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Critical Discourse Analysis of Ads

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## **ABSTRACT**

This paper deals with the differences and similarities of the language and contexts used in advertisements depending to the audience's sector to which it is addressed. To that aim, I have chose two toys advertisements, one of Barbie's dolls and another of Transformers' toys, which are addressed to children audience, in order to analyse those similarities and differences. In this analysis, I follow the analysis which Guy Cook proposes on his book 'The Discourse of Advertising', in which he suggests that when analysing the language of an ad, it is important to examine the language and its context.

## **KEY WORDS**

Discourse, Advertisement, Children, Stereotypes, Gender, Analysis.

## **RESUMEN**

Este trabajo trata de las diferencias y similitudes que existen entre el lenguaje y el contexto que se utiliza en los anuncios dependiendo del sector del público al que va dirigido. Para ello, he elegido dos anuncios de juguetes, uno de Barbie y otro de Transformers, dirigidos al público infantil, para analizar esas similitudes y diferencias. En este análisis, sigo la propuesta de análisis de Guy Cook en su libro 'The Discourse of Advertising', en el que sugiere que, cuando se analiza el lenguaje de un anuncio, es importante analizarlo junto con su contexto.

## **PALABRAS CLAVE**

Discurso, Anuncios, Niños, Estereotipos, Género, Análisis.



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## 1. INTRODUCTION

Since the first emission of the tobacco campaigns of Edward Bernays, considered one of the founders of modern advertising (*historyisaweapon.com*, 'History is a Weapon, propaganda' 2014), publicity has expanded until today through all the societies, becoming one of the most important ways of mass media. Advertising is everywhere, in the streets, shops, bus stations, television, radio, cinema, books, magazines, internet, etc, making impossible not to pay attention to them. It has become more important even than other discourse types such as journalism, science, law or literature. It has been involved in the society changes since its creation, influencing the audience feelings, thoughts and attitudes towards those changes in the different periods where they lived. However, in spite of its development according to the changes in society, there are some features in advertising which have not changed with time, such as the language and the context used when producing an ad, addressed to a specific sector of the audience.

This final year dissertation is going to focus on the differences of the language and context used in advertising depending on the audience sector to which it is addressed. To that aim, I have divided the paper into the theoretical part, in which I explain what Discourse Analysis is; I talk of ads and about their analysis, which is divided in three parts: materials of the language, text components, and participants. Then, I provide the analysis of two toys advertisements addressed to the child audience, but one of them directed to male children audience and the other directed to the female children audience. And in the last section, it appears the conclusions of the analysis.

## **2. OBJECTIVES**

- Study and identify if advertisement is considered as a discourse type comparing among different sources.
- Study how advertisements can be analysed.
- Learn the reasons which lead advertisers to use different techniques in written and oral language in advertisements.
- Study which are the elements that advertisers use in order to achieve their aims.
- Investigate which are the main similarities and differences between two advertisements which are addressed to different sectors of the same audience (male and female).
- Discover if stereotypes influence on the production of advertisements, and on the audience's attitude towards ads.

## **3. JUSTIFICATION**

The reason why I have chosen Critical Discourse Analysis of Ads as the subject of the paper is because I have always found interesting the world of advertising. We are surrounded by advertisements everywhere, and it is impossible not to pay attention to them, analysing all their features and asking: why the advertiser uses this music/pictures/whatever to promote the product.

In the course 2012-2013, one of the subjects which I studied on my degree was Applied Linguistics. One of the units of this subject dealt with the Critical Discourse Analysis, in which we studied the Critical Discourse Analysis in Advertising, and I found it really interesting. In that subject we learnt how advertisers used different techniques, depending on the audience to which they addressed, in order to achieve their aims. Then, we applied all this knowledge in the practical part, in which we had to analyse advertisements dealing with the same topic in order to know the most used techniques in specific ads were. After making that practice, I realized that my final year dissertation would be related with this topic.

In this paper I decided to deal with toys advertisements since I found interesting how easy it is to catch the attention of the younger just by using specific techniques. Furthermore, I found interesting how stereotypes (in colors, music, images, etc.) can influence people and advertisements.

I think that it is an important topic since audience should know which the strategies used by advertisers are, with what aim, what they are selling us and in what way they are doing it; in order to understand the advertising world.

Also, this paper tries to develop the general and specific competences of the English Studies Degree, which are the following ones:

- Ability to analyse and synthesise, conceptualise and abstract
- Time organization and management
- Theoretical and practical command of linguistic studies fundamentals
- Fluency in the habitual management of media and technological resources
- Creativity
- Ability to the solving of problems

#### **4. RESEARCH LITERATURE**

There are other studies which focus on the Discourse Analysis of Ads which are addressed to children, such as the one written by Enrique Vergara and Ana Vergara (2013). Their paper, entitled 'Representation of Childhood in Advertising Discourse. A Case study of the Advertising Industry in Chile', deals with the main features of children advertising discourse and with the way in which children interpret ads. As well as in my paper, they study the influence of stereotypes in advertisements, and the language techniques used on them. The difference is that they focus on children of different ages who are interviewed about their reactions toward advertisements, while in my paper I analyse these techniques and stereotypes by examining two ads addressed to male children and female children, in order to find also differences between the techniques used for one or another sector of the audience.



## 5. THEORETICAL PART

### 5.1. *WHAT IS DISCOURSE ANALYSIS?*

Discourse is a piece of language, longer than one sentence, which is composed by terms, metaphors, different styles of talking, references, etc; that comprise an object and carry out social actions. (Isabel Pizarro. 2013. Facultad de Filosofía y Letras, Valladolid).

This piece of language, the text, and discourse analysis are closely related since both deals with the relationship between sentences in order to form texts and speech.

Discourse analysis focuses on the study of the language form, in which morphology (word structure), syntax (sentence structure), and phonology are studied; language meaning (meaning of words), and language in context, in which pragmatics (meaning of language in context) is analysed. (Isabel Pizarro. 2013. Facultad de Filosofía y Letras, Valladolid).

The language analysed can be in spoken or written format, and in order to identify whether a discourse is written or spoken there is a criteria composed by seven principles of textuality:

Cohesion: it deals with the grammatical relationship of the components in a sentence.

Coherence: It deals with the organization and the relationship of the components by sense.

Intentionality: it deals with the purpose of the producer by creating this text.

Acceptability: it deals with the reaction of the audience when receiving the text.

Situationality: it deals with important factors of a text, such as time, place...

Intertextuality: it deals with the world outside the text (Isabel Pizarro. 2013. Facultad de Filosofía y Letras, Valladolid).

However, discourse analysis is not just focused on the language used in the text; it also deals with the context in which this language has been used. Language is not treated as an isolated element; it is linked to its context, which at the same time is concerned with other elements.

In the case of advertisement discourse analysis, the subject matter which I am analyzing here, language context is concerned with: (Cook 1992,1)

- Substance: the physical material which a text has.
- Music and pictures.
- Paralanguage: main features of the language analysed. In the case of TV, radio, etc. advertisements, these features would be voice quality, gestures, facial expressions, etc; and in the case of written advertisements the features are the selection of typeface and letter sizes.
- Situation: the characteristics and the relationship of people and objects within the environment of the text according to the view of the participants.
- Co-text: the text that comes before and after of what it is being analysed. Participants opine if that text belongs or not to the discourse.
- Intertext: text which seems to fit into another discourse, but which is related with the text under analysis and it is involved in the understanding of the participants (*pendientedemigracion.ucm.es*, 'Text World Creation in Advertising Discourse' 2014). Advertisers use other discourses in order to create noticeable effects, which can be achieved by different intertextual techniques such as quotation, parody and allusion (Jingxia Liu, Thao Le 2013).
- Participants: According to Guy Cook (1992, 2), participants are defined as 'senders, addressers, addressees, and receivers'. However *sender* and *addresser* are not always the same person, as well as *addressee* and *receiver*. For example, in a TV advertisement the *addresser* can be a singer while the *sender* is an Agency Company; and the *addressee* can be a specific sector of audience while the *receiver* can be anybody who sees the advertisement. Participants and their interpretations, attitudes, feelings, knowledge, etc; all of them are part of context.
- Function: the main aim of the advertisement.

Then, discourse is composed by text and context, providing a description of this fact in general and in specific instances, and showing how participants are able to distinguish between the different types of discourse. Context is really important in the discourse analysis since language is always in context, and communication is carried out by all the

elements which constitutes context (substance, music and pictures, paralinguistic, situation, co-text, intertext, participants and function).

In the case of advertisement discourse analysis, there are many studies in which the main focus to analyse is the language, forgetting about the people who have created the ad, the audience which will see this ad, or the music and pictures which appear on it; and there are other studies which just focus on these features of context forgetting about the analysis of language. However, according to Guy Cook in 'The Discourse of Advertising' (1992, 6), the correct approach on an advertisement discourse analysis is the analysis of language with the elements of its context.

## **5.2. ADS**

Advertisement is nowadays one of the most prominent types of discourse analysis; however participants find difficulties at the time of distinguish that type of discourse analysis from the rest.

The main feature that participants use in order to make the distinction is the function of the ad, which in the most of the cases the answer is to persuade the audience to buy something. However not all the advertisements deals with selling and buying, there are also amusement, warning or informative advertisements, among others. It is true that most of the advertisements' function is to persuade audience to buy something, but this is not its only aim. Furthermore, within audience there are different sectors, and although advertisements are seen by all of them, they are addressed just for special sectors. For example, an advertisement of make-up will be seen by all the audience but it will be just addressed for female and probably young sectors.

Another important factor when differentiating advertisement from other discourse types is the medium in which it has been published. It is clear that an advertisement in printed format does not have the same features than an advertisement in a video, as well as the situation in which the advertisement is published, which will provoke different reactions to the audience. This last fact is reflected on an example which Guy Cook publishes in his book "The Discourse of Advertisements" (1992, 9) saying that ads in subway trains or

platforms, for example, are really demanded. This is because people waiting at the platform, or at a bus station, analyse in a more accurate form these printed advertisements than those which appear on TV. However, this does not mean that the rest of advertisements are not demanded, but that ads have different strategies in order to achieve their aims. For example, TV advertisements have music and videos features that printed advertisements cannot use as well as printed ads use written strategies, which are not so appropriate for TV ads.

The type of product which the ad is representing is another important factor when differentiating advertisement from other disciplines. However, within this differentiation, is important to indicate that, as I mentioned above, not all advertisements function is selling a product, there are other advertisements created just for political, warning or amusement issues.

The audience they address it is also an important issue, since as I have explained in an example above, an ad of tampons will be emitted to all the audience but it will just address to the female and young sector.

Depending of the medium, function, and the audience, the producers of advertisements use different techniques. For example, if the producers want the audience to buy the product since they think that it is necessary in their lives, the addresser of the advertisement will address directly and will try to convince the audience in order to believe that this product is necessary in their lives. However, if the product is no really necessary, as for example an alcohol ad, they will try to appeal the audience through humor, emotion and mood.

The period in which an advertisement is published can be also important. There are many products such as sun cream which are only emitted in summer or others such as toys which are emitted at Christmas.

Then, this final work is based on the analysis of toys advertisements, focusing on the study of language and its context. The main aim of this analysis is to find the main differences between toy advertisements which are addressed to male children audience and female children audience, analyzing the language, the kind of product, the function, techniques, and all the elements which constitutes its context.

### **5.3. DISCOURSE ANALYSIS IN ADVERTISING**

According to Guy Cook in his book “The discourse of advertising” advertisements analysis, in terms of textual and contextual features, can be divided into three parts (1992, 13). The first one deals with the materials of language, such as substance, music and pictures and paralanguage; the second part deals with the text components, such as words and phrases, grammar and prosody and connected text; and the third and last part which deals with people, with the senders and narrators, the observers and addressees and the social and psychological function.

#### **5.3.1. Materials of language**

##### **5.3.1.1. Substance**

According to Guy Cook in his book ‘The Discourse of Advertising’ (1992, 4) substance is the physical material that a text has. In advertising, substance can be divided into two categories: primary and secondary substances. Primary substances are composed by the different elements which comprise written and spoken language, and secondary substances deals to elements which make possible this transmission of the language, such as radio waves, computer disc, electric cable, etc. The selection and the combination of different elements of both categories affect to the origin of the ad, and make a distinction on the type of discourse created. For example, a written advertisement is just written on a paper, while a TV advertisement is written, spoken, and emitted by cable. Furthermore, this selection or combination of elements in a category helps to make the audience more interested about the product advertised.

The environment in which advertisements are located it is also important in order to catch audience attention. Depending on the situation of the advertisement the effect which the producers want to create will be improved or decreased.

### **5.3.1.2. Music, pictures, speech and writing**

When analyzing language in advertising, it is usual not to take into account the musical and pictorial elements since they cannot be written down in order to be analysed in the same way as language is. However, these elements are present in many ads and they are a very important part of ads language. They are seen as an auxiliary help for language when providing information and persuading the audience in the advertisements. (Cook 1992, 37).

Nevertheless, to analyse music and pictures is not easy, while a printed ad can be analysed by the written words on it, the pictures and sounds which appears in a TV ad cannot be so easily represented as a written text in order to be analysed.

Many analysts' solution is to ignore both pictures and music and just focus on those pictures which appear in printed advertisements which can be reproduced, and in the case of music is completely ignored. Music is described as 'syntax without semantics' (Cook 1992, 44), however although it has not meaning, it has other elements which makes reference to the world which are understood by society. These elements, also present in language, are connotations. That means that a piece of music in an advertisement can be addressed to one or another sector of the audience, or can obtain one or another attitude from them. For example, if the publisher wants to catch the audience attention, and the ad is related with young society, probably pop music will attract more them than classical one. The problem of connotation is that maybe this piece of music provokes the attitude searched by the publisher, or the contrary attitude. Furthermore, the incorrect selection of music in an ad can transform completely the image of an advertisement. If the advertisement deals with summer holidays and the music belong to the Christmas period, the main meaning of the ad is changed.

As I have affirmed above, there are many analysts which ignore these elements, however, Guy Cook states that 'music and pictures are part of the discourse of ads, and to ignore or downplay them is a serious distortion' (Cook 1992, 38). Pictures and music also help to the construction of metaphors in language. For example, an IWC Watch published an advertisement in which appears a bus whose hanging straps are watches. The ad says:

'IWC, Try it here, the Big Pilot's Watch'. The advertisement creates a double sense since it relates time in the form of watch, with the time waiting in a bus. Moreover, producers give full or almost full meaning to an ad just by using music and pictures. They are used to lead the attention of the viewers to them, finding the audience the advertisement more attractive. This is reflected in children's advertisements, in which pictures and music make a description of the toy which is not as similar as in reality.

### **5.3.1.3. Language and paralanguage**

The function of paralanguage is to communicate feelings or emotions, regulate the relationships in society, helping in the process of communication, etc (*pendientedemigracion.ucm.es*, 'Text World Creation in Advertising Discourse' 2014).

Language, according Saussure ([1915] 1974) is a system of signs which has meaning due to the combination and relationship to each other. Signs are composed by a signifier, a word; and a signified, a concept. There are different types of signs, but there are two which according Charles Peirce (1839-1914) which are very practical in the analysis of advertisements, the index and the icon. An index refers to something which is related to it. For example, a sunny day is an index of holidays and the voice quality also functions as the index of sensuality, sadness, happiness, etc. In the case of advertisements, an ad is an index of the product advertised. The interpretation of those indexes depends on society and in the different users of a language. An icon reflects what it means itself. For example, a picture of a cigarette with a diagonal bar across it is an icon which means that in this place it is forbidden to smoke. Another icon could also be a printed text whose letters make the form of the product showed in the ad, such as for example an advertisement which publishes water and the text forms a bottle (*cs.indiana.edu*, 'ICON, INDEX and SYMBOL' 2000).

Depending on the substance of language, language can be in written format (graphetic substance) or oral (phonetic substance). These substances gave the meaning to the sounds and words of a specific language (phonology in the case of sounds and graphology in the case of words), which combine among them to form word combinations (morphology and

grammar) which carry meaning (semantics). However, these features also provide other meanings. For example, in the case of visual advertisements meaning is constituted by voice quality, gestures, clothing; while in writing meaning is constituted by size and type of the letter, among others. These features are called paralinguistic features. (Cook 1992, 66).

In advertising there is a borderline between the written and oral ads. As I have mentioned before, the language used in magazines is written, while in TV is oral. However that only happens in the publishing of the ad, not in its production since both of them start being written ads.

### **5.3.2. Text components**

#### **5.3.2.1. Words and Phrases**

The previous elements provide a change of meaning in the message, being more emotive, personal, subjective and less determinate. However there are other strategies such as the passive and impersonal forms and the nominalizations which provide a more objective meaning, rather than subjective. However, the selection of one type or another of discourse depends on the aim of the text's producer. For example, a scientist will be interested in more objective language avoiding subjective elements, while a poet will be more interested in subjective language. In the case of most advertisements, their discourse type is more focused to poetical aspects. They use personal language since they must address to the audience, and they introduce subjective elements in order to provoke emotions to the addressees.

Meaning in language is composed by semantics and pragmatics. The first one deals with the meaning of words, signs, phrases, etc; while the second one deals with the meaning of words, signs, phrases, etc. in a specific context. Then, meaning is seen as the interrelation between semantics and pragmatics, between meaning and its context. In advertising, meaning must be a mixture of objective and subjective aspects. This meaning in words can be achieved by different techniques, such as word connotations. Connotations are the associations which people have from a word. For example, the connotation of sun may have qualities such as hot, holidays, summer, beach, etc. Connotations are also present in advertisements. For example, cars have the connotation of expensive and necessary,



while cosmetics, jewelry... are seen as unnecessary and luxury things. Another example can be the advertisements dealing with toys. Depending on the toy advertised, the advertisement will be addressed to one or another sector of the audience as I will explain in the further advertisement analysis. (Cook 1992,99)

### **5.3.2.2. Prosody**

It is the rhythm, stress and intonation of speech which represents the different qualities of a speaker or a text. (*grammar.about.com*, 'About education, prosody' 2014) In the case of the speaker, it reflects the emotions, feelings; and in the case of texts it represents the form of the used words, the selection of vocabulary, rhetorical devices such as irony, etc.

Guy Cook differences five types of prosody in ads (1992,21): Poems, jingles, borrowed songs and prosodic ads.

- Poems: although it is unusual to find poems in advertisements, they used to be represented in broken lines in written text, or to be represented orally with high rhythm.
- Borrowed poems: when producers cannot write down a poem, they appropriate others in order to achieve their goals.
- Jingles: jingles are a genre which combines words, images, music, etc. to achieve their proposed effects.
- Borrowed songs: the same as it happens with borrowed poems, advertisers use songs which find appropriate for their advertisements. The positive aspect of that borrowing is mainly economical. The advertiser gets the song that he wanted and the song is re-released.
- The prosodic ad: they focus on magazine advertisements in which the text is arranged in lines as poems, whose effect when reading would be like a read poem, with the same intonation, rhythm, etc. Those advertisements have not moving images or music; they just have photographs and written text together.

The use of this prosody together with images, music, meaning and grammar are used by advertisers in order to get one or other effect to achieve their purposes with the advertisement. According to Stanley Fish (1980) these features of prosody are reading features. Most of the speakers of a community will read in the same way, and the rhythm represented in a text is really predictable. Furthermore, these features deal more with the general communities rather than with individuals, as it happens with connotations.

### **5.3.2.3. Parallelism**

Parallelism in ads can be graphological, phonological, grammatical, semantic and discursal, and they can be present on a same text. For example, a graphological parallelism would consist on the repetition of letters in the same sentence; a phonological parallelism would be the repetition of a sound in the advertisement; grammatical parallelism which it is achieved by lexical repetitions; etc. (Olena Ivanyk 2013).

### **5.3.2.4. Deviation**

It refers to the use of unusual expressions which diverges from the ordinary norms. According to Guy Cook (1992, 131), there are different types of deviation, such as phonological, lexical, grammatical, etc.

In the case of advertisements there are two types of deviation, external and internal. The external deviation refers to an unusual expression which diverges from an external norm and the internal deviation refers to another unusual expression but which in this case refers to an internal norm.

External deviation appears more frequently in advertisements than internal one. For that reason in advertisements there are new words created by compounding, affixation, clipping and blending, etc. Functional conversion is also present in advertisements, which consists in a word of one class which behaves as being of other class.

Both parallelism and deviation are frequent in the language of advertising.

### 5.3.2.5. Connected text

#### *Connectivity in discourse*

Linguistics also studies the creation of rules when selecting and combining different units in order to form a sentence. These rules also deal with the combination of sentences, and they make reference to other domains apart from the linguistic one, such as the situation, culture and world knowledge of the participants. These combinations provoke that connections between sentences are different from one participant to another, that is to say, what is connected to one participant may be not connected to another one. This variety has provoked the idea of the inexistence of rules in discourse, being displaced by regularities. These regularities, in contrast with rules, deal with the selections and combinations which may occur in relation with specific participants and types of discourse. (Cook 1992, 147).

#### *Cohesive devices*

Cohesive devices are important in order to create coherence in a text. It consists of the repetition of key words (which are divided into function words, nouns, verbs, adjectives, adverbs, etc; vs. content words, auxiliary verbs, prepositions, pronouns, articles, etc.), use of synonyms, use of different lexical items which are related among them such as superordinates, hyponyms, co-hyponyms, etc; use of opposite words and words which are related since they belong to the same area. All these devices provide cohesion to the text and facilitate the connection of sentences among them. However they do not provide coherence to the text, this coherence is provided by the audience, since the ad assumes that they have great cultural knowledge (Isabel Pizarro 2013).

Cohesion is present also in most of advertisements. Advertisers use repetition in order to make the audience not to forget about the product which is advertised, they also use conjunctions with the purpose of omitting those elements which make the audience be distracted. In general, cohesion is used to relate the product's name with other sentences in the ad (Isabel Pizarro 2013).

## ***Coherence***

Coherence is achieved through two theories: the co-operative principle, which states that discourse must be clear, relevant, and with the necessary text size; and the politeness principle, which states that speakers must make the hearer feel good, avoid expressing his own opinions, and be clear and brief. Most of these qualities are present in ads, although advertisers use other strategies in order to represent what they want.

## ***Pronouns***

Pronouns are one of the most important characteristic features in advertisements (Guy Cook 1992). Depending on the type of pronoun used, it belongs to one category or another which are: endophoric and exophoric categories. Endophoric deals with pronouns which refer to someone or something inside the text and exophoric deals with pronouns which refers to someone or something outside the text. Then, first and second person are exophoric, although in some cases they are endophoric too ('I, Begoña Bozal, state that...'), and the third person is exophoric. (*English.stackexchange.com*, 'English Language Usage, What's the deal with exophoric pronoun references?' (2012)).

The selection of the pronoun also depends on the type of discourse used. In scientific text in which writers want to reflect objectiveness, they use the third person; while in more subjective texts it is the first person the one which is used. In the case of advertisements, advertisers use the three persons. However in this type of discourse, each pronoun has a different meaning. For example, the first, singular pronoun *I* reflects a way of advising, and the plural form of I, *we*, is seen as the ones who made the product. The second person is used to address directly to the audience, although this second person has a double exophora. It refers both to the audience and to someone of the ad. And the third person is usually used to refer to those who do not use the product.

### **5.3.3. Participants**

#### **5.3.3.1. Narrative voices**

This part deals with the feelings, opinion and attitudes of the advertisers and the audience towards advertisements. People are the sum of the materials and the texts that they use, materials become important when they are used by people in order to form texts.

#### **5.3.3.2. Ellipsis**

Ellipsis is one of the most used cohesive devices in advertisements due to two reasons: It eliminates those words which are unnecessary in order to save the space for the rest of words which cost money and to distract the attention of the audience to those elements which are not interesting.

Ellipsis usually appears in face-to-face conversations, since it is easy to recover those elements which have been omitted by just making a question, for example:

-I think I will go to

+Go to where?

-To London.

Ellipsis also indicates shared knowledge between participants, as it is shown in the example above, suggesting a true relationship between the speakers. However, a conversation in which ellipses is avoided, it tends to be formal, distance of society relationships, and to have a lack of shared knowledge.

### **5.3.3.3. Dialogue of ads**

Another important device in the creation of ads is the selection and organization of new information, reflecting the ideas of the sender which he believes to share with the audience.

Information is selected according to the audience's knowledge about the information presented and also about the new information which is supposed to be new for the audience. Then, this information is arranged by introducing the known information at the beginning of the text, becoming the topic of the text, and the new information at the end of the text in order to catch the audience's attention. This known information is usually ellipted from advertisements; however, in order to arrange the information, the sender must know or predict what the audience knows and what they want to know. With this information, the sender fixes the topic, and manipulates the audience by creating opinions that he or she finds to be true, and which might be not shared by the audience. This is because the shared information seems to be so clear to the audience, which they do not realize on the assumptions that they are creating. For example, many advertisements try to sell products as necessary, such as a car, when it might not be necessary for all the audience. (Guy Cook, 1992)

Then, thanks to ellipsis and the assumptions of senders through shared knowledge it creates an advertisement in an informal and intimate environment.

### **5.3.3.4. Ads' worlds and inhabitants**

According to Guy Cook, there are four types of worlds (1992, 177): the world of the sender, who produces and distributes the products; the fictional world of the characters and the receivers; and the real world of the receiver, the one in which the product may be bought. The objective of senders is to sell his product by representing it in the fictional word and then in the real one. This is achieved thanks to the collaboration of the participants: the product, the actors, the text, and the addressee.

### **5.3.3.5. Who is speaking in advertisements?**

When seeing an advertisement, audience is more interested on the participation of the characters, and they assume that they know who the addresser is. However, advertisements have many senders and addressers, and it is really difficult to identify what voices belong to one or another group.

### **5.3.3.6. Voices**

According to a literary theorist called Bakhtin (1895-1975), voice consists of the presence of the speaker in a specific type of discourse. According to the voice used, the discourse can be a monologue, with just one voice; a dialogue, with two voices; and heteroglossic discourse, with many voices.

Guy Cook makes another classification of voices (1992, 190): intra-discoursal voice, which shares the voice of another example of a similar type of discourse; and the inter-discoursal voice which shares the voice with another type of discourse. For example, an advertisement dealing with medicaments in which the characters are dressed as doctors is employing intra-discoursal voices. And an advertisement which is parodying another advertisement is using inter-discoursal voices.

So thanks to the development and development of advertisements, and the growth of information of the ads in the past, the use of intra-discoursal and inter-discoursal voices are continuously expanded and exploited.

#### **5.3.3.7. Senders and receivers:**

Once the discourse type is established, senders, receivers and observers adopt different voices which are appropriate to the discourse. In advertising, the advertisement's voice is usually interpreted as the voice of the advertiser. However, according to Guy Cook in 'The Discourse of Advertising' (1992, 198), the voice of the narrator belongs to the ones of the sender.

When receiving those voices there are two types of receptions (Cook 1992, 199): the recipient, how the receivers react to the ad by introducing themselves into its conventions; and the observer, how the receiver reacts to an ad by selecting a more detached perspective in which ads are seen by the receiver in the context of other types of discourse.

Senders are also recipients, and for that reason, when creating advertisements they must distance their ideas as recipients from their job. They can see advertisements as entertaining and attractive, or on the contrary, they can see them boring and ridiculous, their observation is distorted by their experience as recipient.

Since advertising is nowadays one of the most prominent discourse types, it is really involved with society. Advertisements are everywhere, and people have a huge experience on them. People provide their reactions, interpretations, feelings, attitudes, etc, helping to the development of advertisement.



## **6. ANALYSIS OF ADVERTISEMENTS**

In the previous section, I have explained how the discourse of advertising is analysed according to Guy Cook in his book 'The Discourse of Advertising'. In this part, it is stated how it can be examined the textual and contextual characteristics of an ad, such as for example the material elements of ads (including substance, the selection of music and pictures, the writing and the speech, the paralanguage, etc.); the texts of advertisements (which comprises the connotations of words and sentences, parallelism and cohesion, etc.) and the participants within advertising world.

After searching information in the web about what the most attractive toys for children are nowadays, I found that Transformers, in the case of boys, and Barbie, in the case of girls, were the most purchased toys for children. Due to that fact, I decided to choose one advertisement of Barbie and another one of Transformers in order to apply all the knowledge obtained through the analysis of Guy Cook, following his steps. Although both are addressed to children audience, Barbie's ad is more focused on girls sector while Transformers ad is more focused on boys sector. Then, what I will try after analyzing both advertisements is to show the main differences between advertisements which deal with the same product and same audience, but with the difference of addressing to different sectors of the same audience (boys and girls), and to show how stereotypes influence in the addressing of advertisements.

### **6.1. MATERIALS OF LANGUAGE**

#### **6.1.1. Substance**

In this 30 second advertisement, the action is divided into four sections, the first one is located inside the cartoon Barbie's house; the second section which shows a full vision of the real house (of the toy); the third section in which the kitchen, the pink elevator, the closet, the shower and the rest of the rooms of the house are showed; and the final sections in which it appears again the full house.



First Section



Second Section



Third Section



Fourth Section

In the advertisement, two journalists interview Barbie, who has just moved to her new awesome dream house. All of them in the first part of the advertisement appear as cartoons, including the house. Then the real Barbie, the doll, led by two human hands, shows her house. A voice over describes how the house is built in three floors, an amazing kitchen, a pink elevator for the Barbie and another one for the cloths, and a musical shower.

As stated in 'The Discourse of Advertising' written by Guy Cook (1992, 4) substance is the physical material that a text has. It can be divided into primary substances and secondary substances. In this case, the primary substances, the different elements which comprise written and spoken language are the voice of the narrator in the ad, the music, and the written elements which appear together the images; and the secondary substances are those elements which make possible the transmission of the ad, in this case the ad is transmitted by cable since it is a TV advertisement.

In the case of Transformers ad, the action is divided into three sections; the first one is located at the room of the boy who is playing with the Transformers toys. However, these toys are represented as if they were alive. In this part, the evil Predaking fights against the beast hunter Optimus Prime, being the first one defeated. On the second section, the Transformers toys are showed as real toys, and in the third one, it is showed the numerous positions of the toy in order to become another completely different. In the final section, the advertisement provides an image of the two enemy toys.



First Section



Second Section



Third Section



Fourth Section

The first half of the advertisement, which is has fantasy features since toys cannot fight by themselves, it is showed how the toys fight against each other to demonstrate who the best is. A voice over explains all the things that they do in the fight, as well as it describes in the real part of the advertisement the main characteristics of the toys.

In this ad, as well as in Barbie's ad, the primary substances are the voice of the narrator in the ad, the music, and the written elements which appear together the images; and the secondary substances are those elements which make possible the transmission of the ad, in this case the ad is transmitted by cable since it is a TV advertisement.

### **6.1.2. Music and pictures**

As Guy Cook mentions in his book, music is 'syntax without semantics' (Cook 1992, 44). However, although it has not meaning, it has other features which are present in the language called connotations. Depending on the type of genre used, the advertisement will be addressed to one or another sector of the same audience. Both advertisements are addressed to children, since they are dealing with toys. However, The Barbie's ad is more addressed to girls rather than boys, as well as Transformers' ad is more addresses to boys than girls. In order to make clearer to what sector it is addressed the ad, advertisers use different musical and visual techniques.

Depending on the genre selected by the advertiser, the address will be more attractive for the most of the girls or the most of the boys. According to Paul Lamere (Lamere, Paul "Gender Specific Listening" Music Machinery. 10/02/2014. *musicmachinery.com*), depending on the genre selected on the advertisement, it will be more attractive for one sector or for another. In order to know which were the most popular genres listened by females and males, Paul Lamere looked at the genres of the top 1000 artists listened by males and the top 1000 artists listened by females. The result was the next one:

<b>Most listened genres among females</b>	<b>Most listened genres among males</b>
Pop	Rock
Dance pop	Hip hop
Contemporary Hit Radio	House
Urban Contemporary	Album Rock
R&B	Rap
Hot Adult Contemporary	Pop Rap
Latin Pop	Indie Rock
Teen Pop	Funk Rock
Neo Soul	Gangster Rap
Latin	Electro house
Pop Rock	Classic rock
Contemporary country	Nu metal

As it is reflected in the table, the typical pop fan is a female, but that does not mean that this genre has just female fans as it happens with rock and males. However, people tend to stereotype and set a specific genre for each gender. For that reason, advertisers tend to use pop music for girls' advertisements, as it is reflected in the Barbie's advertisement, and rock music for boys' advertisements, as it is reflected in Transformers' advertisement.


The same happens with the selection of color, which depending on one or another color, the advertisement will be addressed to a specific sector of the audience. For example, advertisers use pink color if they want to address, and blue colors if they want to address to boys.

Rachel Karnion (2011) studied the impact of gender in color stereotypes by analyzing 98 Israeli preschoolers and 3<sup>rd</sup> graders, who were provided with coloring pictures which represented a stereotypically male illustration and a stereotypically female illustration. As a result she found that boys avoided the selection of the female illustration and the use of female stereotyped colors (pink), and girls used fewer female stereotyped for the male illustrations.

As it is shown in this study, color stereotyping has much to do when addressing to boys and girls, assuming that pink tones belongs to girls and the blue ones to boys.

All the images which appear in the Barbie's advertisement are in pink colors, a color which has been traditionally related with female children since birth. The Barbies which appear in the advertisement wear cool clothes and make up. In some parts of the description there is another voice over which sings "*life in the Dreamhouse*", with a youthful and catchy music. The images reflected in this advertisement are intended to make the audience believe how wonderful is having a big house, in this case, for a Barbie.

The relations of the words of the advertisement and the pictures which appear on it are the following:

- *Barbie!*: it is the first word heard in the advertisement which appears at the same time than the first image of the advertisement, the Barbie's logo.
- 
- *I've just moved in my newest, biggest, Dreamhouse ever!*: This sentence refers to the second section, in which the pictures in cartoon form shows two journalist who are interviewing Barbie, and she explain where she has moved to live.
  - *Open it up, it's huge! Three floors!*: Here the voice refers to the complete image of the house.
  - *Life in the Dreamhouse*: use of catchy music in order to appeal audience attention.
  - *An amazing kitchen. Let's have dinner! Turkey and dessert! Up pink elevator... Barbie closet. Second elevator just for fashion. Two elevators plus a musical shower! Life in the Dreamhouse!* : The voice describes all the components of the house in a musical way with the same aim than in the previous sentence, to appeal the audience attention.

In the case of Transformers' advertisement, in order to catch the attention of the audience, the music and the images employed in the ad are directly addressed to children. The background music which appears in the advertisement, in which is predominant the sound of a guitar, can be classified into rock genre, which use to be very attractive for young audience, concretely for male audience, as I have explained above.

The images which appear in the advertisement are in black, red, orange and blue colors. The blue color makes reference to male children, since, as well as pink is the color of girls, as I have mentioned above, blue is assumed to be for boys. The rest of the colors try to make reference to feelings such as aggressiveness, violence, danger, etc, that those toys are supposed to suggest into a person.

The relations of the words of the advertisement and the pictures which appear on it are the following:

- *New from Transformers Beast Hunters!:* it is the first sentence heard in the advertisement which appears at the same time than the first image of the advertisement, the Transformers' logo.
- *When the evil Predaking goes wild, beast hunter Optimus Prime blasts the beast and brings the heat:* This sentence belongs to the fictional part of the advertisement, in which the Transformers toys fight against each other to demonstrate who the best is.
- *All new beast, Predaking, rules the skies with massive wings and wicket fire power. All new Optimus Prime rolls out and blows away the beast with his rapid fire Dragon Canon! :* in this part the voice over describes all the different positions and the features which have both toys, and in which toy they become when they are transformed.
- *Get your Transformers Optimus Prime and Predaking action figure toys today:* this is the final sentence which sounds at the moment in which the image of both toys is emitted.



### 6.1.3. Language and paralinguage

Language is a system of signs which has meaning due to the combination and relationship among them (Saussure, [1975] 1974); while paralinguage deals with the communication of feelings, and the regulation of relationships in society, among others (*pendientedemigracion.ucm.es*, 'Text World Creation in Advertising Discourse' 2014).

Then, language is a combination of signs. These signs in advertising can be classified into index and icon. In this case, the index is the advertisement of the product advertised, *Barbie's Dreamhouse*, and the icon it is the logo of *Barbie*, whose letters are related with the typewriting of a child and indicates in some way that this product is addressed to children.

As I mentioned in the theoretical part, according to Guy Cook, depending on the substance of the language, language can be in written format or oral format. These features of language give meaning to the sounds and words of a specific language, which combine among them to form words combinations with meaning. However there are other features which provide meaning, such as voice quality, gestures, clothing (in the case of TV advertisements), or size and type of the letter, among others, in the case of written advertisements.

In this case, the words *Barbie Dreamhouse*, *Barbie.com* and *Mattel* are the only written words which appear in the advertisement, as it can be seen in the image. The voices, speech and terms used in the advertisement are all of the addressed to a childish, female audience. The words 'life in the Dreamhouse' and other words such as



'open it up', they address directly to the audience. All what is said in the advertisement deals with having a big house, with a complete kitchen where you can have dinner and dessert in the table, a house with a pink elevator which leads the Barbie to a more than complete closet, full of pink clothes. All these paralinguage elements serve to indicate to



what specific sector of the audience is addressed the advertisement, in this case the female audience.

The typeface of the words in the advertisement is large, bold, and in white and pink colors. The color pink is really present in most of Mattel's Barbie logo and products. It is a color which is associated with little girls, creating a sense of innocence and delicateness. Many advertisements use typeface in order to suggest specific meanings. In this case, the logo of Barbie seems to the handwriting of a child, which makes the addressee to assume that this ad is addressed to children.

The language used in the advertisement introduces the employment of catchy sounds in order to appeal to the attention of the audience. In this case, through the advertisement it is repeated the sentence 'life in the Dreamhouse', sung by a girl with an attractive voice mixed with a music which is impossible to not pay attention to it.

In the case of Transformers' ad, the index is the advertisement of the product advertised, and the icon is the letters.

In the advertisement several written words appear accompanying the images. The first written sentence deals with the logo of the toys. In the fictional part, in the left side of the screen it appears in small, capital and white letters the following words: *FANTASY*



*ANIMATION*, indicating that this scene is not real. While the voice over explains the main features of the toys, in order to present them, it appears together with the image of the toy the name of itself in capital, orange letters. The words *evil, wild, beast hunter, fire, power,* etc, deal with the main features which male children toys use to have. They are directly produced for them. Furthermore, the words *get your Transformer Optimus Prime and Predaking action figure toys today,* it address directly to the audience in order to purchase the product.

The typeface of the words which appear in the advertisement depends of the function they have on it. For example, the words whose function is just informative such as *FANTASY ANIMATION* or *FAST MOTION USED* are in capital, small and white letters; they do not really attract attention. The rest of the words which appear in the advertisement share the same colors as the ones which used the logo: orange, yellow and black. The colors and the straight lines of the typeface, reflects all the features mentioned above about the Transformer toys: aggressiveness, bravery, danger, etc.



The language used in the advertisement employs different catchy sounds in order to attract the audience attention. For example, the sounds emitted by the Transformer toys when they are fighting, although it is indicated that the first part of the video is fiction, many children will believe that these toys will emit these sound. It is used as a kind of strategy in order to make the audience feel tempted to buy the product.

#### **6.1.4. Situation**

Although toys' advertisements appear during all the year on TV, according to a research done by the newspaper *El País*(09/12/1980, La Publicidad de Juguetes. *El País*. 14/07/2014. [elpais.com/diario.html](http://elpais.com/diario.html)), November and December are the months in which toys advertisements are more emitted. The reason is that those months coincide with Christmas period, in which the main worry of children is to know if Santa Claus is going to bring them all the presents they have asked them. For that reason, at that period, TV advertisements deal mainly with toys.

## **6.2. TEXT COMPONENTS**

### **6.2.1. Words and phrases**

The selection of one type or another of discourse depends on the aim of the text's producer. In the most of the cases, they use personal language since they must address to the audience, and they, the producers, must provoke emotions on them.

However, in advertising, the meaning of the language (the combination of meaning and its context), must be a mixture of objective and subjective elements. This meaning can be achieved by different techniques, such as connotations (associations which people have from a word), as it happens in music. In this case, Barbie has the connotation of tall girl, blonde, pink, trendy, clothes, etc; while Transformers has the connotation of chaos, destruction, fight, etc.

### **6.2.2. Prosody**

It deals with the rhythm, stress and intonation of speech which represents the different qualities of a speaker or a text. (*grammar.about.com*, 'About education, prosody' 2014).

As I have stated above, Guy Cook marks five types of prosody in ads. In this case, Transformers' advertisement has no prosody devices, while in the Barbie's ad, jingles are the only type of prosody used. It appears twice in the ad with the words 'life in the Dreamhouse', accompanied by music and pictures of the house.

### **6.2.3. Parallelism**

Guy Cook marks five types of parallelism: graphological, phonological, grammatical, semantic and discorsal. In the case of Barbie's advertisement, graphological parallelism is reflected on the repetition of the word *elevator*:

*'Up pink elevator. Second elevator just for fashion! Two elevators plus a musical shower'.*

Grammatical parallelism is also present with the repetition of the sentence '*Life in the Dreamhouse*' accompanied by music.

In Transformers ad, it also appears the graphological parallelism on the repetition of the words *beast* and *hunter*.

*'New from Transformers **Beast Hunters!** When the evil Predaking goes wild, **Beast Hunter Optimus Prime** blasts the **beast** and brings the heat.'*

#### **6.2.4. Deviation**

In both advertisements there is no presence of deviations.

#### **6.2.5. Intertext**

In both advertisements there is no presence of intertextual techniques; advertisers do not use any other text in order to create determined effects.

#### **6.2.6. Connected text**

##### **Cohesive devices**

Cohesive devices are important in order to create coherence in a text. These cohesive devices are: repetition, use of synonyms, superordinates vs. hyponyms and co-hyponyms, use of opposites and related words.

In the Barbie's ad, in order to achieve coherence, it has been employed repetition

***Barbie!** I've just moved in my newest, biggest, **Dreamhouse** ever! Open it up, it's huge! Three floors! ( **life in the Dreamhouse** ) . An amazing kitchen. Let's have dinner, turkey and dessert. Up pink **elevator**, ... **Barbie** closet. Second **elevator** just for fashion. Two **elevators** plus a musical shower! **Life in the Dreamhouse!***

And related words

*Barbie! I've just moved in my newest, biggest, Dreamhouse ever! Open it up, it's huge! Three floors! ( life in the Dreamhouse) . An amazing **kitchen**. Let's have **dinner, turkey and dessert**. Up pink elevator, ... Barbie closet. Second elevator just for fashion. Two elevators plus a musical shower! Life in the Dreamhouse!*

In Transformers' ad, it has been employed repetition

*New from **Transformers Beast Hunters!** When the evil **Predaking** goes wild, **Beast Hunter Optimus Prime** blasts the **beast** and brings the heat. All new **beast, Predaking**, rules the skies with massive wings and wicket **fire** power. All new **Optimus Prime** rolls out and blows away the **beast** with his rapid **fire** Dragon Canon! Get your **Transformers Optimus Prime and Predaking** action figure toys today.*

Related words

*New from **Transformers Beast Hunters!** When the **evil** **Predaking** goes **wild**, **Beast Hunter Optimus Prime** **blasts** the **beast** and brings the heat. All new **beast, Predaking**, rules the skies with massive wings and wicket **fire** **power**. All new **Optimus Prime** rolls out and **blows away** the **beast** with his rapid **fire** Dragon Canon! Get your **Transformers Optimus Prime and Predaking** action figure toys today.*

And synonyms

*New from **Transformers Beast Hunters!** When the evil **Predaking** goes wild, **Beast Hunter Optimus Prime** blasts the **beast** and brings the **heat**. All new **beast, Predaking**, rules the skies with massive wings and wicket **fire** power. All new **Optimus Prime** rolls out and blows away the **beast** with his rapid **fire** Dragon Canon! Get your **Transformers Optimus Prime and Predaking** action figure toys today.*

## **Pronouns**

In the Barbie's advertisement there is no much presence of the use of pronouns. Although they are a good strategy in order to address directly to the audience, in this case the advertisement addresses to the audience by showing with moving pictures and music all the things that little girls could do and how happy would be if they had the Barbie Dreamhouse.

In the Transformers' ad, although there are not too much pronouns in order to address the audience, there are other strategies which allow the advertiser address to the audience, such as the use of imperatives: *get your Transformer Optimus Prime and Predaking action figure toys today.*

## **Ellipses**

This cohesive device consists on the elimination of those words which are unnecessary. In the Barbie's advertisement ellipses is used mainly to eliminate verbs.

*Barbie! I've just moved in my newest, biggest, Dreamhouse ever! Open it up, it's huge! **It has** Three floors! ( life in the Dreamhouse) . **It has** An amazing kitchen. Let's have dinner, turkey and dessert. **It has** Up pink elevator, ... Barbie closet. **It has** Second elevator just for fashion. **It has** Two elevators plus a musical shower! Life in the Dreamhouse!*

In the Transformers' advertisement ellipses device it is not used.

## **6.3. PARTICIPANTS**

### **6.3.1. Participants**

According to Guy Cook (1992, 2), participants are defined as 'senders, addressers, addressees, and receivers'.

In Barbie's advertisement, the sender is the American toy company *Mattel*, the addresser is the fictional Barbie which appears at the beginning of the ad and the voice over which is listened in all the ad, the addressee are female children and the receivers are all the people who sees the advertisement.

In the case of Transformers advertisement, the sender is the American toy company *Hasbro*, the addresser is the voice over, the addressee are male children and the receivers are all the people who sees the advertisement, as it happens with Barbie's advertisement.

### **6.3.2. Function**

The function of these advertisements is to demonstrate to the audience how happy would be a girl by purchasing this big house and to show how a male child could achieve its dreams, in a fictional way, of having great powers to defeat his enemies by purchasing these toys. (Though actually is more addressed to the parents of this female audience since children are not going to buy those products, they will just ask to their parents).

## 7. CONCLUSIONS

This table represents the main differences and similarities between both advertisements after the analysis.

	<b>BARBIE</b>	<b>TRANSFORMERS</b>
<b>SUBSTANCE</b>	Divided into four sections <ul style="list-style-type: none"> <li>- Fictional part.</li> <li>- Full vision of the real toy.</li> <li>- Different characteristics of the toy.</li> <li>- Full vision of the toy again.</li> </ul> Primary substances <ul style="list-style-type: none"> <li>- Voice of the narrator</li> <li>- Music</li> <li>- Written elements</li> </ul> Secondary substances <ul style="list-style-type: none"> <li>- Emitted by cable</li> </ul>	Divided into four sections <ul style="list-style-type: none"> <li>- Fictional part.</li> <li>- Full vision of the real toys.</li> <li>- Different characteristics of the toys.</li> <li>- Full vision of the toys again.</li> </ul> Primary substances <ul style="list-style-type: none"> <li>- Voice of the narrator</li> <li>- Music</li> <li>- Written elements</li> </ul> Secondary substances <ul style="list-style-type: none"> <li>- Emitted by cable</li> </ul>
<b>MUSIC AND PICTURES</b>	Music <ul style="list-style-type: none"> <li>- Woman's voice.</li> <li>- Pop genre, more related with female audience.</li> </ul> Pictures <ul style="list-style-type: none"> <li>- It predominates pink, associated to girls</li> </ul>	Music <ul style="list-style-type: none"> <li>- Man's voice.</li> <li>- Rock genre, more related with male audience.</li> </ul> Pictures <ul style="list-style-type: none"> <li>- It predominates blue, orange, red and black</li> </ul>



	since birth.	colours: <ul style="list-style-type: none"> <li>• Blue colour, associated to boys since birth.</li> <li>• Orange, red and black; related with the aggressiveness, violence and power that those toys own.</li> </ul>
<b>LANGUAGE AND PARALANGUAGE</b>	<ul style="list-style-type: none"> <li>- Index: the advertisement of the product advertised.</li> <li>- Icon: the logo of Barbie.</li> <li>- <i>Barbie</i> and <i>Mattel</i> the only written words in the text.</li> <li>- Type face: pink, bold, rounded, in girl handwriting form.</li> <li>- No use of pronouns.</li> </ul>	<ul style="list-style-type: none"> <li>- Index: the advertisement of the product advertised.</li> <li>- Icon: the logo of Barbie.</li> </ul> <p>Several written words with different aims:</p> <ul style="list-style-type: none"> <li>- <i>FANTASY ANIMATION:</i> In capital, small and white letters just as information for the audience.</li> <li>- Rest of the written text: names of the toys just to introduce them in the ad. Orange and black colours to represent its aggressive</li> </ul>

		characteristics.
<b>SITUATION</b>	All TV Channels at November and December, coinciding with the Christmas period.	All TV Channels at November and December, coinciding with the Christmas period.
<b>INTERTEXT</b>	No intertext	No intertext
<b>PARTICIPANTS</b>	<ul style="list-style-type: none"> <li>- Sender: <i>Mattel</i></li> <li>- Addresser: fictional Barbie and voice over</li> <li>- Addressee: female children</li> <li>- Receivers: all the audience</li> </ul>	<ul style="list-style-type: none"> <li>- Sender: <i>Hasbro</i></li> <li>- Addresser: voice over</li> <li>- Addressee: male children</li> <li>- Receivers: all the audience</li> </ul>
<b>FUNCTION</b>	Make the audience believe how important is to have this product to be happy and achieve their dreams.	Make the audience believe how important is to have this product to be happy and achieve their dreams.

After representing in the table the main characteristics of both advertisements, it is concluded that both have many features in common.

In terms of substance, the way in which they sell their product is organised in a very similar way. Both advertisements start with a fictional image of the products. Barbie's advertisement introduces the products as if they were cartoons; while Transformer's advertisement introduces the toys as if they were alive, in a more believable way. The aim of both ads by organizing them in that way is just to catch the attention of the audience. Through these fictional parts of the ad, they make the audience imagine all the things that they could do with their toys, being in a certain mode cheated just to purchase the product. Their primary and secondary substances are also similar. Both are emitted by cable, and their primary substances are comprised by the voice of the narrator, the music and the written elements.

The music and the pictures used in both advertisements are perfectly accorded to the sectors which they address. For example, if the advertisement of Barbie would be presented with the colours, music and voices used in the Transformers' ad, most of female children would not be so attracted as if the ad would be in pink colors, and with a trendiest and delicate background music. These features are employed by advertisers in order to attract one or another sector of the audience, which, as I have shown above, are influenced by the color and music stereotyping in gender.

In the paralinguage of both advertisements there is an important difference to signal. While in the case of the Barbie's advertisement the only written text which appear together the images are the Logo and the name of the company, in the Transformers' ad, apart from the logo, it also appears written text with the name of the toys in order to introduce them. Besides that, the advertisers also indicate in written text that the first part of the advertisement is fictional, just as information to the audience. However, this small and white letters are reflected together the attractive images which appear on the screen, in order to make the audience pay more attention to the images rather than the information.

In the rest of the elements analysed in both advertisements, the characteristics are really close each other since, even if they address to different sectors (girls and boys), the audience is the same (children).

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