphasis has to do with pauses used to create expectation for an idea or what is being sold, in the commercial about a sunscreen the narrator starts saying “what a great idea” (*qué buena idea*) then we have a very long pause (about 2,5 seconds) and the commercial continues, this pause is intended to children to wonder what is such a great idea, it provides curiosity in the spectator, and the necessity to continue watching the commercial in order to satisfy this curiosity.

In relation with the second main function, that is pauses used to give time for processing information, we found that the main subcategory was to make children feel that they are going to have a great experience if they buy the product, all this based on the fact that they have to have some time, through pauses, to process how and by what extend they are going to have a blast. In the commercial “*Datos curiosos de Peter Pan*” there are several pauses after the narrator said a piece of information, the narrator said “a fantastic adventure” (*una aventura fantástica*) and after a pause he says, “in Blu-ray and DVD” (*en Blu-ray y DVD*) the pause is to provide some time for

children to figure out that they can be part of this great adventure if they buy the Blu-ray or DVD. The advertising experts had to give some space between utterances for children to process the information that the narrator is giving.

Commercials for public education were an important aspect of our research, and pauses were used in them to both provide emphasis and time for processing information, in the commercial against bullying that had football characters we found several pauses right after and before several powerful utterances, for example the football player says “stop bullying” (*basta de bullying*) then a pause and then “speak out” (*no te quedas callado*). The pause is to focus the attention on the fact that children have to stop the bullying but also to give some space to children to understand the seriousness of bullying, and that they should speak out to help stop bullying.

Eventually, pauses according to Van Donzel and Koopmans-van Beinum (1999) are used as strategies in three ways: first they give time to breath and they are a total silence of speech; second, pauses fill by means of a hesitation followed by a pause and third, they act as the lengthening of a vowel to continue the speech. In that way, we could see that pauses in this analysis can be categorized as “a total silence of speech” but they act differently according to the speaker, as the authors previously mentioned, “in a monologue, a speaker will use pauses to give the listener time to process the message” but if it is a dialog “the different participants can use pausing to mark different things. They may want to signal the end of their contribution, and give the flax to the other participants”. Therefore, we can see how different studies have found similar results in this respect; pauses do not only work at a phonological level, but also as a discourse strategy.

We consider that our research helps to widen the view of some pieces that are always rigidly analyzed as linguistic features rather than parts of a discourse. As this work is being developed under a linguistic program we decided to use these linguistic elements but giving them a different perspective on the field of discourse analysis and focusing them also in the world of children. The discourse of advertising may vary depending on the target population of it; we know that the aim of these advertises is to persuade people to buy a certain product but it is also necessary to know how this persuasive discourse is constructed by means of language. In that way, we took all of these elements (linguistics, discourse, advertising, persuasion and children) to elaborate a research in which we could find what strategies are used to persuade children and how they could be interpreted under discourse analysis. We believe that strategies to persuade children are totally known in the world of publicity and but it is necessary that linguists should be aware of how persuasion is achieved on children as we are miles closer to the world of pedagogy and children's acquisition of language, discourse rather than advertising agencies. It is known that children spend many hours watching TV and that is why they are an important target for advertising agencies, and that is also why many psychological studies are carried away to make TV commercials more attractive to them, to create at some extent a potential consumer. As a summary, our thoughts regarding persuasive discourse in children is that it takes linguistic elements to be constructed and the strategies discussed previously are not just there as a mere components of language but to create a reaction in the target population either to consume or convince them of a certain idea.

6. CONCLUSION

This research study focused on imperatives, repetitions and pauses as some of the main discourse strategies present in TV commercials intended for children, considering the role they fulfill in the commercials' persuasive aim. These three discourse strategies have several different functions in the commercials, depending of the context of use. In general terms, imperatives tend to be used to modify the viewer's behavior into establishing some relationship between the advertised product and the consumer, by means of either emotional or rational claims that appeal directly to viewers. Similarly, two of the three functions of repetition we identified relate to the creation of associations between the product and the brand, which ultimately means that such products will be more familiar to the viewers, creating another relationship with the viewers. The third discourse strategy analyzed, pauses, is also strongly linked with the other two, since the main purpose for its use is to provide emphasis for the products' brand. Pauses can help by either allowing children to interact with the commercial at some level, or by creating suspense to catch children's attention.

For the purposes of this study we only analyzed these three strategies, but it is possible to see how closely they relate in order to achieve their ultimate persuasive goal; hence, we may adventure the supposition that the more discourse strategies can be analyzed, they would be as interrelated among them as with imperatives, repetitions and pauses, pursuing the goal of persuasion.

6.1 Limitations of the study

Inasmuch as this study has a qualitative approach, it is understood that the TV commercials analyzed do not represent the entire population of samples in which certain discourse strategies are used to persuade children to purchase a product. There are several other methodological reasons

why the selection of commercials is limited. In first place, only a total of 44 commercials were considered for the analysis. These samples were taken from 9 different cable and open broadcast TV networks; there are a large number of channels that were not considered. In second place, the samples analyzed belong only to one specific month of the year, January, which means, on the one hand, that the commercials are contextualized in summer season and on the other, that it is vacation time and, additionally, school break in almost all the countries where these commercials are shown. Therefore, it is not possible to argue that all the commercials intended for children, which have as a purpose selling certain products, use the same strategies in order to convince them. In this sense, the analysis for this research study was carried out taking into account the linguistic approach of discourse strategies framed within the theory of discourse analysis, which means that only a small proportion of the language was perused. As for the discourse strategies concerned, there exist several of them, and they are used differently depending on the theory, the approach, the author, the purpose, among others variables. In this research study, and according to our own objectives, we took into consideration only three of them, that were chosen because of the great importance they had, and because they were more frequently used.

6.2 Suggestions for further studies

Taking into account the limitations of our study, we propose, firstly, to follow the same line of research. This means, to analyze language from another perspective. For example, language in general is compounded by grammatical features. Therefore, the language used in other commercials can be dissected by researchers under these parameters. In other words, the language can be analyzed in terms of linguistic units such as the function of certain words (verbs, adjectives, nouns, among others) in a sentence or an utterance. This perspective would give us a different insight into this issue of persuasion in commercials. It is quite important to highlight that this is

not a limitation for future studies in terms of the target people of commercials, that is to say, not only to analyze commercials for children but also for young people, adults, in terms of gender (men or women), etc. It would be quite interesting also if researchers can take commercial samples from different seasons or times of the year and make a comparison among them, because certainly there is a difference among commercials shown in summer and winter; or commercials shown in Christmas and school time, and so on. It is certainly necessary to focus in a larger group of discourse strategies than the few we selected for our analysis, and maybe try to establish a comparison and contrast as suggested above, in order to have a more thorough understanding of the use of discourse strategies in advertisements. Similarly, future studies could analyze the non-verbal components of commercials intended for children. Since those commercials are created for a specific audience, they seek to maintain children's attention in any possible way. With this purpose, many semiotic features carry important meaning in the delivery of the message of the commercials, and the non-verbal elements, such as music and images, play a key role to make the commercials attractive enough for children.

Also, a study of intercultural discourse strategies in these commercials would give a further insight into the manner in which children are engaged through language, since some of the commercials we analyzed air for the Latin American service of cable networks (which at least in our country are the networks children watch mostly), hence the commercials created by these networks should reach children from different cultural communities.

For a more comprehensive study of the particular phenomenon of commercials intended for children, we suggest research from a different perspective, as to determine the persuasive

elements' effectiveness in children's behavior. Such study would have to be within the field of psychology, in terms of observing the children's behavior and how they react to the commercials and their main aim, which is to convince them to purchase different products or use certain services. In addition, it would be very interesting to establish the possible outcome of persuasive elements present in the TV commercials in terms of how they affect the ideological conception of the individual, as a means of creating a sense of membership to a certain community through the acquisition of certain products. At the beginning of our investigation we were intrigued by the apparent social outcome of how consumerism can create individual children in an individual society, but it was clearly out of the scope of our linguistic research.

7. REFERENCES

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8. APPENDIX

DJ_13_01_16_KC

T1: Truck 1

A1: Gas station attendant 1((the attendants are a kind of machines which are in charge of the gas station))

A2: Gas station attendant 2

C: Coco (the adviser)

E: Everybody

((A couple of trucks are arriving to a gas station))

1 T1 ay:: no no doy más (1) vengo manejando desde hace doce
ha:: no no give more(1) came driving since twelve
ha:: I'm so tired (1) I've been driving for twelve

2 horas (.) tengo más sueño que::
hours (.) have more sleep tha::n
hours (.) I'm sleepier tha::n

3 A1 pero no tendrías que parar un rato?
but not you have that stop a while?
but shouldn't you stop for a while?

4 A2 ((the truck is falling because it is sleepy))
yo lo atrapo yo lo atrapo yo lo atrapo
I the catch I the catch I the catch
I catch it I catch it I catch it ((the truck falls down over the attendant))

- 5 T1 que pasó que pasó no no no tengo que seguir
what happened what happened no no no have that follow
what happened what happened no no no I have to continue
- 6 así llego antes para la cena (.) total que son cinco
thus arrive before for the dinner(.)total what are five
thus I'm before dinner what are (.) five more hours
- 7 horitas más
few hours more
anyway
- 8 C pero si seguís así
But if continue this
but if you continue like this
- 9 E coco
coco
coco
- 10 C hay riesgo de que no llegues (.) la fatiga es una de
there risk of what no arrive (.) the fatigue is one of
there is risk you do not arrive(.) fatigue is one of
- 11 las principales causas de accidentes de tránsito(.) un
the main causes of accidents of traffic (.) an
the main causes of traffic accidents (.) an

- 12 consejo de amigos (.) dormí al menos ocho horas antes
advice of friends (.) sleep at less eight hours before
advice of friends (.) sleep at least eight hours before
- 13 de emprender un viaje largo (.) evitá viajar de
of go a travel long (.) avoid travel of
startint a long travel(.) avoid traveling by
- 14 noche ya que la visibilidad disminuye (.) y pará a
night already what visibility decrease(.) and stop to
night because the visibility decrease (.) and stop to
- 16 descansar cada dos horas o doscientos kilómetros
rest each two hours or two hundred kilometers
rest every two hours or two hundred kilometers
- 17 y tienes razón (1) y ahora que hago? (.)
and have right (1) and now what do? (.)
you are right (1) and now what am I going to do? (.)
- 18 tengo sueño (.) hace frio y estoy lejos de casa
have sleep (.) is cold and I am far from home
I'm sleepy (.) is cold and I'm far from home
- 19 A1 en nuestras estaciones tenemos un lugar muy
in our stations have a place very
in our stations we have a very comfortable

20 cómodo en la zona de descanso (1) felices sueños
 comfortable in the zone of rest (1) happy dreams
 place in the resting zone (1) happy dreams

((The trucks finally sleep and the next day they leave))

(Min. 01:00)

DK_13_01_08_LA

N: female narrator

L: Lucas

T: Tito

D: dog

1 N qué buena idea?
what good idea?
what a great idea?

2 L Tito te colocas el nuevo protector solar?
Tito you put the new protector solar?
Tito are you applying the new sunscreen?

3 T claro Lucas (.) porque se ha ido al secarme
clear Lucas (.) because it has gone to drying
of course Lucas (.) because it came off when I

4 con la toalla (.)y si quiero estar al sol? tengo que
with the towel (.)and if I want be in sun? I have to
towel-dried (.)and if I want to be in the sun? I have to

5 estar protegida
be protected
be protected

6 D esa sí que es una buena idea?
that yes that is a good idea?
that sure is a good idea?

7 N presentado por banana boat. (.) donde estés te protegemos
presented by banana boat (.) where you are you we protect
presented by banana boat (.) we protect you wherever you are

CN_13_01_15_AG

N: narrator

((A boy is walking through a corridor where Ben 10 products are, a light takes the products away. Screen is widen and aliens are shown))

1 N they're going fast (1.5) the new ben ten line

2 (1.5) unleash the alien within you

CN_13_01_15_NT

A1= Announcer

- 1 A1 (background music, people steal caps from others' bottles)
 harás lo que sea por conseguir ((children screaming))tus
 you will do anything to get ((children screaming)) your
 you will do anything to get ((children screaming)) your
- 2 tapas celestes(.) de bilz y pap (0.5) porque sortean un
 Caps sky-blue(.) of bilz and pap(0.5) because they raffle one
 sky-blue caps (.)of bilz and pap(0.5)because they raffle a
- 3 nuevo ipad(.) todo lo día(h (05) busca tu código bajo las
 New ipad (.) all the days (0.5)search your code under the
 new ipad (.) every day (0.5) look for your code under the
- 4 tapas (0.5) ingrésalo en triple doble be .) punto (.) bilz y
 caps (0.5) enter it in triple double u (.) dot (.) bilz and
 caps (0.5) enter it in triple double u (.) dot (.) bilz and
- 5 pap (.) punto ce ele? (.) y participa por el sorteo de un
 pap (.) dot ci el?(.) and participate for the raffle of one
 pap (.) dot ci el? (.) and compete in the raffle for an
- 6 increíble (.) nuevo ipad? (.) y no lo olvides (0.5) todos
 incredible (.) new ipad? (.) and not forget(0.5) all
 incredible (.) new ipad? (.) and don't forget it (0.5) every

7 loh días? (.) bilz y pap (0.5) yo quiero (.) otro mundo
 the days? (.) bilz and pap(0.5) I want (.) other world
 day? (.) bilz and pap (0.5) I want (.)other world

MG_13_01_06_LA

N: Narrator ((male voice))

1 N buin zoo (.) tu pasaporte a la aventura (.)
buin zoo (.) your passport a the adventure(.)
buin zoo (.) your passport to adventure (.)

2 recorre el mundo a través de los animales en un solo lugar
travel the world through of the animals in one only place
travel the world through animals in one place

3 (.)a sólo treinta minutos al sur de Santiago podrás ver
(.)to just thirty minutes to south of Santiago you can see
(.)in only thirty minutes south way from Santiago you will

4 más de dos mil animales de los cinco continentes
more of two thousand animals of the five continents
see more than two thousand animals from the five continents

5 (.)buin zoo te invita a vivir una aventura inolvidable
(.)buin zoo invites you to live an adventure unforgettable
(.)buin zoo invites you to live an unforgettable adventure

6 (.)recorriendo masai mara (.) la sabana africana (.)
(.)traveling masai mara (.) the savanna african (.)
(.)taking masai mara route(.) the african savanna (.)

- 7 jirafas (.) leones(.) y muchos animales en un recinto
 jiraffes (.) Lyons (.)and many animals in a showground
 jiraffes (.) Lyons (.) and many animals in the only
- 8 único en Chile (.) disfruta de África tribal (.)
 only in Chile (.) enjoy of África tribal (.)
 showground in Chile (.)enjoy tribal África (.)
- 9 una increíble fiesta temática en la que podrás realizar
 an incredible party thematic in which you will make
 an incredible thematic party in which you will take
- 10 recorridos nocturnos conociendo todo sobre esta
 routes nocturnal knowing all about this
 nocturnal routes getting to know everything about this
- 11 cultura (.)los sábados de enero (.) hasta la
 Culture (.)the Saturdays of January (.) until the
 culture(.)Saturdays of January (.) up to
- 12 media noche (.) buin zoo(.) tu pasaporte a la aventura
 middle night (.) buin zoo (.) your passport a the adventure
 midnight (.) buin zoo (.) your passport to adventure

CN_13_01_15_KC

F: football player

((A famous young football player is talking in front of the camera))

1 F1 bullying (0.5) es inaceptable (.) y afecta a todos los
bullying (0.5) in unacceptable (.) and affects to all the
bullying (0.5) in unacceptable (.) and affects all the

2 involucrados (1.0) asume el compromiso contra el bullying
involved (1.0) assume the commitment against the bullying
involved (1.0) assume the commitment against bullying

3 (1.0) entra (0.5) a basta de bullying punto com (0.5) y firma
(1.0) enter (0.5) to enough of bullying dot com (0.5) and sign
(1.0) enter (0.5) to stop bullying dot com (0.5) and sign

4 el pacto (0.5) basta de bullying (1.0) no te quedas callado
the pact (0.5) enough of bullying (1.0) do not stay quiet
the pact (0.5) stop bullying (1.0) do not stay quiet

CN_13_01_15_NT

F: football player

((A famous young football player is talking in front of the camera))

- 1 F1 bullying (0.5) es inacceptable (.) y afecta a todos los
 bullying (0.5) in unacceptable (.) and affects to all the
 bullying (0.5) in unacceptable (.) and affects all the
- 2 involucrados (1.0) asume el compromiso contra el bullying
 involved (1.0) assume the commitment against the bullying
 involved (1.0) assume the commitment against bullying
- 3 (1.0) entra (0.5) a basta de bullying punto com (0.5) y firma
 (1.0) enter (0.5) to enough of bullying dot com (0.5) and sign
 (1.0) enter (0.5) to stop bullying dot com (0.5) and sign
- 4 el pacto (0.5) basta de bullying (1.0) no te quedes callado
 the pact (0.5) enough of bullying (1.0) do not stay quiet
 the pact (0.5) stop bullying (1.0) do not stay quiet

CN_13_01_15_KC

M: mean boy

B: bullied boy

N: narrator (male voice)

((In a school there are a group of pupils looking at a bad boy who is bullying another boy, and there is a particular boy who is very afraid the situation))

1 M hey watermelon nose (.) is that time of the day when you give me much money or I'll put up your underwear from your ear?

2 B sorry (Spear) no money for you today

3 M oh really?

4 B yea::h (0.5) I used to buy this awesome collection of paper balls from that kid in five bi year (.) hhhh (1.0)

5 M your head is gonna look like a paper ball like this
((He pulls up the underwear of the bullied boy and then he throws this boy to a trash can. Then, the boy who was looking at the beginning of the video the scene of bullying and that was very afraid, is walking through the corridor of the school and sees that the bad boy is coming and starts shivering))

6 N ((while the narrator speaks all what he says in English is translated into Spanish with subtitles))
life is not a cartoon bullying is not acceptable (.) bullying

is when someone who it hurts or humiliates another person(.)
name calling (.) spreading rumors (.) physically hurting
someone or intentionally leaving people out are also forms of
bullying (0.5) bullying hurts the bystanders (.) as well as
everybody else involved (0.5) take the pledge and learn more
of how to stop bullying (.)in basta the bullying dot com
(1.0) stop bullying (0.5) speak up

MG_13_01_12_LA

N: male narrator ((cheerful voice))

1 N este mes la cajita feliz trae un héroe enmascarado
this month the little box happy brings a hero masked
this month the happy meal brings a masked hero

(.) y sorpresas que no ven la hora de que(.)empiece
(.) and surprises that no see the hour of that(.)begin
(.) and surprises that cannot wait for (.)the fun

la diversión (.) los personajes de linterna verde? (.)
the fun (.) the characters of lantern green? (.)
to start (.) green Lantern's characters? (.)

su anillo y su máscara(.) y cuatro relojes digitales?
his ring and his mask (.)and four watches digital?
ring and mask (.) and four digital wristwatches?

de hello kitty y sus amigos (.) y una deliciosa
of hello kitty and her friends(.)and a delicious
of Hello Kitty and her friends (.) and a delicious

porción de fruta de postre. (.) más diversión? en
portion of fruit of dessert (.) more fun? in
fruit serving for dessert (.) more fun at

caji:ta (.) feliz (.) punto com
little box (.) happy (.) dot com
happy (.)meal (.)dot com

RD_13_01_12_PZ

W: woman

R: rabbit

K: kid

((The characters are over a train, escaping))

1 W ahí va el tren chocapic (.) todo ese
 there goes the train chocapic (.) all that
 there goes the train chocapic (.) all that

2 delicioso chocolate será mío ((risas))
 Delicious chocolate will be mine ((laughs))
 delicious chocolate will be mine ((laughs))

3 R no lograrás llevártelo(.) mmm lanza el cereal
 you won't take it (.) mmm throw the cereal
 you won't take it (.) mmm throw the cereal

4 ya (.) cereal chocapic? (.) tiene mu:cho sabor a
 now (.) cereal chocapic? (.) it has mu:ch flavor to
 now(.)chocapic cereal (.) it has a lo:t of

- 5 chocolate
chocolate
chocolate flavor
- 6 K por eso es tan rico
for that it's so good
that's why it's so good
- 7 R si (.) [mmh]
yes (.) [mmh]
yes (.) [mmh]
- 8 K [mmh]
[mmh]
[mmh]
- 9 R chocapic de nestlé(.) auténtico sabor a chocolate
chocapic of nestlé(.) authentic flavor of chocolate
chocapic of nestle (.) authentic chocolate flavor
- 10 (.) cereal chocapic (.) con trocitos cubiertos de
(.) cereal chocapic (.) with pieces covered with
(.) chocapic cereal (.) with chips covered with

- 11 cremoso chocolate
 creamy chocolate
 creamy chocolate
- 12 K ya probaste chocapic trocitos?
 did you taste chocapic chips?
 did you taste chocapic chips?
- 13 R me encanta (.) chocapic trocitos
 I love it (.) chocapic chips
 I love it (.) chocapic chips

DK_13_01_19_PZ

Singers: A, B, C, D, E, F

S: singers together

V: Voice

((Claps and music begins. Set in a beach))

1 S nos llamamos. (0.5)

we call us.

we call each other.

2 SA si solito no quiero esta:r?

if alone not want to be?

if I do not want to be alone?

3 S nos llamamos (0.5)

we call us (0.5)

we call each other (0.5)

4 SB si tengo mucho que conta:r?

if I have too much to te:ll?

if I have too much to te:ll?

5 S nos llamamos. (0.5)

we call us (0.5)

we call each other (0.5)

6 SC con mis amigos voy a habla:r?

with my friends I am going to ta:lk?

with my friends I am going to ta:lk?

7 S nos llamamos. (0.5)

we call us. (0.5)

we call each other. (0.5)

8 SD siempre te voy a con?testa:r.

always I will an?swe:r.

I will always an?swe:r

9 S nos llamamos (0.5)

we call us (0.5)

we call each other (0.5)

10 SE todos hablan sin cesa:r

Everybody talk without stopi:ng

everybody talk endle:ssly

11 S nos llamamos(0.5)

we call us. (0.5)

we call each other. (0.5)

12 SF esta canción es mala igua:l.

this song is bad anywa:y.

this song is bad anywa:y.

13 N este verano activa tus cuatro números unidos

this summer activate your four numbers united

this summer activate your four united numbers

14 llamando al ciento tres para hablar gratis? y para

calling to hundred three to talk free? and for

calling one hundred three to talk free? and forever

15 siempre. (0.5) yo soy claro (.) y me gusta

ever. (0.5) I am claro (.) and I like it

(0.5) I am claro (.) and I like it

DX_13_01_14_BR

N: male narrator

- 1 N nuevo cranium al instante (1.0)
new cranium to instant (1.0)
new cranium right away (1.0)((enthusiastic voice))
- 2 N el juego más entretenido para toda la familia (.)
the game more entertaining for all the family (.)
the most entertaining game for all the family (.)
- 3 N con doscientos retos (.) tienes un minuto
with two-hundred challenges (.) have one minute
with two-hundred challenges (.) you have one minute
- 4 N para resolver cada uno (1.0)
to solve every one (1.0)
to solve every one (1.0)((emphatic voice))
- 5 N ponte en acción, haz un avión de papel (.)
put yourself in action, make a plane of paper (.)
put yourself in action, make a paper plane (.)
- 6 N y pásalo por el aro de plastilina (.)
and pass it for the ring of plasticine (.)
and pass it through the plasticine ring (.)

7 N cada tarjeta es un nuevo reto para actuar (.)
Each card is a new challenge for act (.)
each card is a new challenge to act (.)

8 N jugar con palabras (.) moldear (.) y dibujar
play with words (.) mold (.) and draw
play with words (.) mold (.)and draw ((rises the
pitch of the voice))

9 N nuevo cranium al instante
new cranium to instant
new cranium right away

DJ_13_01_15_LA

B: boy

D: danonino animal

N: male narrator

1 B pancho congelado (1.0) congelado (1.0) congelado (.) congelado
 pancho frozen (1.0) frozen (1.0) frozen (.) frozen
 frozen pancho (1.0) frozen (1.0) frozen (.) frozen

2 D danoni:no hela:do?(.)este verano viví una experiencia mágica y
 danonino cold? (.) this summer live an experience magical and
 frozen danonino?(.)this summer live a magical and fun

 divertida congelando tu danonino todos los días
 fun freezing your danonino every the days
 experience by freezing your danonino every day

3 B riquí[simo.]
 yummy
 yummy

4 N [cuan]do hace calor dales danonino helado (0.5)
 when is hot give them danonino cold (0.5)
 whenever it is hot give them frozen danonino (0.5)

 que tiene cincuenta por ciento del calcio recomendado
 which has fifty per cent of calcium recommended

which has fifty percent of daily recommended

por día (.) probá el nuevo danonino polar sabor banana con
per day (.) try the new danonino polar flavor banana with
calcium (.) try the new polar danonino banana and

dulce de leche (.)que viene con un sticker que se
dulce de leche (.) which comes with a sticker that
dulce de leche flavored (.) which comes with a sticker that

activa con la magia del frío
activates with the magic of cold
sets off with the cold's magic

5 D congelálo
freeze it
freeze it

DJ_13_01_15_PZ

N: narrator (female voice)

M: man

P: Peter

W: Wendy

K: kids

1 W es hora de los datos curiosos de disney junior (0.5)
it time for the facts curious of disney junior (0.5)
it is time for disney junior funny facts (0.5)

2 disney peter pan es una aventura fantástica(0.5) en
disney peter pan is an adventure fantastic (0.5)in
disney peter pan is a fantastic adventure (0.5) in

3 blueray y dvd
blueray and dvd
bluray and dvd

4 M cuántos años de espera?
how many years of waiting?
how many years waiting?

5 N que nos lleva al mágico mundo del país de nunca
that takes us to magical world of country of never
That takes us to the magical world of

6 jamás

ever

neverland

7 P bueno (.) anda wendy (0.5) vámonos.

ok (.) come on wendy (0.5) let's go.

ok (.) come on wendy (0.5) let's go.

8 N pero (.) sólo hay una manera de llegar ahí

but (.) only there is one way to get there

but (.) there is only one way to get there

9 P volando wendy

flying wendy

flying wendy

10 W volando?

flying?

flying?

11 N la mayoría de las personas no tienen polvillo de

the most of the people not have dust of

most of people do not have fairy dust

12 hadas(.) por eso (.) hubo que encontrar otras

fairies (.) for that (.) there that find other

fairies (.)that is why(.) there had to find other

13 formas de volar (.) primero usaron globos enormes
ways to fly (.) first they used balloons big
ways to fly (.) first they used big balloons

14 (.) y luego planeadores? (.) después vino la
(.) and then planners? (.) then it came the
(.) and then planners? (.) then it came the

15 invención del avión. (0.1) cuando los aviones
invention of the plane (0.1) when the planes
invention of the plane (0.1) when planes

16 fueron más avanzados pasaron de las hélices a los
were more advanced they past from the helix to the
were more advanced they went from helix

17 motores de reacción
engines of reaction
to reaction engines

18 K bravo (.) bravo
bravo (.) bravo
bravo (.) bravo

- 19 N ahora hay más formas de volar (.) como los
Now there are more ways to fly (.) like the
now there are more ways to fly (.) like
- 20 helicópteros (.) aviones ultra ligeros (.) hasta
helicopters (.) planes very light (.) even
helicopters (.) very light planes (.) even
- 21 cohetes que vuelan al espacio
rockets that fly to space
rockets that fly to space
- 22 K increí:ble
incre:dible
incre:dible
- 23 N pero nada funciona tan bien como el polvillo de
but nothing Works so well as the dust of
but nothing works as wella as the fairy
- 24 hadas (1.0)
fairies(0.1)
dust (0.1)
- 25 W ya volamos?
we flew?
we flew already?

26 N disney peter pan en disney blueray y dvd (2.5)hasta
disney peter pan in disney blueray and dvd(2.5)till
disney peter pan in disney blueray and dvd(2.5)till

27 la pró:xima?
the ne:xt?
the ne:xt?

DJ_13_01_15_TP (M)

V: voice

M: Mickey

D: Daisy

G: Goofy

- 1 V datos curiosos de disney junior (.) traídos a ustedes por
data curious of disney junior (.) bring to you for
disney junior's curious facts ? (.) brought to you by
- 2 mickey y donald tienen una granja (.) ahora en disney dvd
mickey and donald have a farm (.) now in disney dvd
mickey and Donald have a farm (.) now in disney dvd?
- 3 M hoy (.) quiero mostrarte (.) algo nuevo en la casa?
today (.) I want show you (.) something new in the house
today (.) I want to show you(.)something new in the house
- 4 V es un día divertido en la granja de mickey y donald
is a day fun in the farm of mickey and donald
It is a fun day in the mickey and donald's farm.
- 5 M aquí (.) todos ayudan (.) hasta los animales?
here (.) everybody help (.) even the animals?
here (.) everybody help (.) even the animals?
- 6 V las plantas proveen gran parte de nuestra comida
the plants provide big part of our food

plants provide much of our food

7 D estamos recolectando manzanas?

we are collecting apples?

we are collecting apples?

8 V y la leche que bebemos (.) que viene de las vacas?

and the milk that we drink (.) that comes of the cows?

and the milk that we drink (.) comes from the cows?

9 G ho:la (.) chicas?

hello (.) girls?

hello (.) girls?

10 V una vaca llega a producir cuatrocientos vasos de leche al día

a cow comes to produce four hundred glasses of milk for day

a cow can produce four hundred glasses of milk per day

11 (.) pero las vacas necesitan mucha comida y agua (1.0) en las

(.) but the cows need much food and water (1.0) in the

(.) but cows need much food and water. (1.0) in

12 granjas también se consiguen huevos (.) que vienen de las

farms also you get eggs (.) that come of the

farms you can also get eggs? (.) that come from

13 aves (.) la hembra de un pollo (.) llamada gallina (.) puede

birds (.) the female of a chicken (.) called hen (.) can

- birds(.) a chicken's female (.) called hen (.) can
- 14 poner hasta un huevo al día (.) los pollos comen granos
 put even an egg at day (.) the chickens eat grains
 put until one egg per day (.) chickens eat corn
- 15 hechos de maíz (.) soya y vitaminas añadidas (1.0) una granja
 made of corn (.) soy and vitamins added (1.0) a farm
 grains (.) soy and added vitamins? (1.0) a farm
- 16 es un emocionante lugar con mucho animales que necesitan
 is an exciting place with much animals that need
 is an exciting place with a lot of animals that need
- 17 cuidados
 care
 care
- 18 M mientras más (.) mejor hhh
 while more (.) better hhhh
 the more (.) the better hhh
- 19 V la casa de mickey mouse de disney (.) mickey y donald tienen
 the house of mickey mouse of disney(.) mickey and donald have
 disney's mickey mouse's house (.) mickey and donald have
- 20 una granja (.) disponible en disney dvd (1.0) hasta la
 a farm (.) available in disney dvd (1.0) even the

a farm (.) available in disney dvd (1.0) see you

21 próxima ?

next?

Later?

DJ_13_01_09_TP

V: voice

H: hippopotamus

C: crab

D: doc

S: sheep

1 V disponible en disney devedé (.) cuando hay una pupa
Available in disney dvd (.) when there are a wound
available in disney dvd (.) if there is a wound?

2 H por mi abuela hipopótamo?
for my grandmother hippopotamus?
in my grandmother hippopotamus's name?

3 C esto parece muy grave
this seems very serious
this looks pretty serious

4 H doc puede arreglarlo?
doc can fix it?
doc can fix it?

5 V sólo puedes confiar en una persona
only can trust in one person
you can trust in only one person

- 6 D doc juguetes
doc toys
doc toys
- 7 V la nueva doctora del vecindario
the new doctor of neighborhood
the new doctor of the neighborhood
- 8 D soy muy buena para reparar juguetes
I'm very good to fix toys
I'm very good fixing toys
- 9 V no importa que tan quebrado triste o duro sea el caso
doesn't matter that so broke sad or hard be the case
it doesn't matter how broke sad or hard the case is
- 10 S que dices tú (.)doc?
what say you (.) doc?
what do you say (.) doc?
- 11 V la clínica de la doctora juguetes es el lugar correcto
the clinic of the doctor toy is the place correct
doctor toys' clinic is the right place to go
- 12 S esa es mi doc
that is my doc
this is my doc

13 V disney presenta doctora juguetes (.) la amistad es la mejor
disney presents doctor toys (.) the friendship is the best
disney presents doctor toys (.) the friendship is the best

14 medicina (.) disponible en disney devedé
medicine (.) available in disney dvd
medicine (.) available in disney dvd

MG_13_01_06_NT

S1= Singers

A2= speaker

- 1 S1 ((happy background music))
 grita:r (.) canta:r (.) juga:r (0.5) tomando fanta ro:::ja
 screa:m (.) si:ng (.) pla:y (0.5) drinking fanta re:::d
 to screa:m (.)to si:ng(.)to pla:y (0.5) drinking red fa:::nta
- 2 (1.0) si destapas el sabor de la nueva diversión abre más
 (1.0) if uncap the flavor of the new fun open more
 (1.0) if you uncap the flavor of the new fun open more
- 3 fanta:: (0.5)dame má más fanta:: (.) si la roja es tu
 fanta::(0.5)give me mor more fanta::(.) if the red is your
 fanta::(0.5)give me mor more fanta::(.)if the red is your
- 4 pasión y disfrutas su sabor abre más fanta:: (.)má má má
 passion and enjoy its flavor open more fanta:: (.) mo mo mo
 passion and you enjoy its flavor open more fanta::(.)mo mo mo
- 5 más fanta:: (.) gritar (.) cantar (.) juga:r (0.5) tomando
 more fanta::(.) scream (.) sing (.) play (0.5) drinking
 more fanta::(.) to scream (.) to sing(.)to play(0.5) drinking
- 6 fanta [ro:::ja]
 fanta [re:::d]
 red [fa:::nta]

7 A2 [prueba la nueva fanta roja?] (1.0) cien por ciento rica?
 [try the new fanta red?] (1.0) hundred per cent tasty?
 [try the new red fanta?] (1.0) a hundred per cent tasty?

DC_13_01_12_KC

P: Peter Pan

N: Narrator

((A boy and a girl are in a haunted house, the girl is looking herself in a mirror when Peter Pan appears through it))

- 1 P: (7.0) vamos
come on
come on ((the children pass through the mirror to the other side))
- 2 N: (3.0) new fantasyland the magic kingdom por primera vez
(3.0) new fantasyland the magic kingdom for first time
(3.0) new fantasyland the magic kingdom for the first time
- 3 cena en el castillo de bestia (3.0) llega a nuevas
dinner in the castle of beast (3.0) arrive to new
have a dinner in the castle's beast (3.0) go to new
- 4 profundidades en ariel's under sea adventure explora reinos
depths in ariel's under sea adventure explore kingdoms
depths in ariel's under sea adventure explore vast
- 5 extensos y crea recuerdos para toda una vida (0.5) en new
vast and create memories for all a life (0.5) in new
kingdoms and create memories for a life time (0.5) in new

6 fantasyland
 fantasyland
 fantasyland

DC_13_01_12_TP

V: Man (male voice)

((Hawaiian background music))

1 V que levante la mano (.)el mejor helado::(.).porque este verano
That rise the hand(.)the best ice-cream(.)because this summer
rise the hand (.) the best ice-cream (.) because this summer

2 llega flutsch finger (.) de bresler (.) una mano de naranja
arrives flutsch finger(.) of bresler(.) a hand of orange
flusch finger?(.)of bresler arrives (.)an orange

3 (.) frutilla (.) y limón que te hará refrescarte en estos
(.)strawberry(.) and lemon that you will refresh you in these
(.)strawberry(.)and lemon that will refresh you in these

días de calo::r (.) comparte la felicidad este verano (.) con
days of hea::t (.) share the happiness this summer (.)with
ho::t days (.) share the happiness this summer (.) with

4 bresler
bresler
bresler

DC_13_01_08_NT

A1= Announcer

D1= Dog

1 A1 qué buena idea?

what good idea?

what a good idea?

2 D1 ((a kangaroo jumps to a bathroom and then washes his hands))

cuando vamos al baño (3.0) es una muy buena idea

when go to bathroom (3.0) is a very good idea

when we go to the bathroom (3.0) is a very good idea

lavarse muy bien las manos

wash very well the hands

to wash very well our hands

3 A1 yo juego (1.0) aprendo y me río con (.) fres kids

I play (1.0) learn and laugh with(.) fres kids

I play (1.0) learn and laugh? with(.)fres kids

MG_13_01_12_AG

P: octopus

N1: Boy 1

N: Narrator

((boys run to a swimming pool, there is an octopus that
spills ink))

1 P ¿qué?
what?((boys look each other and open a tap that makes the
pool's water go))

2 N2 ¿qué?
what?

3 N prueba el nuevo gelatipulpo
taste the new gelatipulpo
try the new gelatipulpo

4 gelatifantástico helado
jellyfantastic popsicle
jellyfantastic popsicle

5 de gelatina sabor manzana
of jelly flavor Apple
apple flavored jelly

6 relleno con salsa de frambuesa
 filled with sauce of raspberry
 filled with raspberry sauce

7 P ¿qué?
 what?

CN_13_01_15_BR

N: Narrator

((suena fuerte el motor de un auto de carrera))

((the motor of a racing car sounds aloud))

((un niño estudiante se sorprende))

((a student boy is surprised))

1 N Comienza las clases (0.1) acelera
 Start the clases, accelerate
 Start clases, accelerate

2 Los más rápidos (0.5) eligen hot-wheels (3.0)
 The more fast (0.5) choose hot-wheels (3.0)
 The fastest (0.5) choose hot-wheels (3.0)

((voz entusiasta))

((enthusiastic voice))

((un niño cool le guiña el ojo al niño nerd))

((a cool boy blinks an eye to the nerd boy))

((el niño cool se va en un auto de carrera y suenan

((the cool boy goes away in his racing car and

the wheels make a loud sound.

las ruedas. El niño nerd queda despeinado))

The nerd boy has a messy hair))

((voz ruda))

((cool voice))

- 3 Hot-wheels (.) acelera tu vuelta a clases
 Hot-wheels (.) accelerate your back to class
 Hot-wheels (.) accelerate back to school
- 4 Veloces mochilas y maletas de tapa dura
 Fast backpacks and suitcases of cover hard
 Fast backpacks and suitcases with a hard cover
- 5 Audaces cartucheras
 audacious pencil cases
 audacious pencil cases
- 6 Espectaculares cuadernos y
 Spectacular copy books and
 spectacular copy books and
- 7 Las más increí:bles loncheras
 The more incre:dible lunch boxes
 The most incre:dible lunch boxes
- 8 Hot-wheels (.) acelera
 Hot-wheels (.) accelerate
 Hot-wheels(.) accelerate

DJ_13_01_12_TP

S: song

K: Kid

D: Deep voice

((The boys are playing and a song sounds in the background))

1 S para nosotros lo que a ti te guste hacer sea lo que sea
To us it that to you like to do whatever
to us whatever you like to do

2 K entra a huesitos punto cl (.)sube tu video(.) y muéstranos lo
enter to little bones dot cl(.)upload your video(.)and show us
enter to little bones dot cl(.)upload your video(.)and show us

3 que te gusta (.) y podrías ser parte de nuestro próximo
what you like (.)and you might be part of our next
us what you like to do (.) and you might be part of our next

4 comercial
commercial
commercial

5 D soprole (.) sano y rico (.) cada día
soprole (.) healthy and tasty (.) each day
soprole (.) healthy and tasty (.) each day

CN_13_01_15_NT

C: Chorus of children, singing

N: male narrator

- 1 C Papermate magicolor:r mundo de magia y diversión
 papermate magicolor:r world of magic and fun
 Papermate magicolor:r world of magic and fun
- 2 N con los colores Papermate magicolor la magia está donde tú
 with the colors Papermate magicolor the magic is where you
 with Papermate magicolor colors the magic is wherever you

 quieres. (.) compra colores Papermate magicolor y acepta la
 want (.) buy colors Papermate magicolor and accept the
 want (.) buy Papermate magicolor colors and accept the

 etiqueta que se te entrega y reclama una fantástica cartuchera.
 ticket that you get and claim a fantastic pencil case
 ticket you will get and claim a fantastic pencil case

DK_13_01_08_PZ

A: adult

D: dinosaur

N: Narrator

((en un set de noticias))

((in a set of news))

((in a news set))

1 A Las noticias comienzan con sorprendivos

The news? begin with surprising

The news? begin with surprising

2 movimientos de la bolsa de valores. (.)

movements of the bag of values. (.)

movements in the stock market. (.)

3 las acciones de las compañías tecnológicas suben (.)

the stocks of the companies technological rises (.)

the stocks of the technological companies rises (.)

4 [al igual que los inversionistas se

[just like the the investors get

[just like the investors get

comprometen] (inaudible) ((adult begins to cackle))

compromised] (inaudible) ((adult begins to cackle))

compromised] (inaudible) ((adult begins to cackle))

[risas y ruidos de animales (gallina, vaca)]

[laughs and animals noises (chicken, cow)]

[laughs and animals noises (chicken, cow)]

6 N más colores (.) más ide:as (0.1)

more colors (.) more ide:as (0.1)

more colors (.) more ide:as (0.1)

7 ahora disfruta de trece? colores en tu caja de doce(0.1)

now enjoy of thirteen? colors in your box of twelve(0.1)

now enjoy of thirteen? colors in your box of twelve (0.1)

8 ponlos? a prueba

put? them to test

put? them to test

MG_13_01_12_PZ

B: boy

G: girl

K: kid

A: audience

((Música playera, sonido de olas y gaviotas. Un grupo de jóvenes hablando))

((music beach, sound of waves and seagulls. A group of teenagers talking))

((beach music, sound of waves and seagulls. A group of teenagers talking))

1 A [cómo estay]
[how are you]
[how are you]

(inaudible)

(inaudible)

(inaudible)

2 B playa de los tiburones (0.1) Sudáfrica (.) dos mil siete
beach of the sharks (0.1) southafrica (.) two thousand seven
shark beach (0.1) southafrica (.) two thousand and seven

3 A [te pasaste]
[you are over it]
[you are the best]

- (inaudible)
- (inaudible)
- (inaudible)
- 4 G ola de la muerte (.) Honolulu dos mil diez.
wave of the death (.) Honolulu two thousand ten
death wave (.) Honolulu two thousand and ten
- 5 A [ola de la muerte]
[wave of the death]
[death wave]
- [qué bacán]
[that's cool]
[that's cool]
- [increíble]
[incredible]
[incredible]
- 6 K permiso (.) languix tatto su:mmer (.)
excuse me (.) languix tattoo summer (.)
excuse me (.) languix tattoo summer (.)
- 7 del kiosko de la pla:ya (.)
from the kiosk of the beach (.)
from the beach kiosk (.)

- 8 hace un ratito nomás?
ago a time only?
only a while ago?
- 9 A ((risas))
 ((laughs))
 [bien enano]
 [good midget]
 [awesome midget]
- 10 N este verano la onda de languix
 this summer the wave of languix
 this summer the wave of languix
- 10 se pega en todos lados (0.1)
 sticks in all places(0.1)
 sticks everywhere (0.1)
- 11 busca en tu languix los tattoos coleccionables
 look in your languix the tattoos collectable
 look in your languix the collectable tattoos
- 12 y muévete este verano (.)
 and move this summer (.)
 and move this summer (.)
- 13 además hazte fan y gana (.)
 besides become fan and win (.)

besides become a fan and win (.)

14 nuevo lenguix tattoo summer de trendy
 new lenguix tattoo summer of trendy
 new lenguix tattoo summer of trendy

DJ_13_01_09_TP

G: Girl

V: Voice

A: Animals

((A dad is throwing a milk box and a banana skin in the
garbage when a lot of animals appear in his kitchen.
Scary background music))

1 G por no separar los residuos (.) agotando los recursos
for not separate the garbage (.) exhausting the resources
for not separating the garbage (.) exhausting the

2 naturales (.) para todas las especies (.) deberás visitar
natural (.)to all the species (.) you should visit
natural resources (.) for all the species (.)you should visit

3 (.) la maquina? (.) recicladora? (.) de padres
(.)the machine? (.) recycler? (.) of parents
(.)the parents? (.) recycler? (.) machine.

4 A batidora batidora batidora ((the dad enters into a machine
that converts him into a dad that recycles))
mixer mixer mixer
mixer mixer mixer

5 V (7.0) vení a reciclar a tus papás (.) llegó la maquina
 (7.0) come to recycle to your parents (.) arrived the machine
 (7.0) come and recycle your parents (.) the machine

6 recicladora de padres a temaikén
 recycler of parents to temaikén
 that recycles parents arrived to temaikén

DJ_13_01_15_LA

C: Chorus of girls singing

N: female narrator

1 C a clases (.) estilo (.) a clases con estilo
to classes (.) style (.) to classes with style
to school (.) style (.) to school with style

2 N con la nueva colección de mochilas Barbie dos mil trece (.)
with the new collection of backpacks Barbie two thousand thirteen
with the new two thousand and three Barbie backpack collection

3 volvé a clases con estilo.
go back to class with style
return to school with style

4 más glamorosas (.) más espectaculares.
more glamorous (.) more spectacular
more glamorous(.) more spectacular

5 y con nuevos diseños y colores.
and with new designs and colors
and with new designs and colors

6 para que vuelvas a clases? con todo el estilo Barbie.
to that go back to classes with all the style Barbie
so you may return to school with Barbie style

7 nueva colección de mochilas Barbie dos mil trece.
 new collection of backpacks Barbie two thousand thirteen
 new two thousand and three Barbie backpack collection

8 con Barbie? volvé a clases con estilo:
 with Barbie go back to classes with style
 return to school stylishly with Barbie

9 C a clases
 to clases
 to school

CN_13_01_15_NT

G1: Girl 1/singer

G2: Girl 2

- 1 G1 ((background music, girl singing))
 extraño mi escuela de aulas hechizadas (0.5) pasillos
 miss my school of rooms bewitched (0.5) corridors
 I miss my school of bewitched rooms (0.5) stormy
- 2 tormentosos y amigas encantadas(.) mochilas y cartucheras
 stormy and friends enchanted (.) bags and pencil cases
 corridors and enchanted friends(.) bags and pencil cases
- 3 divertido horrorosas y cuadernos que dicen vuelta a clases
 funny horrific and notebooks that say back to classes
 funny horrific and notebooks that say back to classes
- 4 monstr[uosa]
 monstrous
 monstrous
- 5 G2 [vuel]ve a clases con monster high (0.5) mochilas
 [back] to classes with monster high (0.5) bags
 [back] to classes with monster high (0.5) unique
- 6 únicas? (0.5) fashion terroríficas cartucheras? (0.5)
 unique (0.5) fashion terrifying pencil cases? (0.5)
 bags (0.5) fashion terrifying pencil cases? (0.5)

- 7 encantadoras loncheras? (0.5) cuadernos super misteriosos
 lovely lunchboxes? (0.5) notebooks super mysterious
 lovely lunchboxes? (0.5) super mysterious notebooks
- 8 y útiles monstruosamente cool(0.5) vuelta a clases monstruosa
 and supplies monstrously cool(0.5) back to clases monstrous
 and monstrously cool supplies(0.5) monstrous back to clases
- 9 (.)con monster high
 (.)with monster high
 (.)with monster high

DK_13_01_08_KC

((There are a group of children, who are animals, which are in a beach))

O: Octopus

C: Chicken

L: Lizard

1 O eyy una carrera al agua
hey y a running to water
heyyy a running to the sea

2 C vayan (.) yo los espero
you go (.) I you wait
go (.) I wait for you

3 L y por qué no vas con nosotros?
and for what not you go with us
and why don't you come with us?

4 C me arde todo el cuerpo (.) a ustedes no?
me burn all the body (.) to you not?
my whole body hurts (.) what about you ?

5 L no (.) porque usamos nuestro protector solar
not (.) because we use our protection solar
no (.) because we use our sun block

- 6 O que protege nuestra piel de los rayos solares?
that protects our skin of the lightening solars?
that protects us from the solar lightening?
- 7 C esta crema?
this cream?
this cream?
- 8 O si (.) porque al aplicarnos el protector solar (.)actúa como
yes (.) because at we apply the protection solar(.)it works like
yes (.) because when we put on the sun block (.)it works like
- 9 un escudo que hace que los rayos solares rebo:ten
a shield that does that the lightening solar bounce
a shield that makes the sun lightning bounce
- 10 L evitando las quemaduras solares
avoiding the burning solar
avoiding the solar burnings
- 11 C que bien ahora si el últimos es una gallina
that good now if the last one is a chicken
good now the last one is a chicken
- 12 A jajajaja
Hahahahaha
Hahahahaha

13 N confía tu piel a Nívea sun (.) el experto en protección
 trust you skin to Nivea Sun (.) the expert in protection
 trust your skin to Nivea Sun (.) the expert in protection.

DJ_13_01_15_BR

G= Girl

M= Mom

N= Narrator

1 G soy una princesa (2.0)

I am a princess (2.0)

I am a princess (2.0)

2 G mi pelo es hermosisísimo (10.0)

my hair is beautititiful (10.0)

my hair is beautititiful (10.0)

3 M Rapunzel (6.0)

Rapunzel (6.0)

Rapunzel (6.0)

4 M&G bie:n

goo:d

goo:d

5 N Disney Princesa (1.0)

Disney Princess (1.0)

Disney Princess (1.0)

6 N la historia (.) comienza contigo ((voz entusiasta))
 the history (.) start with you ((voice enthusiastic))
 the story (.) starts with you ((enthusiastic voice))

DK_13_01_08_BR

N: Narrator

((música feliz de fondo))

((happy background music))

((un pato abre la puerta del baño y salta a la tina donde se baña una niña y dice cuack cuack))

((a duck opens the bathroom door and hops to the bathtub in which a girl is taking a bath and it says cuack cuack))

1 N llegó la diversión al baño de tu pequeñín (1.0)
arrived the fun to bathroom of your little child (1.0)
the fun arrived to your little child's bathroom (1.0)

2 nuevo champú y baño líquido Pequeñín
new shampoo and bathroom liquid Pequeñín
new shampoo and liquid soap Pequeñín

3 para cabecita y cuerpo
for head and body
for head and body

4 limpia (0.5) humecta (0.5) y lo deja
it cleans, (0.5) moistens (0.5) and it lets
it cleans, (0.5) moistens (0.5) and it lets your baby with

- 5 con un suave olor (1.0)
 with a soft smell (1.0)
 a soft smell (1.0)
- 6 nuevo champú y baño líquido
 new shampoo and bathroom liquid
 new shampoo and liquid soap
- 7 más diversión para tu pequeñín (.)
 more fun for your little child (.)
 more fun for your little child (.)
- 8 más tranquilidad para ti (0.5)
 more peacefulness for you (0.5)
 more peacefulness for you (0.5)
 ((el pato dice cuack cuack))
 ((the duck says cuack))
- 9 hagámoslo juntos Pequeñín
 let's do it together Pequeñín
 let's do it together Pequeñín

CN_13_01_15_BR

N: Narrator

1 N sorpréndete con todo lo que puedes crear
 surprise yourself with all it that can create
 surprise yourself with all the things you can create

2 con los colores más reales
 with the colors more real
 with the most real colors

3 y déjate llevar por la intensidad y suavidad
 and let you carry for the intensity and softness
 and let yourself be carried by the intensity and softness

4 que solo te da prismacolor (0.5)
 that only it gives prismacolor (0.5)
 that only prisma color gives you (0.5)

5 compra colores prismacolor (.)
 buy colors prismacolor (.)
 buy prismacolor colors (.)

6 y lleva el libro que todos los niños quieren tener
 and carry the book that all the children want have
 and get the book all the children want to have

- 7 presenta la etiqueta de tus colores prismacolor
 show the label of your colors prismacolor
 show your prismacolor colors' label
- 8 en servientrega (.) y recibe un libro de actividades
 in servientrega (.) and receive a book of activities
 in servientrega (.) and receive an activity book
- 9 lleno de color? (0.5)
 full of color? (0.5)
 full of colors? (0.5)
- 10 el mundo es de colores? prismacolor
 the world is of colors? prismacolor
 the world is made of prismacolor colors?

DJ_13_01_00_AG

R: Ralph

Vgc: Video game character

Gc: Girl character

Ni: ninja

S: someone

MC: male character

G: girl

B: ball

A: major

L: wrestler

H: heroine

N: Narrator

((Diferentes escenas de la película son mostradas))

((Different captions of the movie are shown))

1 R llevo treinta años haciendo esto
I carry thirty years doing this
I've been thirty years doing this

2 Vgc voy a demolerlo
I go to demolish
I'm gonna demolish it

3 R no estoy dispuesto a seguir siendo el malo (4.0)
no I am ready to continue being the bad (4.0)
I'm not ready to continuing being the bad guy (4.0)

- 4 Gc no hay na:die
no there is nobody
there's nobody
- 5 Ni a descansar
to rest
to rest
- 6 S qué día
what day
what a day
- 7 R todo cambiará ahora
everything change now
everything's gonna change now
- 8 Mc Ralph abandonó (.) su juego
Ralph left (.) his game
Ralph left (.) his game
- 9 G no eres de por aquí(.) cierto?
No you are of from here (.) right?
you're not from here (.) aren't you?
- 10 A cambiaste de juego
you change of game
did you change game?
- 11 L sólo juega por hoy Ralph (2.0)
only play for today Ralph (2.0)
play just for today Ralph (2.0)
- 12 H qué tipo de panecillo caliente eres tú
What type of little pan hot are you
what kind of pancake are you?
- 13 A Ralph, Ralph, Ralph

Ralph, Ralph, Ralph
Ralph, Ralph, Ralph

14 G Ralph compa:dre
Ralph dude
Ralph dude

15 B el demoledor
the destructor
the destructor

16 R ho:la?
hello?
hello?

17 N de Disney (.) Ralph el demoledor

of Disney (.) Ralph the devastating

from Disney(.) Ralph the destructive

CN_13_01_15_BR

C: Child

B: Billy

N: Narrator

1 C Ok Billy (0.5) I don't want to hear you breathing (.) until
we get home

2 B ((laughs)) Fly: mister ba:g

3 C you t() head (.) plastic bags take ages to decompose ((eco
decompose, decompose, decompose))
((they travel to the future, techno music background.
Everybody yell and crash into a gigant screen))

4 N (13.0) Life is not a cartoon (.) choose reusable bags
every child has the right to help the environment but
plastic bags are unhealthy for everyone they () and they
also clog drains causing floating () a big mess next time
you shop don't forget your reusable bag (.) the cartoon
movement gets moving to protect the planet (1.0) in
partnership with unicef

CN_13_01_15_BR

N: Narrator

((sounds "La donna e mobile" de Luciano Pavarotti))

((the bird collapse and Wilma is suprised))

1 N life is not a cartoon (1.0) recycle your garbage(.)every
child has the right to help the environment our trash is
taking a more and more land area (.) all over () clean up
your act separate your garbage and recycle it (0.5) the
cartoon movement gets moving to protect the planet (2.0) in
partnership with unicef

DK_13_01_08_AG

N: Narrator

T: Turtle

L: Little turtle

P: Octopus

1 N acompaña a Sammy en su nueva? Aventura
go with Sammy in its new? adventure
go with Sammy in his new? adventure

2 T tenemos que salir de aquí
we must that go out from here
we must go out from here

3 N ahora con nuevos y
now with new and
Now with new and

4 divertidos personajes
funny characters
funny characters

5 como Ricky y Ela? (0.5)
like Ricky and Ela? (0.5)
as Ricky and Ela? (0.5)

6 L hola
hello

hello

7 P aah (.) peces

Aah (.) fish

ahh (.) fish

8 N Sammy dos (.) el gran escape

Sammy two (.) the great escape

Sammy two (.) the great escape

9 próximamente (.) vela en tres de (.)

soon (.) see it in three di (.)

see (.)it in three di soon(.)

10 sólo en cines

only in theaters

only in theaters

DJ_13_01_12_PZ

N: Narrator

((animals moviéndose, sonidos de animales))

((animals moving. sounds of animals))

((animals moving. sounds of animals))

1 N todos? se están preparando para formar parte
everyone? is preparing to be part
everyone? is getting ready to be part

2 de la nueva? Sancor chocolatada. (.)porque ahora (.)
of the new? Sancor chocolate. (.) because now (.)
of the new chocolate sancor. (.)because now (.)

3 viene con los animales más divertidos (.)
it comes with the animals most funny (.)
it comes with the funniest animals (.)

4 para que puedas disfrutar la más rica chocolatada
For that you can enjoy the more tasty chocolate
for you to enjoy the tastiest chocolate

5 con tus amigos. (.) Y además hay espectaculares
with your friends. (.)And besides, are spectacular
with your friends. (.)Besides, there are spectacular

- 6 stickers coleccionables? Para formar las palabras
stickers collectables to form the words
collectable stickers to create the words
- 7 que más te gusten. (.) Y divertirte a lo grande (.)
that most you like (.) And have fun to the big (.)
that you like the most (.)And have big fun (.)
- 8 colecciona los envases y divertite con Sancor chocolatada
 collect the envelops and have fun with Sancor chocolate
collect the containers and have fun with chocolate Sancor
- 9 y Animal Planet
and Animal Planet
and Animal Planet

DJ_13_01_15_KC

N: Narrator

((Muestran animales))

((Animals are shown))

- 1 N todos se están preparando para
everybody are preparing for
everybody are getting ready to
- 2 formar parte de los nuevos envases de
be part of the new container of
be part of the new containers of
- 3 los yogures Sancor Yogs con cereales (2.0)
the yogurts Sancor Yogs with cereals (2.0)
the Sancor yoghurt Yogs with cereals (2.0)
((Stickers de animales aparecen))
((Animal's stickers are shown))
- 4 porque ahora todos vienen con los animales
because now all come with the animals
because now all come with funnier
- 5 más divertidos y espectaculares
more funny and spectacular
animals and spectacular

- 6 stickers coleccionables (2.0)
 stickers colectable (2.0)
 collectable stickers (2.0)
- 7 coleccioná los envases y divertite junto a los
 collect the containers and fun with the
 collect the containers and have fun with
- 8 los yogures Sancer Yogs y Animal Planet
 the yogurts Sancer Yogs and Animal Planet
 Sancer yoghurt Yogs and Animal Planet

DC_13_01_12_NT

A1= Announcer

- 1 A1 ((background spatial music, with sounds of explosions and shots))
 ahora disponible para play station move (1.0) toy story
 now available for play station move (1.0) toy story
 now available for play station move (1.0) toy story
- 2 manía (0.5) una feria de diversiones (.) en la habitación
 mania (0.5) a fair of enjoyments (.) in the room
 mania (0.5) a festival of fun (.) in Andy's room
- 3 de Andy (0.5) con más de cuarenta juegos para uno(.) o dos
 of Andy(0.5)with more of forty games for one (.) or two
 (0.5) with more than forty games for one (.) or two
- 4 jugadores((sheep sound))diviértete lanzando pasteles (0.5)
 players ((sheep sound))have fun throwing cakes (0.5)
 players ((sheep sound))have fun throwing cakes (0.5)
- 5 practicando tiro al blanco (0.5) o partiendo asteroides
 practicing shot to target (0.5) or smashing asteroids
 practicing target practice? (0.5) or smashing asteroids

6 (1.5) toy story manía
(1.5) toy story mania
(1.5) toy story mania

DC_13_01_12_PZ

N: Narrator

((música feliz))

((happy music))

((Un collage de imágenes con niños se transforman en el logo corporativo de la Venta Mágica Hasbro))

((A collage of images with children transforming in the logo of the Sale magical Hasbro))

((There is a collage of children's images that transforms into the logo of the Hasbro Magic Sale))

1 N como sabemos que eres fanático de las marcas? Hasbro. (.)
since we know that you are fanatic of the brands? Hasbro. (.)
since we know that you are fanatic of Hasbro? brand (.)

2 queremos? que esos deseos de tener tus juguetes favoritos?
we want that those wishes of having your toys favorite?
we want those wishes of having your favorite?

3 se hagan realidad con la venta mágica Hasbro (0.1)
made reality with the sale magical Hasbro (.)
toys come true with the Hasbro magical sale (.)

4 busca con tus padres en el punto de venta favorito
search with your parents in the point of sale favorite
Search with your parents your favorite sale point

5 de tu ciudad (.) la venta mágica Hasbro (0.1)
 of your city (.) the sale magical Hasbro (0.1)
 of your city (.) the Hasbro magical sale (.1)

6 y encuentra descuentos increíbles hasta del
 and find discounts amazing until of
 and find amazing discounts of

7 cincuenta por ciento. (0.1) venta mágica Hasbro(.)
 fifty per cent (.) sale magical Hasbro (.)
 even fifty percent(.)Hasbro magical sale (.)

8 los juguetes que tú quieres (.) al precio que tus papás quieren
 the toys that you want (.) of price that your parents want.
 the toys that you want (.) at prices that your parents want

DX_13_01_14_KC

N1: Narrator 1

N2: Narrator 2

((The narrators speak very fast, even though the last one says only a few words))

- 1 N1 por fin llego el verano de juegos Hasbro (.)
at end came the summer of games Hasbro
finally Hasbro summer games is here
- 2 cientos de horas de diversión al mejor precio con Jenga (.)
hundreds of hours of fun at better price with Jenga
hundreds of fun hours at the best price with Jenga
- 3 Connect Four (.) Monopolis (.) y Cranium (.)
Connect Four (.) Monopolis (.) and Cranium
Connect four (.) Monopolis (.) and Cranium
- 4 Divierte con tus amigos y disfruta el verano de juegos? Hasbro
Have fun with your friends and enjoy the summer of games? Hasbro
Have fun with your friends and enjoy Hasbro summer games?
- 5 N2: Hasbro gaming