

Family-Oriented Printed Advertisements: A Discourse Strategy Analysis

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ABSTRAKT

Cílem této bakalářské práce je analyzovat jazykové prostředky, které se vyskytují v reklamách zaměřených na rodiče a děti. Práce je rozdělena na teoretickou a praktickou část. Teoretická část vymezuje vývoj jazyka spojený s mentálním vývojem dítěte. Teoretická část také charakterizuje jazykové prostředky použité se v tištěných reklamách. Analytická část zkoumá vybrané reklamy na základě poznatků získaných v teoretické části a stanovuje závěr.

Klíčová slova: děti, jazyk, reklama, jazykové prostředky, repetice, imperativ, intertextualita

ABSTRACT

The aim of this bachelor thesis is to analyse figures of rhetoric, which occur in the advertisements for parents and children. The thesis is divided into theoretical and practical part. The theoretical part defines the language development connected to mental development of child. The theoretical part also characterizes figures of rhetoric used in printed advertisements. The analytical part examines chosen advertisements on the basis of findings which were gained from the theoretical part and sets out the conclusion.

Keywords: children, language, advertisement, figures of rhetoric, repetition, imperative, intertextuality

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INTRODUCTION

One day, two years ago, I was sitting in the living room with my younger adolescent sister and we were watching television. There was a TV show for kids on Děčko, a children's TV channel, owned by Česká televize, the only Czech public television in the Czech Republic. On the screen, we could see the TV programme Planeta YÓ, which is aimed at little children. What truly caught my attention was the topic of this programme. The TV presenters, a girl and a boy, were saying that spaceship from the planet NE is descending to the planet YÓ. This spaceship is full of refugees who are not welcome on their own planet and all of us, presenters along with spectators, have to help them.

I personally believe that this is an accurate example of the influence of media on kids and therefore it creates the children's opinion about the life itself. Nowadays, people are surrounded by everything what they can wish for. Whenever we need something to search for, there are plenty of sources where to access this information, through what medium to obtain it and how to evaluate it. The market itself provides us with unlimited sources and as a result we form our opinions, judgements or attitudes. We have even started to master sophisticated physiological advertisement that can affect audience's inner emotions through graphical designs and hidden messages. Advertisements are everywhere; it is an applied art of everyday life which should enrich our day (Křížek and Crha 2012, 13). New trends and offers come from each and every corner. Today's world is one big advertisement and we basically got used to it. "Advertisement is not some external curiosity which we examine, from which we are separated and superior, but something of which we are part, and which is part of us" (Cook 2001, 185).

Advertising as one of the source of information or as a persuasive device creates our life values and leads us on the path that was constructed by advertisement designers. The current western world is full of marketing strategies and it seems people cannot distinguish anymore if the advertisement is beneficial or if it disrupts our personal life. We have literally become the consumption society. Nevertheless, the advertisement creators do not focus only on the adult recipients but more and more they tend to look at the small consumers, children.

With my younger sister, a little niece and a nephew I could observe daily how children develop their opinions, attitudes and beliefs about the life during their adolescence. Advertisements aim to increase children's desires for the advertised products. What effects children is not only family or advertisement itself but also the other factors.

Children are the specific group of advertisement consumers. They are very sensitive about emotional incentive because they do not have enough experience. That is why they can confuse fiction with reality (Fryštická 2013, 20).

It is found that children have great influence on their parents purchasing decisions. These influences vary depending on different parameters which depend on the source, usage, frequency, price, etc. Most parents are found to fall for their children's demands and follow their needs, wither it is truly required or just a moment of weakness. Therefore, children are a welcome object for the advertisement industry as their strong impact in decision making during shopping.

From the linguistic point of view, the advertisement is an interesting source of analysis, because it focuses on different kinds of respondents. It is not significant only by graphics and illustrations, but also through different messages within the context of the advertisement. I found this concept to be compelling on how a simple sentence can affect the physiology of children and influence their behaviour or emotions. In my thesis I would like to look at children as addressees of the advertisements and especially to analyse the language used in advertisements for children and families.

The theoretical part of the thesis focuses on advertisements, especially the printed form, its language and discourse as well as persuasive techniques used in these advertisements. The language has different levels including phonological, lexical, morphological, syntactic and semantic. Each of them elaborates on various types of figures of speech. All those language aspects occur within the advertisements discourse, slogan, brand name, etc. which is explained in details through my thesis.

The practical part consists of the corpus of the forty-nine advertisements mainly focused on family or children products. They are analysed according to their language and figures of speech. The purpose of this thesis is to define and divide the advertisements and their perception mainly by children. Based on the discourse analysis in the practical part, the hypothesis set out in the theoretical part is verified or disproved in the conclusion.

I. THEORY

1 CHILDREN AS TARGET GROUP OF ADVERTISEMENTS

The idea of my thesis is to focus on the discourse and discourse analysis of the advertisements, therefore it is important to describe the advertisement addressees and their language to understand the text used in the advertisement itself. Discourse contains stylistic devices, various kinds of sentences and other features, which are discussed in the next section of the theoretical part of my thesis.

1.1 Children as consumers

Generally, the receiver of an advertisement is basically “anyone who sees the ad” while the addressee is “a specific targeted group”, someone for whom the advertisement is intended (Cook 2001, 4). Creators of advertisements know that making a successful advert depends on the targeted group of consumers, people who they want to focus on (Vysekalová and Mikeš 2010, 46). In this case, there are also specific groups of consumers such as retirees, women, children, etc. (Vysekalová and Mikeš 2010, 56).

Hanuláková (2002, 100) says that children’s advertisements are characteristic with its orientation on kids or as advertisements where kids are the actors, or both. One can understand that advertisements for children focus only on the infant products, for instance toys. Though, children’s advertisements are also the ones that contain adult’s products but has infant actors. While there is a children element in the advertisement it consciously targets children as potential consumers as well. Children are specific targeted group that is difficult to focus on. Creators of advertisements are aware of the influence of children on their parents and they create these family advertisements accordingly. Children as an audience have a sensitive perception for some specific aspects of the advertisement, which the adult addressee cannot see. Advertisements can change children’s opinion as well as attitude towards family members or friends. Children tend to imitate the characters from the advertisements, their behavior and imagine. Sometimes this attitude in children’s life is common and natural, but in some cases it can lead to the negative development (Dittmann 2004, 58). One of these aspects that have impact on the children is the language used in the advertisements, precisely chosen by the advertisement creators (Linguarama 2017).

In her work on children as consumers in advertising and marketing Calvert (2008, 214) distinguishes three stages of cognitive development: preoperational thought, concrete operational thought and formal operational thought. Calvert uses it as a basis to describe age-based differences between groups of children of various ages and their perception of

television content. Further, she explains three categories in detail. “During the stage of preoperational thought, roughly from age two to age seven, young children are perceptually bound and focus on properties such as how a product looks. Young children also use animistic thinking, believe that imaginary events and characters can be real.” In this preoperational phase young children have lack of abilities to understand the advertisement message and they are not able to decide in case of purchases. Between age seven and age eleven, which is the concrete operational stage, children start to see the world more pragmatically. Essentially, those children can recognize the intent of advertisers about selling the product. As a last, there is a phase of formal operational thought, age twelve and more, teenagers can easily understand the purpose or the advertisement and their occasional dishonest or improper information (Calvert 2008, 214-15).

Deborah Roedder John (1999, 186) states that “children become socialized into their roles as consumers”. She describes the stages based on Piaget’s theory and divides them according to knowledge development, decision-making skills and purchase influence strategies. The individual stages are also connected with particular age.

Perceptual stage goes with the age three to seven and it is identified by “perceptual boundness” as children’s targets are single elements of objects and events, hence it bounds their decision-making skills as informed consumers. In the analytical stage, children already have the ability to analyze products and they perceive more than one attribute at a time. In this phase their knowledge of concept of advertising becomes much more sophisticated. This development is expected when children are approximately seven to eleven. The last stage is a reflective one; children who are in the age of eleven to sixteenth have already mature capability to understand products and marketing techniques as well as advertiser intent (Calvert 2008, 214).

All these stages bear on language acquisition, which children gain during their evolution. In his Cambridge Encyclopedia of Language David Crystal (2010, 238) says that development of language in childhood is interconnected with imitation. Children are able to imitate and learn quickly the sounds and vocabulary; however, the grammatical constructions pose difficulties.

As a result, children have a huge influence on their parents in case of purchase decision. They are very sensitive to the advertisement announcement since their early age. Though, the perception of the advertisement itself changes with particular age of the children. Very young children attending kindergartens as well as preschoolers can

experience advertisements for a first time and therefore a new perception is being created. They are fascinated with objects and characters occurring in the commercial, nevertheless, they do not understand the message of the advertisement. Once they reach school age and start to learn new things around them, the marketing is more familiar to them. They start recognizing simple intensions brought on by advertisements; they start to see the world more realistically. The last phase of childhood, before children reach adulthood, enables easy recognition of hidden messages in the advertisements, connections to another objects or intertextuality.

Consequently, to understand the concept of creating advertisements we have to clarify targeted customers. To clarify targeted customers, we have to learn their understanding, behavior, daily habits, and values but mainly their language

1.2 Language development

As mentioned before, children have become a part of the consumer society, and due to changeable lifestyle, new technologies and different family values this group of consumers remains a difficult target to focus on by the advertisers. Over the past years, the nature of children has undergone dramatic changes, as children are more prone to spend time alone at home surrounded by lots of technologies. These technologies influence their thinking, learning, problem solving and decision-making (Taylor 2012). Lack of family time, company of peers or supervision by adults are well considered aspects during the creation of the advertisement and its marketing strategies. The language is changing along with children's way of life, new words and phrases are created. Advertisement creators are aware of it and as a reflection to this children's language development, the new advertisements are created. Jean Piaget's theory of cognitive development elaborated by Calvert (2008) and Roedder John (1999) is closely connected to the language development as well. Each stage of childhood is accompanied with new vocabulary, and to study this progress is valuable for advertisers while making the specific persuasive advertising.

From the point of view of advertisement creators, it is difficult to state from which age to start focusing on. Though, to specify almost each stage of children development may help to select the exact group of children or adolescents to begin to create the advertisement for.

1.2.1 Toddlers

Toddlers are children between ages 1 – 3 years, an age group members of which start learning to walk, talk or solve simple problems. This is the part of children's life when they start to explore the world around them. It is important to talk to toddlers because it forms their language and communication skills (Raising Children Network 2017).

Language of toddlers

Early age toddlers understand nouns and can name objects common from their environment, such as diapers, shampoo, dog or bus. Few basic verbs are used as well, however after their second year the vocabulary expands to more verbs, adjectives, pronouns or location words. They create sentences with two or three words, understand and respond to commands and contrasts such as hot/cold or stop/go. Toddlers like to listen to stories therefore they try to play with language through rhyming or singing. (Raising Children Network 2017, Child Development Institute 2017, Bowen 2011)

1.2.2 Pre-schoolers

Children who turn 3 years old are already considered early pre-schoolers. They usually enrol in kindergartens and start to socialize with other children, which accelerates their communication skills. Due to new environment, they also perceive world around them from a different aspect. The end of pre-school period is considered by the age of 5 or 6 years.

Language of pre-schoolers

Language develops very fast and it almost seems like children in this stage talk all day as “this chatty stage is crucial to learning new words and getting comfortable using them” (Henry 2016). They enjoy listening to stories and can easily name common objects in pictures, books or magazines. In comparison with toddlers, pre-schoolers can make longer, more abstract and complex conversations with wider vocabulary and understanding basic grammar rules. Thanks to their confrontation with other children they can also see relationships between object and happenings (Child Development Institute 2017, Raising Children Network 2017).

1.2.3 School age

Children start their compulsory school around the age of six and their confrontation with other children is getting thoughtful and considerate. They enjoy their first reading and due to life experience by the end of eighth year they also develop situational awareness.

Language of school age children

With the beginning of school and first learning practices, they understand opposite analogies such as girl – boy, man – woman, sweet – sour, etc. as well as different meanings of particular words in the context (Child Development Institute 2017, Raising Children Network 2017). Youth love story telling, creating narration or describing simple stories from fairy-tales' books, magazines or advertisements. Mysteries, adventures and biographies are their favourite ones. Through the language development as well as reading, their understanding about metaphor and non-literal language is getting clearer. Using various linking words for school age children is very common.

1.2.4 Pre-teens and teenagers

Children in the middle of primary school and those turning to secondary one are considered as pre-teenagers and teenagers that is between the ages of nine to eighteen. As children and teenagers, get older, their mental and physical progress slows down and their progress also depends on the after-school activities and family environment. In this age, they are exposed to mass media and personal computers therefore there is a big influence of their world perception (Anthony 2017).

Language of teenagers

According to Piaget's theory, children from nine to eleven already turn from concrete operations stage to the formal operations one. They continue to understand complex metaphorical expressions, proverbs or recognize sarcasm. At this stage, they are already being conscious of how language is used; therefore, teenagers understand that advertisement is here to persuade using particular vocabulary and language means. "Children this age can understand both concrete and abstract themes of reading, and can distinguish author voice" (Anthony 2017).

2 LANGUAGE AND ADVERTISING

In the previous chapters of my thesis I mention how important the advertising is in our lifestyle; advertising tends to have a great power over whole society and its behaviour. To find appropriate language for passing the particular message with the purpose to influence people is quite important. Every advertisement uses different strategies how to attract potential customers; this could be image, material, overall layout or even its verbal part. All of these elements have a significant impact on the customer, “but it is a language that helps people to identify a product and remember it” (Linguarama 2017). The following chapter describes language and its usage in advertisement, several persuasive devices which are applied in the advertisement and figures of speech as a part of advertisement discourse.

2.1 Ethos, logos and pathos

Aristoteles, the Greek philosopher, used three strategies in his rhetorical speeches to persuade audience: it was ethos, logos and pathos. Nowadays these persuasive strategies are still used by advertisement creators in order to influence their customers.

The main strategy is ethos, which is connected with the speaker’s character through the advertisement. The purpose of the advertisement is to establish trustworthiness, credibility or character of the product. It can be translated as an image of the whole model of advertisement. Ethos is usually the primary thing what attracts the recipients and therefore it influences their opinion on the overall conception (Fletcher 2015, 138-39).

Another essential part of persuasive language is pathos. Pathos used in marketing brings the emotional influence to customers; therefore the advertisement becomes more popular and memorable. To persuade customers can be also done by use of words as well as their order in the particular discourse. Discourse and its figures of speech are closely connected to pathos, because they may express the emotional part of advertisement. Those figures of speech used in pathos can be sound effects (rhythm), metaphors, interjections, etc. Some discourse strategies, for instance storytelling or intertextuality, also appear within the persuasive appeal of pathos (Aune 2003, 340).

The last part of advertising techniques is logos. Logos address to “logic and reasoning”. It tells you exactly what the product does, how it works, what it is used for. Those long descriptions on the printed advertisement with specific details of the function of the product or its benefits can be perceived as logos as well (Fletcher 2015, 139).

Even though these techniques are over two thousand years old, advertisement creators use them as suitable persuasive devices to create successful, emotional, credible and reasonable advertisements for all potential customers. To know all the mentioned strategies helps the advertisers to choose appropriate language in their advertisements. Pathos brings emotions through the figurative language and language itself, therefore the language is the main topic of the following chapter.

2.2 Language

Language is a part of each advertisement, whether it is on the radio, television or in the magazine as a printed advertisement. The verbal part of the advertisement can occur within the main text, slogan and product together or it can be only presented in the form of the product name or short slogan. Advertisement creators choose the particular language devices to create catchy and memorable advertisement that talks to us and influences our subconscious. Effective advertisement is the one which chooses the right words and these words are put into the sentences. Due to carefully chosen discourse, the advertisement can become the successful persuasive tool and address the target recipients.

Printed advertisements always contain both verbal and non-verbal message. As this thesis deals with linguistic tools functioning as persuasive devices in printed advertisements, non-verbal elements are not in the centre of attention. Nevertheless, the two facets of the advertising message cannot wholly separate. That is the reason why pictures as non-verbal part of printed advertisements are considered in analysis of the collected set of advertisements. According Cook (2001, 44), the advertisement analysis considers language as well as “other modes”, non-verbal part of ads, and it should be taken into consideration.

Advertisements creators choose the language according the target group of recipients and apply it into the designed advertisement. For instance, the pre-schoolers or school age children can be attracted to the advertisement, which is using common objects from children’s environment or mysterious plot through pictures or simple language expressions. Teenagers can draw more attention to printed advertisements with their idols and colloquial language or slang (Dove 2016). Čmejrková (2000, 14) points out that advertisement does not talk to real us but to whom we wish to become. It shows us the imaginary life where we would like to belong by presenting our favourite characters, heroes or actors in common household activities.

2.3 Parts of advertisement

As mentioned in the previous chapters, language is an important part of each advertisement. Language can have many forms and it occurs within the main text of the advertisement, product name or slogan. Advertisements contain figures of speech, various types of sentences, colloquial language, etc. In this chapter I would like to focus on three main parts of the printed advertisements: name of the product or the brand, the body of the text and slogan.

2.3.1 Product and brand naming

To create a good name of the product helps the company to catch the attention of customers and helps customers to remember and easily find the product among the others on the market.

Therefore, advertisement creators should choose the name which is easy, short and memorable. Křížek and Crha (2008, 121) claim that it is important to create the name which is unique and has no similarity with any other product on the market. Consumers better connect the specific product name with only one brand. Some companies name products according the character of the product, for instance analysed advertisement AD 10 focuses on beverages, where one of their products is called “Refreshers” due to its main purpose to refresh customers while they are thirsty. The name of the product or the brand can be created through abbreviation, compounding or blending (Křížek and Crha 2008, 121-24, Gunelius 2017).

2.3.2 Slogan

“A slogan is a catchy phrase or series of words used to help consumers remember a company, brand or product” (Newton 2011). Křížek and Crha (2008, 127) discuss the function of the advertisement slogan as bringing the advertised product to mind, offering or selling it. Just like the brand or product naming, the slogan should be unique and connected to the company which it is made for. Catchy slogan should be easily memorable by using interesting phrases, humour, rhyme and rhythm. Advertisement creators often make use of figures of speech to make slogans which catch the attention of consumers.

2.3.3 Body – main text

The main text is the longest part of the advertisement. It describes advantages, effects or techniques of using particular product. In contrast to slogan, the main text of the

advertisement can be expressive and more descriptive. The effective main text may include the keywords which are connected to the product. To catch the attention of customers, advertisement creators can use rhetorical questions. Another technique of creating the advertisement main text is using humour and jokes. According to analysed advertisements, a little humour can be seen in advertisements for children and families. (Shewan 2016).

3 FIGURES OF RHETORIC IN ADVERTISING LANGUAGE

“Because consumers are under no compulsion to start reading a headline, finish reading it, or continue on to read the rest of the ad, an important function of rhetorical figures is to motivate the potential reader” (McQuarrie and Mick 1996, 427). This chapter distinguishes linguistic devices used in printed advertisements. These devices are divided into phonological, lexical / morphological, syntactical and semantic level.

All these five levels can be gathered into the complex structure called levels of language. The first section starts with phonology as a smallest unit of linguistics and will continue up to semantics, which object of study is a meaning of language. Moreover, intertextuality and storytelling shall not be ignored as their important part in catching the customers’ attention through a message within the advertisement text.

3.1 Phonological level

In his book, Peter Roach (2009, 1) distinguishes between phonetics and phonology because each of them focuses on specific aim of study. Phonetics is a level of language described as all human sounds which we use in speaking, compared to phonology which object is specific sound of language. Phonology focuses on the role of phonemes (vowels and consonants) in language and also the mutual connection among these phonemes. This section consists of different types of repetition and rhyme within the advertisement discourse.

3.1.1 Alliteration

Alliteration is a type of repetition, where initial consonants letters are repeated at the beginning of words or phrases. Some consonant sounds of English can be repeated quite often and customer does not need to notice that. For example, consonant *s* in English language is used every day therefore people do not pay so much attention to that. E.g. “*Good food costs less at Sainsbury’s*” (Myers 1994, 33). According Myers (1994, 33) this Sainsbury slogan is also types of alliteration even though the repeated *s* is not in the beginning of words within the sentence. On the other hand, consonants *p, b, m, t, d, k, g* are more likely to be noticed while in repetition as they are pronounced with stopped air (Myers 1994, 33). Other example of alliteration in advertisement slogan is “*Don’t dream it. Drive it.*” from car producer Jaguar (Foster 2017).

3.1.2 Assonance

Compared to alliteration, assonance is distinguished as a vowel sounds repetition. There are more vowel sounds than consonants and therefore it is sometimes difficult to recognize them (Crystal 2010, 76; Myers 1994, 33). “*Before it can become a Heinz bean, every raw bean is tested by a light beam*” is a slogan for company Heinz which use the vowel repetition of *i*, *e* and *a* (Myers 1994, 34). Vowels repetition can appear also in the names of brands of products, such as American Apparel, Coca-Cola or Wal-Mart.

3.1.3 Rhyme

According to Hrabák (1973, 210) rhyme is repetition of final syllables of lines. This repetition is specific with its similar or same sounds in two words. Sometimes the use of rhyme can be exaggerated which makes an advertisement more humorous or parody. It is very important to realize that all repetitions (alliteration, assonance or rhyme) are connected to sounds, not spelling, therefore the slogan “*Timotei: A breath of fresh air in skin care*” contain all three repetitions – alliteration (skin and care), assonance (breath and fresh) and rhyme (air and care) (Myers 1994, 35).

Galperin (1977, 116-17) distinguishes between:

- *Full rhyme* assumes similarity between vowel sound and the following consonant sound in a stressed syllable although the consonants before the stressed vowels can be different, e.g. sky – high, rose – dose, etc.
- *Internal rhyme* occurs between lines where its middle and ending words rhyme with each other, e.g. “*The whole crowd goes so loud.*”
- *Incomplete rhyme* may be distinguished with different types and can be divided into two main groups:
 - a) *vowel rhyme* – the vowels of the syllables in the equivalent words are the same, but consonants can be different, e.g. time – light; vowel rhyme is called assonance
 - b) *consonant rhyme* – the consonants are in similarity, but vowels may be different, e.g. big – bad

3.1.4 Epistrophe

“Epistrophe is a figure of speech that involves the repetition of a word or phrase at the end of successive clauses or sentences” (Literary Devices 2017). This kind of repetition is not always obvious until the end of all sentence or clause, where it does it occur; therefore it

can change the whole text into a dramatic one (Zimmer 2017). Famous usage of epistrophe is from Abraham Lincoln speech: "...government of the people, by the people, for the people, shall not perish from the earth" (Conant 2015, 276).

3.1.5 Homophones

Homophones are words, which carry the same pronunciation, but they are not similar in spelling. Homophones appear especially in printed advertisements since the differences are more visible e.g. threw vs. through, for vs. fore vs. four etc.

3.1.6 Onomatopoeia words

Onomatopoeia words represent the sound of what it refers to. It can imitate or simulate the sound created in nature (rain, river, wind, etc.), by animals (dog, snake, cow, etc.), by people (laughing, singing, clapping, etc.) or by things (car, paper, machines, etc.). Putting onomatopoeia words in front of the words, which represents it or replacing the words itself by onomatopoeia word draw the reader's attention more effectively (Galperin 1977, 113).

3.2 Lexical and morphological level

Another level of language is a lexical and morphological level Morphology is an object of grammar that studies form and structure of words in language. Morphology is closely connected to lexicology, which main part of study is vocabulary irrespective of a particular language - word formation, word meaning, idiomatic combinations or use of words.

3.2.1 Pronouns

Pronouns are one of the parts of speech and act as a replacement of noun or noun phrase. Pronouns are classified into different groups – *personal* (we/us), *possessive* (our/ours), *reflexive* (ourselves), *reciprocal* (each other), *relative* (who), *interrogative* (which), *demonstrative* (that) and *indefinite* (someone). Personal pronouns are used frequently in advertisements because they refer to recipients and potential customers. *First person* refers to advertisement writer or creator (I, me, myself), *second person* indicates advertisement recipients (you, yourself) and *third person* refers to someone out of relation advertisement creator vs. recipients (they, them). Pronouns may occur within family oriented advertisement because they talk to parents as well as children (Machová 2013, 24).

3.2.2 Adjectives

Adjectives appear very often in the spoken language as well as printed advertisement and therefore it is important to focus on them. They are the grammatical form described as words that create the attributes or relationships of the noun; they describe feelings, colours, shapes etc. From the linguistic point of view, adjectives are one of the English parts of speech and have different forms e.g. *articles* (a, an, the), *possessive adjectives* (his, their), *demonstrative adjectives* (this, those), *interrogative adjectives* (which, what), *attributive adjectives* which stand in front of the noun (small boy, interesting book) and *predicative adjectives* which stand behind the noun (the boy is small, the book is interesting). Adjectives can be also divided into three degrees which are *positives*, *comparatives* and *superlatives*.

3.2.3 Verbs

Another part of speech that occurs within the advertisement discourse is verbs. Morphology distinguishes verbs as lexical morphemes which are words that have their own meaning. Morphemes can be divided into *bound morphemes* and *free morphemes*. Bound morphemes cannot stand unaccompanied and therefore they are parts of the words. Bound morphemes are usually *prefixes* (re-, ir-, pre-, un-) or *suffixes* (-ment, -ed, -ly, -ful). On the other hand, free morphemes can act independently and typically bound morphemes are being attached to them (Machová 2013, 3). Verbs occur in most of the advertisements within the main text or slogan. Carefully chosen verbs by advertisement creators may influence customers purchase and opinion about the product.

3.2.4 Synonyms and antonyms

From the linguistics point of view, synonyms are the words or expressions having the same or very similar meaning. In the contrary, antonymous words have opposite meaning. Synonyms and antonyms occur in advertisement language for emphasizing the advertisement message. It catches the reader's attention, especially if synonyms appear in the repetition of words, which subconsciously attracts customer's desire and increase product's demand. E.g. "*Forces unveiled, strengths revealed...powers emerged!*" (AD 20). Antonyms can also appear along with synonyms in the main text of advertisement, e.g. "... a small act of kindness, like donating blood, can add up to a whole lot of goodness" (AD 43).

3.2.5 Comparison

Another linguistic device, which appears in the advertisements, is comparison. Advertisement creators use comparison to compare or differentiate things, places, ideas or people. People used to compare each other in everyday life and therefore advertisers use this kind of identification in the advertisements to get closer to potential customers.

3.3 Syntactic level

Syntactical part is based on the sentence structure, which is syntax, and sentence types. In his book of Syntax Peter Matthews (1982, 1) describes syntax as “a branch of grammar dealing with ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence”. Advertisement creators choose different types of sentences according the types of product and advertisement itself.

3.3.1 Types of sentences

Syntax distinguishes several types of sentences but this thesis focuses on four of them: declarative, imperative, exclamatory and interrogative. Myers (1994, 46) presents declarative sentences as an announcement or statements, imperative sentences as commands, exclamatory sentences represent affections or surprise and interrogative sentences are questions asking for the answer. Written language uses mostly declarative sentences, nevertheless in spoken language and everyday interaction people use more of commands, questions or exclamations. Therefore, advertisements try to use language, what people use daily to become more vivid and emotionally closer to consumers (Myers 1994, 47).

Commands as an imperative language is a common device in the advertisement, because it causes the reaction in consumer's behaviour. These commands create assumption that someone is really talking to the reader from the advertisement and therefore it develops a personal effect. Imperative language usually excludes subject *you* and shows no politeness as a benefit to the reader, however if reader takes a real action depends on the reality of the advertisements, comprehensibility and the message itself (Myers 1994, 47-48, Čmejrková 2000, 164).

Advertisements talks to readers, tries to make a connection and one of the effective device is a question. Questions in advertisements are used to create the reader's desire and at the same time secretly sell the product. Questions require someone to answer and therefore, they often use adverbs, e.g. already, still, also, etc. Another type of this

persuasive device is a rhetorical question. This rhetorical question does not expect any explicit reaction, although it stays in reader's mind. E.g. "*Do I look like my period stops me wearing what I want?*" (Čmejrková 2000, 109-110, Myers 1994, 49-50).

Exclamatory sentences represent unexpected emotions such as excitement, fear, panic, etc. These sentences try to imitate the intonation and emotional state of people in a personal interaction through letters. "Unlike commands and questions, which typically have a different form from statement, exclamations depend on complex interpretation". Some of the exclamatory phrases start with *how* or *what*, which represents spoken emotion (Myers 1994, 50-52).

3.3.2 Incomplete sentences

As mentioned before, questions used to create reader's desire, but the effect of incomplete sentences is to suggest that readers already have these desires. Therefore, incomplete sentences are connected to advertisement's images to interpret the message. Incomplete sentence is a fragmentation of the sentence as English complete sentences have subject and verb. May this be omitted; the sentence turns to be ambiguous. Typical example of incomplete sentence is: "*More than lengthening. More than thickening. More than separating. Introducing More Than Mascara Moisture-Binding Mascara*" (Myers 1994, 55-56).

3.3.3 Ellipsis

Another rhetorical device used in advertisement is ellipsis. Ellipsis omits the part of the sentence containing the information, which is familiar to the reader and he is able to understand the content of the advertisement even without that (Štulajterová and Jesenská, 2013, 73). E.g.: "*If Thomson don't do it, don't do it. But if they do, do*" (Myers 1994, 55). Ellipsis has several types:

- a) *Nominal ellipsis* – the noun head is omitted, e.g. *She bought the red bicycle, but I like the green.*
- b) *Verbal ellipsis* – omission of verbal group, e.g. "*What have you been doing? – Swimming.*"
- c) *Clausal ellipsis* – part of the clause or the whole component is omitted, e.g. "*He said he would take early retirement as soon as he could, and he has.*" (Štulajterová and Jesenská 2013, 73, Abed 2012).

3.4 Semantic level

In the advertisement discourse, the meaning is created by choosing the right words. Selected words or phrases may be understood in their denotative meaning as it is reflected in the dictionary. As advertisement appeals on the emotions of recipients, therefore advertisement creators choose figures of speech to evoke the connotative meaning among recipients. “Semantics is the systematic study of meaning, and linguistic semantics is the study of how language organizes and expresses meanings” (Kreidler 1998, 3).

3.4.1 Hyperbole

Hyperbole is described as an exaggeration, which emphasizes the qualities of the given object or function as a humour. In printed advertisement for adults, there is a large amount of hyperboles as it attracts consumer’s attention about the extraordinary features of the product or service. Exaggeration can appear in the middle of the main text of the advertisement as well as its headline or slogan, e.g. “*The Quality Goes In Before The Name Goes On*” (Štulajterová and Jesenská 2013, 45, Zenith 2017).

3.4.2 Personification

Another type of figurative language is personification. The function of personification is to transfer the human activities or characteristics to animals, things or situations. The personification in a given text makes description more vivid, interesting and unique for the reader. It can catch the reader’s attention by bringing more emotions, humor and information. “Personifications of texts are perhaps a necessary metaphor, if only because they are so deeply rooted in the language and culture of contemporary societies, with their tendency to reify or attribute human characteristics to discourse” (Cook 1992, 177).

3.4.3 Metaphor

Metaphor simply occurs whenever one thing refers to another. It can be a word or the phrase that has similarity with another expression, which can be an object, activity, characteristic, etc. “A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in two corresponding objects certain features which to his eyes have something in common” (Galperin 1977, 127).

3.4.4 Metonymy

It is a kind of figurative meaning with inner similarities, where meaning of one word changed by another remains the same. Metonymy is used in advertisements as well as newspapers to refer to all entity due to well-known feature of the word. E.g. announcement of White House, eat a whole plate. Also the word *advertisement* is a metonymy, which refers to “a public notice or announcement, esp. one advertising goods or services in newspapers or in broadcasts” (Illustrated Oxford Dictionary 2003, 26).

3.5 Intertextuality and storytelling

The text of advertisement has a specific role in creating of advertisement, because it has to attract wide range of reader and customers. Therefore, advertisement creators choose figures of language which are familiar and attached to target customers. Advertisements are full of rhymes, alliterations, metaphors or hyperboles, but those are figures of speech applied inside the text itself. To look at the overall text and its connection to the all advertisement, advertisement creators use another means of persuasive language, which will be discussed in the following section.

3.5.1 Intertextuality

The text of the advertisement can be attractive to customers by using the other text, which means connection of one text to another. This phenomenon is called intertextuality. Advertisement creators use this device in case the modified or cited text is recognizable by targeted customers. Intertextuality is used to make the text of the advertisement and its product remarkable to the customers to influence their purchase. “Intertextuality enhances creating an emotive response to an ad by allowing recipients to fill the mental space with their own associations and experiences of the previously encountered text” (Nemčoková 2012, 87). That means customers have knowledge of particular text or situation, which they can recognize in the text of advertisement. According to Čmejrková (2000, 170), advertisement provides certain indications to the original text through the pictures or specific person, whose statement was quoted or modified.

3.5.2 Storytelling

Telling the stories was one of the first forms how to share history, interesting tales or legends. Children and adults used to narrate tales to each other, which made them to remember all these memoirs. Based on this storytelling, the advertisements nowadays use

this rhetorical feature to attract customer's attention and make them recall the advertisement repeatedly. The advertisement creators used to apply storytelling into the whole advertisement. "The first job of any advertising is to engage the audience, to attract and hold their attention, and story ads do just that. Story ads typically result in greater enjoyment and engagement than non-story ads, ... indicating a greater ability to attract attention and be remembered" (Walker 2017). Storytelling can occur in the advertisement through its discourse or illustration.

II. ANALYSIS

4 INTRODUCTION TO DISCOURSE ANALYSIS

Designing the advertisement requires verbal and non-verbal creativity. These are one of the main structures to achieve a smart and attractive advertisement. Looking at some examples where melody can be the true harmony, others can be the design illustrations through pictures and graphics. Language also plays a very important role in creating a virtual image where the designer conducts a hidden message to touch an emotional and personal side of the recipient. We can see that structure of words is playing a sophisticated way in combining different feelings that generates alternative opinions. The advertisements are playing with their semantic structure and therefore they can create unusual and unexpected influences. Verbal part of advertisement does not depend only on the word structure, but also the chosen sentences, which can influence the potential customer. Advertisements may use famous or well-known statements which are modified into the specific advertisement to get closer to the recipients. The main target of this thesis is to focus on the verbal side of the advertisement, therefore analysis emphasis mainly language structure, text enriched by rhetorical devices and persuasive techniques.

The advertisement creators may have several methods how to make the advertisement persuasive and at the same time interesting for customers. Based on that, the discourse can be analysed through different tools to understand the complex meaning behind the whole advertisement. In his book, James Paul Gee (2014, 2-3) introduces different tools to analyse the discourse generally. These tools are in the form of questions to gather the information of the written messages in the advertisement. This makes the reader to connect on a deeper level of the intention of the creator and how the reader can understand the accomplished message behind the language. Going through some samples of these tools, I found the following to be effective for advertisement discourse in my opinion. “Tool #9: The Why This Way and Not That Way Tool” makes the readers ask themselves why did the speaker chose this grammatical method and not an alternative way. This can create an interesting interaction of ideas and opinions within the readers (Gee 2014, 62-63). Moving to the second chosen tool which is “Tool #13: The Context is Reflexive Tool”, it involves of thinking about context of the discourse and not only what is written. During this type of analysis, it is important to ask ourselves either the writer’s statements create relevant context to possibly manipulate the readers or repeat the context with some changes (Gee 2014, 90-91). Last but not least, “Tool #25: The Intertextuality

Tool” which directs to think deeply within the meaning of the words or the grammatical structure and find what other text does it refer, signify or resemble to (Gee 2014, 171-172).

Mainly, this thesis is based on language and created discourse through the rhetorical devices. Therefore, the tools from James Paul Gee’s book help to find the function of the advertisement as a persuasive device and its effect on the recipients. The analysis of this thesis is divided into the seven sections according to levels of language.

The first section focuses on phonological level which attracts attention by sound, especially by rhyme and euphony. The second section combines the lexical and morphological level and focuses on words themselves. Third section is based on syntactic level containing the syntax and types of sentences. Fourth section targets the semantic part of the language and look at the discourse as an overall text of an advertisement. Fifth section takes into consideration the intertextuality of words, sentences, context or whole advertisement as a means of influence on recipients. Ending up with section six that expresses the storytelling as an advertisement technique for attracting the customer’s attention. Some advertisements occur within different sections as they often carry several rhetorical or persuasive devices and therefore cannot be classified only under one particular section.

4.1 Analysed advertisements

The study of analysed corpus consists of forty-nine printed advertisements, which were acquired from PDF versions of printed magazines for children and families within the year 2015. PDF versions were downloaded after subscription for analysed magazines. The collected magazines (*FamilyFun*, *National Geographic KIDS*, and *Discovery Girls*) were published from years 2011 to 2013 in English speaking countries. The advertisements are introduced in the appendix and they are marked from A 01 to AD 49. Selected advertisements focus on different types of brands and products all related to families or children. The chosen advertisements contain food products (cereals, sweets, and biscuits), essential baby merchandises and toys for children. Furthermore, the referenced magazines, including analysed advertisements, target not only parents and children but also their family life style.

The *FamilyFun* magazine (based in New York City, United States of America) focuses on parents with children aged from 3 to 12 years old and targets their daily activities and routines starting from useful homemade remedies, cooking recipes, artistic craft ideas and not only parental advices but also leisure time activities. On the other hand,

Discovery Girls and *National Geographic KIDS* focus mainly on children between 6 to 14 years old. Starting with *National Geographic KIDS* (based in Washington DC, United States of America), which encourages children to explore the hidden natural phenomena through science, geography, games, technology, animals, etc. Being an international magazine issued in different countries all around the world, I chose the English version of the South African magazine. Continuing with my third reference magazine, *Discovery Girls* (based in California, United States of America) targets only the young girls. It focuses on real life experiences of tween girls and their advices for relationships matters as well as health and beauty tips.

4.2 Phonological level

The first section considers the advertisement discourses with sounds of language through the sound figures which occur in rhetorical devices. The text of advertisements is composed to attract the attention of the recipients therefore the phonological side of the particular text is crucial for memorizing the product's slogans or brands to be more successful on the market.

4.2.1 Alliteration

One of the types of repetition is alliteration that combines consonants' repetition in the beginning of words of phrases of particular text. Sometimes the repetition of consonants can stand in the middle of words or in the end, however according Myers (1994, 33) it is still considered as an alliteration as a catchy sound. This repetition is observed in many analysed advertisement of the thesis corpus as one of the main features of attractive discourse in the advertisement. As per the analysed advertisements, the alliteration occurred in twenty-one corpus advertisements. Usually the consonants repetition appears in the slogan or the main text of the printed advertisement but in two cases, repetition took its place within the product or brand name too.

Main text and trademark immediate alliteration occurs in analysed advertisements AD 21, AD 35 and AD 37. Advertisement promotes brands Crest and Oral-B during Christmas time using connection to the tradition of hanging stockings above the fireplace to be filled with sweets (AD 21). Therefore, the text of advertisement "*Stuff their stockings with something that'll make them smile.*" refers to toothpastes and oral hygiene products of these two brands. The consonant repetition of *s* is sophisticatedly chosen because pronunciation of this consonants requires showing the teeth, which supposedly may

connect to promoted products. Advertisement AD 35 promotes Kellogg's Rice Krispies with surprise inside the box of breakfast cereals for Christmas decoration. The text "*You'll have a ball creating Rice Krispies Tree Trimmer Treats.*" may use alliteration of *t* consonant to refer to Christmas tree and its decoration. This may attract the attention of children because the picture of this advertisement is showing mother and two little kids playing with advertised cereal and making the Christmas ball decoration from it. Third chosen advertisement AD 37 is about Campbell's Chicken Noodle soup, where *w* alliteration in "*The Wisest Kid in the Whole World*" can attract the parents' attention because it may reflect the impression that eating Chicken Noodle soup from Campbell's makes children smarter and cleverer.

As written in the theoretical part of this thesis, alliteration may appear in the slogan of the product, which is the one of the common strategy used by advertisement creators. Slogans are very attractive to potential recipients as these are usually words what people remember when particular product plays on the screen, occurs in the magazine or simply on the shelf of the supermarket. Therefore, advertisement creators choose to focus on slogans to get close to customers. Four chosen advertisements (AD 44, AD 12, AD 19 and AD 29) focus on the slogan alliteration, where three of them contain food product while only one the sport equipment. Advertisement AD 44 promotes Kellogg's Mini Wheals cereals. Advertisement shows one blueberry cereal playing violin while under the picture there is a slogan "*Keeps 'em full. Keeps 'em focused.*". This advertisement repeat *f* consonant and it tends to speak to parents as well as kids. Parents may focus on the verbal part on the advertisement and slogan which says everything what adults need for their kids. On the other hand, children will be attracted by non-verbal part especially by picture of the playing cereal. Another advertisement about food product is AD 12. Slogan "*Their cravings. Your creations.*" speaks to children as well as parents. Children usually crave for some sweets or unhealthy food because these are tastier treats than healthy meals. This advertisement offers ham which can be appetising for children especially because there is an option for ten different varieties and parents choose the type of ham which their children like the most. Last advertisement from food production is AD 19. This advertisement focuses on chicken nuggets photo competition with connection to charity for donating meals to families in need. Therefore slogan "*Get a Smile. Give a Smile.*" is related to the competition of children's pictures and potentially produce more purchases among customers because of the charity participation. This advertisement talks to children as well as parents. Children are attracted by the competition while parents can perceive to

be beneficial to help other families in need. The advertisement with slogan alliteration reflects in AD 29 which promotes basketball Double Dunk. There is a *b* repetition in slogan “*Be YOUR Best*”. This advertisement uses famous basketball player Darrell Yell as a celebrity who is using the product. The slogan encourages children or teenagers to do their best either in basketball or other activity.

Typical alliteration can appear also within the product and brand name. Commonly, brands use the consonants repetition to make their name or products memorable for the market. Famous brands which use alliteration can be *Coca-Cola*, *PayPal*, *Bath & Body Works*, *Dunkin Donuts*, etc. From analysed corpus, there are three advertisements where alliteration occurs. First advertisement AD 09 is from American Girl brand promoting baby doll “*Bitty Baby*” and the picture book connected to this doll. Bitty Baby symbolizes little child designed for girls from 3 years old age to encourage nurturing and thoughtfulness towards babies by imaginary play. The adjective *bitty* indicates something small and cute which may perfectly match for baby doll for little girls. Another advertisement AD 06 is famous lollipops brand “*Chupa Chups*”. The name brand came from Spanish verb “chupar” which means “to suck”. To make it more attractive and memorable to potential customers, the two words with alliteration were created because it may also symbolize the act of licking this sweet. Last chosen advertisement with brand name alliteration is AD 29. This advertisement is also mentioned within the slogan alliteration and it can appear in the brand alliteration section because of brand name “*Double Dunk*”. Dunk means throwing basketball into the basket and it is one of the rules in basketball game. Double Dunk is a trademark making basketballs and therefore brand name used alliteration to attract the recipients’ attention especially the ones who play basketball. All these three advertisements using alliteration have a common feature. Their names symbolize their products.

According Myers (1994, 33), the alliteration may occur within the words even though the repeated consonant is not in the beginning of the word. Some examples may be seen in analysed advertisements AD 22, AD 47, AD 41, AD 17 and AD 24. Advertisement AD 22 promotes diapers Huggies with its discourse “*Night Time Glow-in-the-Dark Pull-Ups pants for boys & girls are here!*”. Second advertisement example AD 47 is from Meccano brand: “*If you can’t have it, build it.*”. Third advertisement AD 41 focuses on Disney Gummies multivitamins with text “*Vitamins & Minerals for Kids...And the Characters They Love!*”. Advertisement AD 17 promotes Campbell’s Tomato soup with discourse “*The possibilities are endless. (Not to mention, delicious.)*”. Last analysed

advertisement AD 24 promotes baby's diapers GoodNites through text "*When potty training is done but nighttime wetting isn't, it's time to turn the page.*", Alliteration of *s* (AD 22, AD 41, AD 17) and *t* in (AD 47) catches the attention of recipients because it sounds attractive and memorable.

4.2.2 Assonance

Vowels repetition in the words is called assonance. From analysed corpus, there is five examples of assonance within the advertisement discourse (AD 12, AD 44, AD 43, AD 23 and AD 10). Advertisement AD 12 for Land O'Frost company use repetition of vowels *ea* in the text: "*Pleasing the picky eaters in your family has never been easier with Land O'Frost lunchmeat – available in ten varieties.*". Assonance of *i* occurs in two analysed advertisements. AD 44 for Kellogg's brand: "*Help prepare your kids for big days with a nutritious breakfast packed with fiber and nearly a day's worth of whole grains.*" and AD 10 for V8 brand: "*Crisp and light with no high fructose corn syrup or artificial sweeteners*". Last two advertisements (AD 43 and AD 23) consist of repetition of vowels *oo*. AD 43 of Keebler product uses assonance within the slogan and main text: "*Be a good cookie.*" and "*One good cookie deserves another*". The advertisement AD 23 for Huggies wipes use assonance with discourse: "*Messes live in every room. Now your wiper can too.*". Assonance is very rhythmical and resonant for recipient ears, even though it is mostly used in poems.

4.2.3 Repetition

Repetition appears within the advertisement text and discourse many times in different types. First two sections of phonological level of language in advertisement focus on the consonants and vowels repetition, which are the most common repetitions in analysed advertisements. Another common repetition consists of words or phrases repetitions. Fifteen advertisements from corpus were studied and divided into three groups – repetition of the word in the beginning of phrase, repetition of the words or phrases in the middle of the text and word repetition in the end of phrase or sentences.

- a) Repetition in the beginning of the phrase – "*My toothbrush My toothpaste My way!*" (AD 13), "*No mayo. No mustard. No problem.*" (AD 12), "*Keep 'em full. Keep 'em focused.*" (AD 44).
- b) Repetition in the middle of the text – "*The way I see it, the only thing better than a chocolate chip cookie is a chocolate – chocolate – chocolate chip*"

cookie.” (AD 25), “*A new story – a whole new world of imagination*” (AD 09), repetition of pronoun *your* in the text of AD 11, “*Let her make her mark.*” (AD 08) and “*For a breakfast they’ll want to eat. And you’ll want to serve.*” (AD 05).

- c) Repetition in the end of phrase/sentence (epistrophe) – “*Grip it and dip it!*” (AD 45), “*If you can’t have it, build it.*” (AD 47), “*All-new Legendary Pokémon Over 25 never-before-seen Pokémon!*” (AD 20) and “*Get a smile Give a Smile*” in AD 19.

Special example is a whole slogan repetition within the whole printed advertisement. The only one example occurs among all analysed advertisements, which is advertisement AD 03. Advertisement is about Lego products and slogan “*So many ways to play*” is repeated, both top and bottom part of advertisement.

4.2.4 Rhyme

Rhyme is one of the devices used in poetry and it is easily memorable, therefore advertisement creators use it within advertisement discourse as well as slogans. Seven analysed advertisement (AD 10, AD 46, AD 31, AD 18, AD 49, AD 16 and AD 07) were chosen to demonstrate rhythmical sound in their text to attract potential customers. Text of advertisement AD 10 is already mentioned in assonance section to where “*light – high*” creates full rhyme within the sentence. Advertisements AD 46 and AD 31 have similar rhyme where their texts “*Lace a new way every day.*” (AD 46) and “*Experience the magic of the holiday in a whole new way.*” (AD 31) demonstrate the internal rhyme. Another example is advertisement for diapers AD 18 with text: “*What does a little monster take? A potty break.*”, or AD 07 for Hallmark Keepsake Ornaments in text its text: “*Gather ‘round to count down*”. Last two advertisements for oral hygiene products Orajel creates rhyme within their advertisement discourse as well. AD 49 use rhyme through storytelling: “*Starting with baby’s first tooth... caring and cleaning as they grow... until the day they can brush on their own.*”. and the second Orajel advertisement AD 16 focuses on children as well: “*When brushing is fun, it gets done!*”.

Phonological level of advertisement discourse is one of the catchy strategies used in advertisement text, slogans or brand names because it attracts the attention to the form of the language. Repetition as a phonological strategy takes a big part and can occur in several variations. Alliteration is the consonants’ repetition, assonance symbolizes vowels’

repetition. Advertisement repeats also words or phrases and sometimes even whole slogans.

4.2.5 Onomatopoeia words

Onomatopoeia words represent the made sound of particular verb or noun. From analysed corpus, three advertisements use onomatopoeia words in their discourse. Example of advertisement for Quaker granola bar (AD 38) uses onomatopoeia word in its text “*Introducing the mute button for growling stomachs*”, where the word *growling* symbolizes the sound of empty stomach. Advertisement AD 37 for Campbell’s Chicken Noodle soup use verb *slurp* in text “*32 feet of noodles in every can. When the mouth slurps, the belly smiles.*”. This verb represents sound made while eating or drinking with a loud sucking noise. The same advertisement uses another onomatopoeia word within brand slogan “*M’m! M’m! Good!*”. Onomatopoeia word *M’m* is the sound of enjoyment of something delicious for eating or drinking. Last onomatopoeia example comes from advertisement AD 33 for First Choice flavoured milks, where slogan “*meet the moo kids on the block.*” use the sound *moo* produced by cows. Onomatopoeia words are used in children advertisements because it may attract the little recipients by chosen words which they can use during their childhood and therefore are familiar to them.

4.3 Lexical and morphological level

Lexicology and morphology are closely related disciplines. Lexicology studies the vocabulary and characteristic features of words, when morphology studies the form of words and how they are created. Parts of speech create advertisement discourse and therefore, advertisements can influence their recipients by using these parts of speech in a smart and sophisticated way. This thesis mainly focus on rhetorical devices used in analysed discourses, for that reason, lexical and morphological level of practical part describes briefly only two parts of speech (pronouns and adjectives, verbs are omitted), synonyms and antonyms which occur within the discourse analysis.

4.3.1 Pronouns

Pronouns appear in many analysed advertisements of thesis corpus. Analysed advertisements focus on parents as well as children and advertisement creators use different pronouns to talk to their recipients. There are several types of pronouns used in more than half corpus advertisements. Analysis of advertisements shows that the most used

pronouns are the personal pronouns “*you*” because advertisements talk to recipients. The advertisement may draw recipients’ attention through this personal pronoun and its possessive form *your*. Every single type of pronouns is demonstrated in thesis advertisements except reflexive and reciprocal pronouns. Frequently used personal pronouns within analysed corpus are *I, me, you, it, he, we, us, they, them* (e.g. AD 29, AD 22), possessive pronouns are *my, your, yours, her, his, their* (e.g. AD 21, AD 30), relative pronoun *that* (e.g. AD 43, AD 04), interrogative pronoun *what* (e.g. AD 14), demonstrative pronoun *this* (e.g. AD 19) and indefinite pronouns *everyone, all, every, both, nothing, one, each* (e.g. AD 02, AD 32). To summarize this part, pronouns are commonly used to draw recipients’ attention especially through personal pronoun *you* because it may reflect connection between advertisement and possible customer.

4.3.2 Adjectives

Because adjectives represent properties characteristics of persons, objects or places, therefore they can create product more attractive and wanted for potential customers on the market. Adjectives occur in each analysed advertisement and therefore, several examples are mentioned in this section. Most common adjectives used in analysed corpus are attributive adjectives which can be divided according opinion, size, shape, age, colour, origin, material or type/purpose. Opinion adjective reflects in AD 06 (*a nutty Christmas*), adjectives dedicated to type or purpose of the nouns are in AD 24 (*potty training*), adjectives of age are in AD 23 (*new thick*) or size adjectives in AD 22 (*a big kid*). AD 28 carries five properties of nouns – opinion, age, shape, colour and material within slogan “*The way I see it the world just looks better through a delicious new Fudge Stripes Dark Chocolate cookie.*”.

4.3.3 Synonyms/antonyms

From analysed advertisement corpus, the synonyms and antonyms draw the recipient’s attention by increasing the characteristics of advertised product. This section analyse four advertisements focused on different types of products for children and their noun similarities/dissimilarities. Advertisement AD 15 promotes Flintstones Vitamines with simple slogan “*Between baby steps and big kid strides.*”. The evolution of growing child is reflected here where advertisement compares slight similarities in *baby vs big kid* and *steps vs strides*. The parents may have feeling that vitamins are suitable for their toddlers as well as pre-schoolers. Analysed advertisement AD 14 has a similar comparison like AD 15.

This advertisement (AD 14) promotes Lego and its Lego bricks with slogan “*It’s the smallest detail that makes the biggest difference*”. There can be a lot of hidden messages behind this simple sentence. There is dissimilarity between *smallest* vs *biggest*, where words *small* and *big* are exact antonyms. One of the messages behind this discourse may reflect the small brick and big children who play with this Lego bricks and the play may create a big happiness. Next advertisement (AD 43) has antonyms as well as synonyms within this sentence: “*We elves are teaming up with the American Red Cross, because the way we see it, even a small act of kindness, like donating blood, can add up to a whole lot of goodness.*”. While words *small* and *a lot* are in opposite, the words *kindness* and *goodness* are similar and therefore it increases the messages within the advertisement discourse and it attracts the recipients’ attention. The last analysed advertisement (AD 20) about Pokémon trading card game consists of full of synonyms in its discourse “*Forces unveiled, strengths revealed...powers emerged!*” All three nouns *forces*, *strengths* and *powers* together create synonyms, and all three adjectives *unveiled*, *revealed* and *emerged* have similarities too. This increased correlation makes the advertisement interesting and attractive for children and therefore they may desire to have these powerful Pokémons in their card collection.

4.4 Syntactic level

Another level of language is called syntactic level. Syntactic level focuses on the whole sentence structure and different types of sentences. Therefore, syntactic level of practical part of this thesis looks at all four types of sentences mentioned in theoretical part.

4.4.1 Declarative sentences

These types of sentences may be considered as statements and occur in advertisements AD 37, (“*32 feet of noodles in every can.*”), AD 01 (“*Monster days start with milk at breakfast.*”) and AD 36 (“*A yearly visit to your family vet is as essential as food and love.*”). Declarative sentences usually state product features and may attract parents more than children.

4.4.2 Exclamatory sentences

These types of sentences are similar to declarative sentences because they also make a statement but they usually carry enjoyment and emotions. Exclamatory sentences end up with exclamation mark. Examples may occur in advertisement AD 31 (“*He’ll talk back!*”),

AD 16 (“*When brushing is fun, it gets done!*”) and AD 04 (“*Breakfast never tasted this good!*”). Exclamatory sentences express feelings or hidden emotions within the sentence and might be interesting for children more than declarative sentences.

4.4.3 Imperative sentences

These types of sentences talk to recipients directly and give them orders. Examples may be visible in advertisements AD 19 (“*Show Us Your Nugget Face!*”), AD 45 (“*Grip it and dip it!*”) and AD 39 (“*Brace yourself.*”). Imperative sentences end up with exclamatory mark or full stop. They may encourage recipients to do something what advertisements require or recommend. According Myers (1994, 47), imperative sentence creates an impression of talking among two people. Therefore, the imperative sentence is second mostly used sentence type (Lapšanská 2006).

4.4.4 Interrogative sentences

These types of sentences attract recipients with a question directed to them. Examples are in discourse of advertisements AD 18 (“*What does a little monster take? A potty break!*”) or AD 34, which uses question within the discourse describing the features of the product (“*Did you know?*”).

Interrogative questions along with the rhetorical questions may be considered as a useful persuasive device in the advertisement discourse. Both types of questions can attract attention of parents as well as children because it creates interaction between advertisement and recipients.

4.5 Semantic level

Semantics as a linguistic discipline studies the meaning of words or sentences and their relations among each other. Linguists are more concerned about conceptual meaning of particular words, but on the other hand, advertisement creators are interested in associative meaning (Yule 2010, 113). Words in advertisement may have a strong impact on the recipients and potential customers. Usually advertisement creators design the advertisement where words and pictures (verbal and non-verbal part of advertisement) are closely connected. Therefore, customers may start to associate particular words out of their conceptual meaning. This section focuses on hyperbole, personification and metaphor as commonly used tools of persuasive language in the advertisement discourse on the semantic level.

4.5.1 Hyperbole

Hyperbole in the advertisement is a figure of speech which tries to exaggerate the product's features or qualities. Although hyperbole may occur within the advertisements for adults, in analysed discourses of this thesis, there are only two of them. Therefore, there is a possibility that advertisements for children do not use hyperbole within their discourse because it could be very strong persuasive device and children could believe in it. Critical thinking develops through reading, writing or speaking and therefore, the young children may not have the ability to evaluate the advertisement (Florea and Hurjui 2014). Hyperbole was found in advertisements for food products. First advertisement AD 05 for Nutella uses hyperbole within its discourse "*Breakfast never tasted this good!*". Second advertisement promotes Quaker cookies with incentive text "*Nothing gets you going quite like the tasty pairing of Quaker cookies and milk.*". Both advertisements are based on advertisement creator's opinion and exaggeration of the product. Generally, not every can say that breakfast never tasted better than now with Nutella product and that Quaker cookie is the only sweet which boosts our energy.

4.5.2 Personification

In discourse analysis of this thesis, there are advertisements which use personification through direct speech or other characteristics of human beings. Advertisement AD 27 promotes its product with direct speech "*I'll let you hug me at random times and for no reason at all.*", where the sandwich speaks to advertisement recipients and creates the interaction as well as friendly relationship. Second example of direct speech can be seen in advertisement AD 26: "*We respond to books & more!*". In this case, there are two teddies bears that try to talk to potential customers. Different example of personification is in advertisement AD 37: "*When the mouth slurps, the belly smiles.*". Belly is presented as something which has human qualities.

4.5.3 Metaphor

Myers (1994, 123) claims that metaphor can be used in every discourse and defines it as a "language that means more than what it literally says". Metaphor occurs within analysed advertisements' discourse which speaks mostly to parents rather than children. Advertisement AD 38 uses metaphor for granola bar in discourse "*Introducing the mute button for growling stomachs.*", advertisement AD 40 promotes macaroni & cheese from Kraft through discourse "*A pantry full of monsters isn't as scary as it sounds.*". In this

case, the word *monsters* symbolize macaroni with shape of monsters. Last but not least, the advertisement AD 35 uses metaphor within advertisement discourse “*Spend some quality time with your little helpers.*”, where *helpers* represent children. Both personification and metaphor are figures of speech which are very similar to each other and both make advertisement more attractive and impressive for parents as well as for children.

4.6 Intertextuality and storytelling

4.6.1 Intertextuality

Intertextuality comes from writer’s experience and reader’s knowledge. To use intertextuality, advertisement creators have to have an understanding of idioms, well-known phrases or situations and historical statements to create new, interesting and attractive advertisement for potential customers. The intertextuality appears in advertisement AD 33, where slogan “*meet the moo kids on the block.*” symbolizes American music band in 1980s – 1990s called New Kids on the Block. This may draw the attention of parents because it can remind them their childhood. At the same time, children will be attracted to the “moo” sound which stands for the cow because the advertisement promotes First Choice flavoured milks. Advertisement AD 42 for American animated films VeggieTales presents its film with slogan “*They came. They thawed. They conquered.*”. This is clearly connected to historical statement of Julius Caesar “I came. I saw. I conquered.”. Advertisement AD 32 refers to saying “God is in the detail.” by modifying that into “*Good is in the details.*”. The original statement means that any action should be done carefully. Last but not least example of intertextuality, when one text refers to another, appears in advertisement AD 41. This advertisement promotes Disney Gummies multivitamins with slogan “*Great Taste!*”. This may reflect the award for food and drink called Great Taste. The Great Taste annual awards judge the food and beverages and reward the winners. The connection of the slogan and the competition can make the product trustworthy among the parents.

4.6.2 Storytelling

Storytelling can occur while advertisement creators design the slogans or text along with illustration for the specific advertisement. People are attracted to sharing stories and fairy-tales, therefore, recipients may understand and be interested in the product closely through storytelling whether in the discourse or image of the advertisement. Advertisement AD 42 have all main text based on the telling the story of its characters. Even though there is a

possibility that main text is read mainly by parents, the concept of the advertisement use the language familiar to children. Advertisement AD 48 promotes steakhouse restaurant Spur Steak Ranches in South Africa. The advertisement illustration presents penguin family on their way to the restaurant. The story reflects typical family situation, when children ask their parents “*Are we there yet?*” or “*What’s for dinner, mum?*”. At the same time penguin mother thinks about dinner for her children, while she remembers the Spur Wednesday promotion of free eating for kids. Many parents may get familiar to this type of advertisement using real life experience.

5 RESULTS

Practical part of this bachelor thesis consists of forty-nine analysed advertisements. These advertisements were studied from linguistic point of view. Although, the main object of the attention is paid to levels of language and figures of rhetoric, there are mentioned also two parts of speech (pronouns and adjectives) because they take a great part within the advertisement discourse and may be classified under the lexical and morphological level. Going through the introduction to discourse analysis, three tools from book *How to do discourse analysis: A Toolkit* (Gee 2014) are discussed and help with analysing of the corpus of printed advertisements. In the following section, I briefly describe three magazines (FamilyFun, National Geographic KIDS and Discovery Girls), as the source of gathered advertisements for the corpus. The first level of language starts with phonology, this section discusses about different types of repetition, rhymes and onomatopoeia words. Second and third level of language (lexicology and morphology) is put together because of its comprehensive context which is not main objective of this bachelor thesis. Therefore, only two parts of speech are considered which mostly occurs within analysed text. Synonyms and antonyms are also mentioned in lexical and morphological level. Syntactical level of language is a following section and focuses on types of sentences which appear among all analysed advertisements. Last level of language is semantics. In this section three main figures of speech were discussed. Additional section to all these levels of language considers intertextuality and storytelling through analysed advertisements.

To summarize all analysed advertisements, they were mainly focused on food products important baby supplies and toys for children. The frequently occurred figures of rhetoric were alliteration, assonance along with the different types of repetition. A number of pronouns and adjectives were found among all analysed advertisements. The imperative sentence was the most used type of sentence. Even though the advertisement corpus contains family and children oriented advertisements, the great focus was made on intertextuality which attracts mainly parents and adult people.

CONCLUSION

This thesis studies language of children and advertisement's figures of rhetoric, at the same time it briefly focuses on advertisement, its parts and rhetorical strategies. The first section of the theoretical part describes children's progress through mental development and language acquisition. The focus is on different stages of development based on Piaget's theory. Due to this theory, it is possible to understand how language may increase and change the children perception. Based on the children's language development and words in use, the second section considers language itself, persuasive techniques and structure of advertisement, which consists of name of the product or the brand, slogan and main text. Third section describes figures of rhetoric commonly used in advertisement discourse. This third section is divided into levels of language – phonological, lexical and morphological, syntactic and semantic. Phonological level considers numerous types of repetition, rhyming or sounds through onomatopoeia words. Lexical and morphological level in case of advertisement is very complex, therefore attention is paid only on description of three parts of speech - pronouns, adjectives and verbs. Synonyms, antonyms and comparison are also considered within the lexical and morphological level. Following level describes four types of sentences and ellipsis, as common features of printed advertisements. Last but not least, the semantic level focuses on the overall discourse, where hyperbole, personification, metaphor or metonymy are defined. Last section pays the attention to intertextuality and storytelling as a persuasive language of the printed advertisements.

Analytical part of the bachelor thesis defines the collected advertisements and their sources, printed magazines FamilyFun, National Geographic KIDS and Discover Girls. All three magazines focus on children and family, which are the target groups of recipients for the analysed corpus. Because the main point of the thesis is to consider figures of rhetoric, analysis was divided into the levels of language based on the scheme in the theoretical part. Therefore, I firstly start with phonological level and continue up to semantic level and finish with intertextuality and storytelling. The focus was on the frequently used occurrences within the set of advertisements for analysis. As a result of that, phonological level omits epistrophe and homophones, lexical and morphological level skips verbs and comparison. Syntactic level focuses only on the types of sentences and semantic level omits metonymy as this does not occur in analysed corpus, however, it is one of the metaphorical feature. Forty-nine collected advertisements were analysed and sorted out into the sections

according to figures of rhetoric and parts of speech which appear within the analysed discourses.

In hypothesis set in the theoretical part I predict that discourse of chosen advertisements consists of repetition, onomatopoeia words, metaphors and intertextuality. My hypothesis was confirmed through the analysis of selected advertisements. The repetition of consonants, vowels, words and phrases is the most common rhetorical figure within the advertisements for children and family. On the other hand, onomatopoeia words do not occur in the analysed discourse as often as I expected, because children are interested in sound of words. Metaphor and intertextuality are another common discourse strategy within the advertisements' discourse, nevertheless, metaphor and intertextuality target parents more than children by used language and chosen statements. The combination of figures of rhetoric and discourse strategies makes the advertisement memorable, attractive and remarkable for potential customers or recipients

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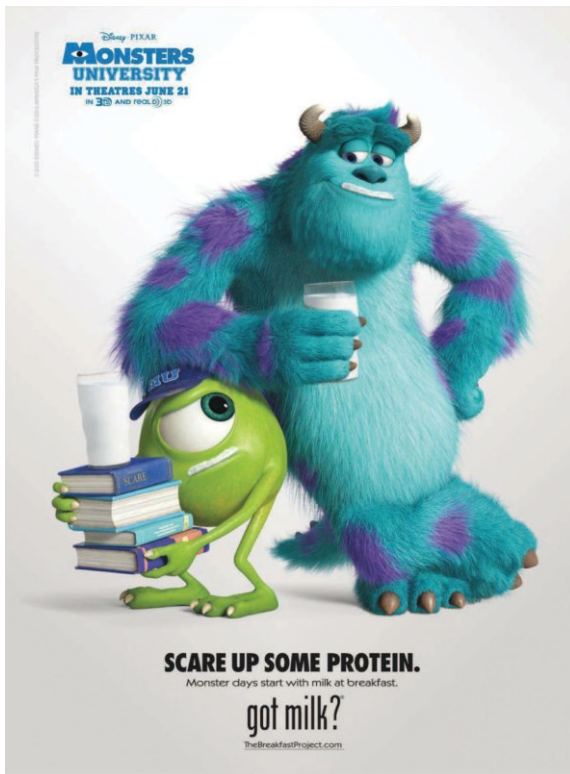
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APPENDIX

AD 01



AD 02



AD 03



AD 04



AD 05



nutella
The original hazelnut spread™

Nutella®. For a breakfast they'll want to eat. And you'll want to serve.

Adding Nutella® to your family's breakfast can make mornings a whole lot easier. That's because Nutella® is a delicious hazelnut spread your kids will love. Each jar contains hazelnuts, skim milk and a hint of cocoa. Spread it on multigrain toast or even whole-wheat waffles, add a glass of milk and a serving of fruit, and turn a balanced breakfast into a tasty one, too.

Nutella®...Breakfast never tasted this good!™
www.NutellaUSA.com



© FEB/09

Visit www.NutellaUSA.com to learn how Nutella® can add great taste to your balanced breakfast.

AD 06



Chupa Chups

Have a nutty Christmas.

AD 07



Gather 'ROUND to count DOWN

NORTH POLE COUNTDOWN
Turns did-to-behave daily updates from the North Pole

HALLMARK KEEPSAKE ORNAMENTS

With more than 300 new Keepsake Ornaments, you'll find lots of fun ways to share holiday joy with the ones you love. Create new memories and lasting traditions with ornaments like the North Pole Countdown, exclusively at your Hallmark Gold Crown store.

See the entire collection at Hallmark.com/keepsakes

Life IS A SPECIAL OCCASION.

Hallmark
GOLD CROWN

AD 08



Let her be

- funny
- smart
- silly
- loyal
- sporty
- artistic
- talented
- nice
- creative
- musical
- brave
- kind
- friendly
- helpful
- caring
- free-spirited
- strong
- independent
- clever
- wise
- confident
- imaginative
- proud
- fair
- energetic
- loving

Let her make her mark.

There's no one quite like your girl. Artistic. Kind. Clever. Loyal. Confident. Smart. At American Girl, we believe in girls. That's why we've created a whole world of dolls, books, and activities to inspire them to follow their inner star—that little whisper inside that encourages them to stand tall, reach high, and dream big.

American Girl
Watch her shine.

americangirl.com

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AD 09

A new story — a whole new world of imagination

bitty baby

Reading from the new Bitty Baby® picture book from American Girl, you'll not only inspire your daughter and teach her valuable lessons like bravery and sharing, but also take part in a fun that's limitless, just like her imagination. To find the doll, accessories, and books she'll love, go to americangirl.com or visit an American Girl store.

American Girl

AD 10

A NEW REASON TO LOVE V8

NEW
V8 V-Fusion® Refreshers makes the whole family happy. Crisp and light with no high fructose corn syrup or artificial sweeteners.

©2013 CCE Brands LP

AD 11

Microsoft

KINECT
Disneyland
NEVERLAND LIKE NEVER BEFORE

Fly with Peter Pan, hug Mickey Mouse, and battle with Buzz Lightyear by your side using your voice, your body, and a lot of pixie dust. Experience Disneyland magic like never before on Kinect.

KINECT for Xbox 360

EVERETT
MGM Cartoon Violence
LIVE SHOTS: BLOOM
www.usa.us

AD 12

From Our Family To Yours Since 1958

Land O'Frost

MY PLAIN JANE
NO MAYO. NO MUSTARD. NO PROBLEM.

Pleasing the picky eaters in your family has never been easier with Land O'Frost lunchmeat—available in ten varieties. Look for the blue package at your local grocers.

Land O'Frost PREMIUM Honey Ham

LandOFrost.com | LandOMoms.com

THEIR CRAVINGS. YOUR CREATIONS.

AD 13

MY TOOTHBRUSH
MY TOOTHPASTE
MY WAY!

Decorate your brush your way!
 Decorate your brush your way!

Orajel™ MY WAY!™ FLUORIDE TOOTHPASTE
 and ARM & HAMMER™ Spinbrush™ MY WAY!™
 BATTERY-POWERED TOOTHBRUSHES make
 brushing fun by making you the artist.
 With **OVER 250 WATER-SAFE STICKERS**,
 MY WAY!™ lets you decorate your stuff your way!

Orajel kids My Way!
 Spinbrush kids My Way!

[BRUSHMYWAY.COM](http://brushmyway.com)

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AD 14

It's the smallest detail that makes the biggest difference

What's in a name? Everything. The first LEGO® brick – two studs wide and four studs long – was created in 1958. It and every LEGO brick since have earned the LEGO company name: it's a stamp of quality and your guarantee of an exciting and safe play experience for your child. So when you are looking for the ideal toy, look for the small name that makes a big difference. No other company makes LEGO® bricks.

AD 15

Between baby steps

and big kid strides.

Now's the time for New Flintstones Toddler Gummies. A complete gummy multivitamin with more vitamin D to support strong bones in growing toddlers*. They're small, easy-to-chew, and made with colors from naturally sourced ingredients and natural flavors. New from the #1 pediatrician recommended brand!

Inspiring generation after generation, that's the **FLINTSTONES** effect
flintstonesvitamins.com

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AD 16

When brushing is fun, it gets done!

Good brushing habits start with Orajel®. Our toddler training toothpastes are fluoride-free, so they're safe if swallowed! Plus, they don't contain artificial colors or dyes, and are gluten-free and dairy-free. Thanks, Orajel!

Orajel® toddler
 18 Months – 4 Years

*When used as directed. For more information, visit us at www.orajel.com. ORAJEL is a trademark of Church & Dwight Co., Inc. ©2012 Church & Dwight Co., Inc. ©2012 Hasbro (Thomas), HASBRO and on logo MY LITTLE PONY and all related characters are trademarks of Hasbro and are used with permission. ©2012 Hasbro. All Rights Reserved.

AD 17

© 2011/12 Campbell

THE POSSIBILITIES ARE ENDLESS.
(NOT TO MENTION, DELICIOUS.)

So many ways to top it. So many reasons to love it.
It's amazing what soup can do.

Campbell's
Tomato
SOUP

AD 18

WHAT DOES A LITTLE MONSTER TAKE?

A POTTY BREAK!

HEY MOM!
Use this page to play Potty Breaks peek-a-boo!

1. Fold back so "B" meets "A"
2. Share with your Big Kid
3. Make potty training fun!

Take the score out of potty training with exclusive new Monsters U design!

PULL-UPS.COM

pull-ups

AD 19

Show Us Your Nugget Face!

For a chance to be featured in ads in People Magazine and Parents Magazine and on a Times Square Billboard!

This is how you nibble a Nugget!

Nuggets make me smile!

Now you see it... now you don't!

100% ALL NATURAL INGREDIENTS
CHICKEN NUGGETS

Get a Smile

Upload a photo of your child enjoying Tyson® Chicken Nuggets, with a caption that captures the love!

Enter Now for a Chance to Win at ShowUsYourNuggetFace.com

Give a Smile

Help Tyson donate 4 million meals* to hungry families.

© 2011 Tyson Foods, Inc. All rights reserved. Tyson is a registered trademark of Tyson Foods, Inc. *One million pounds of food donated - 4 meals per pound.

AD 20

POKÉMON

TRADING CARD GAME

FORCES UNVEILED,
STRENGTHS REVEALED...
POWERS EMERGED!

All-new Legendary Pokémon
Over 25 never-before-seen Pokémon!

BLACK & WHITE
EMERGING POWERS

Look for New Pokémon TCG Online Code Cards in Booster Packs and Theme Decks!

pokemon.com

© 2011 Pokémon

AD 21

Stuff their stockings with something that'll make them smile.

Save \$5 by mail-in rebate

Save \$5 by mail-in rebate when you buy any two Crest® or Oral-B® Pro-Health Stages products AND Disney•Pixar's Monsters University or Disney's The Little Mermaid Diamond Edition Blu-ray™ Combo Pack.

Visit oralb.com/coupons

Offer valid 9/23/13 - 12/31/13. Valid in U.S. only. Void where prohibited.

CREST + Oral-B PRO-HEALTH Stages

AD 22

Charge 'em up, hit the light and be a Big Kid® at night!

NEW! Night-Time Glow-in-the-Dark Pull-Ups® pants for boys & girls are here!

NEW! Pull-Ups® Night-Time

© Registered Trademark and *Trademark of Kimberly-Clark Worldwide, Inc. ©2013 KCCW © Disney/Pixar
 *Registered Trademark of The Walt Disney Company
 #1 in Diapers & Pull-Ups
www.kimwip.com

AD 23

HUGGIES

MESSES LIVE IN EVERY ROOM. NOW YOUR WIPES CAN TOO.

New designer tube are here – with the great clean of new thick & gentle Triple Clean® Layers. Keep them wherever you keep messes.

See all the designs at huggies.com/wipes.

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AD 24

When potty training is done but nighttime wetting isn't, it's time to turn the page.

GoodNites® nighttime underwear

Cool new designs, a comfortable fit, and 40% more absorbency than training pants! Let your child sleep tight, every night – with the underwear that's designed to help keep pajamas and bedding dry.

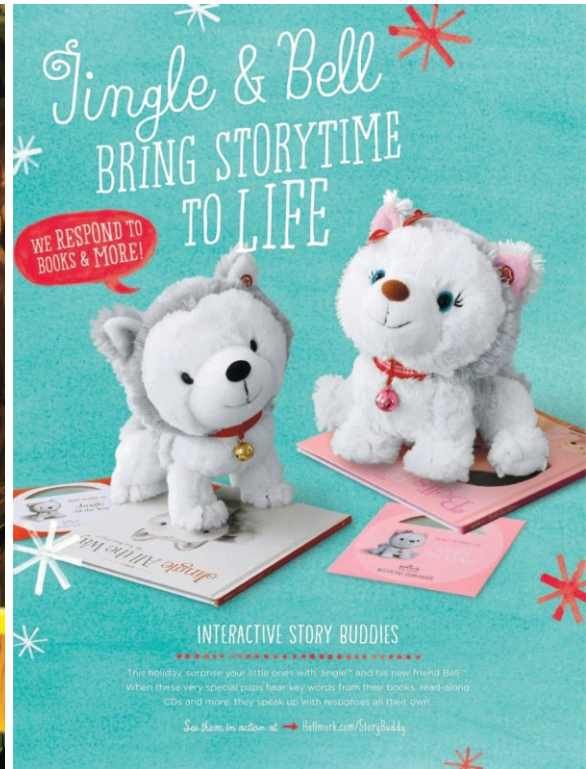
Learn more at GoodNites.com

#1 in the leading brand of training pants

AD 25



AD 26



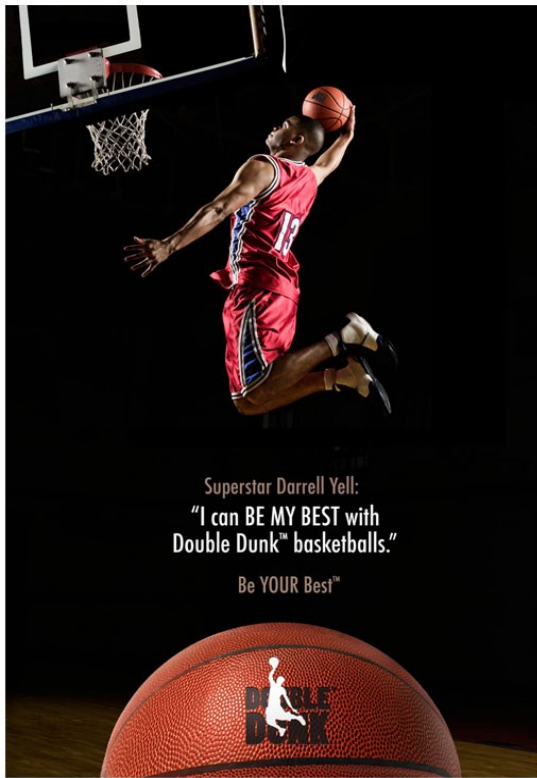
AD 27



AD 28



AD 29



AD 30



AD 31



AD 32



AD 33

meet the **MOO KIDS ON THE BLOCK.**

First Choice
flavoured milk

The choice is yours.
Introducing the First Choice Flavoured milk range, Strawberry, Chocolate, Cream Soda, Ginger Beer and Cola.

© 2013 Nestlé USA. All rights reserved.

AD 34

Finally, a fish everyone can love—
No App Needed!

L'il Critters

Did you know? 95% of children don't eat enough fish. L'il Critters® Omega-3 Gummy Fish provide an excellent source of DHA in each gummy serving. It's the only omega-3 gummy that combines the best tasting flavors with natural colors. L'il Critters makes daily nutrition so easy. Your kids will eat them faster than you can download that new app. Try L'il Critters Today!

Click-It Coupon!
Get \$1.00 off your next L'il Critters purchase. Download a QR app & scan this code.

The Click-It® Award for Best Taste is awarded to the brand rated highest overall among tasting benefits by independent professional chefs.

L'il Critters
GUMMY VITES
OMEGA-3 DHA
CALCIUM GUMMY BEANS

© 2013 nnpvitamins.com

AD 35

Spend some quality time with your little helpers.

You'll have a ball creating Rice Krispies Tree Trimmer Treats™

Click here →
for some delectable inspiration

Childhood is calling.
© 2013 Kellogg's

AD 36

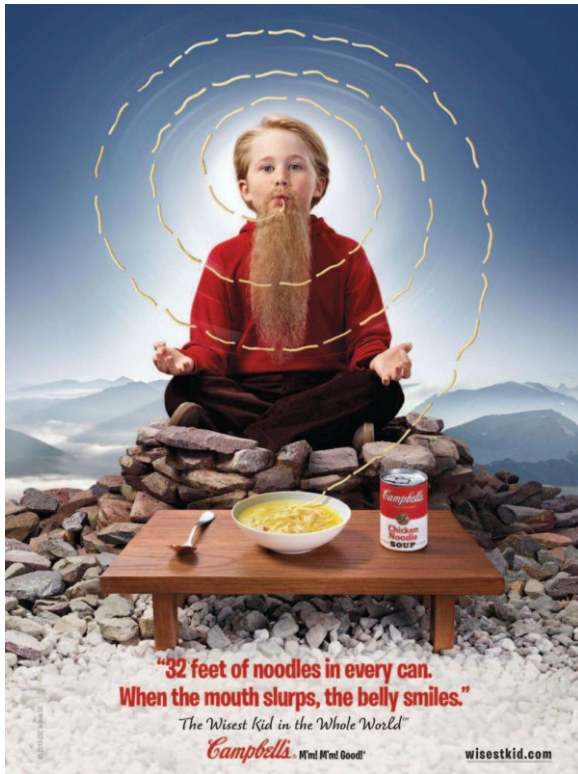
SPECIAL CARE INSTRUCTIONS
Feed daily
Yearly checkups
Love forever!

A yearly visit to your family vet is as essential as food and love.
Make an appointment for an annual checkup today.
HealthyPetCheckup.org

partners
FOR HEALTHY PETS

© 2013 American Veterinary Medical Foundation. All Rights Reserved.

AD 37



AD 38



AD 39



AD 40



AD 42

Vitamins & Minerals for Kids... And the Characters They Love!



Great Taste! No Artificial Flavors or Colors.




*This statement has not been evaluated by the Food and Drug Administration. This product is not intended to diagnose, treat, cure or prevent any disease.
 †The American Academy of Pediatrics recommends children and adolescents receive at least 400 IU of Vitamin D per day from food or supplements.
 Wagner, C. et al. Pediatrics. 2008; 122: 1142-1152.

©Disney/Pixar 11-05-10Maa 11-05-10Maa

AD 43

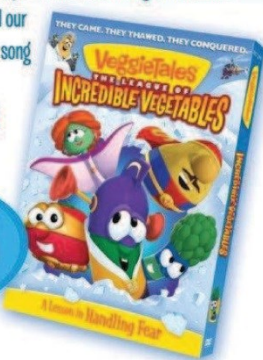
THEY CAME. THEY THAWED. THEY CONQUERED.

VeggieTales THE LEAGUE OF INCREDIBLE VEGETABLES




It was a bright and sunny day in Bumblyburg...until Dr. Flurry came to town. This chillin' villain wants to freeze the whole city...in fear! It's a job too big for LarryBoy alone, so he turns to the "The League of Incredible Vegetables" to help save the town from Dr. Flurry's icy grip! When it seems like they're all moments from the deep freeze, will the League remember to turn to One who is bigger than all our fears? Includes a brand new theme song and music video from Grammy-nominated and Dove Award winning group, Newsboys!!

Available October 16th on DVD and iTunes



Scan to check out Newsboys in action!



BIG IDEA
 veggietales.com
TM & © 2012 Big Idea Entertainment, LLC.

f VeggieTales
t @VeggieTales

AD 44



I ALWAYS SAY
One good cookie
deserves another.

We elves are teaming up with the **American Red Cross**, because the way we see it, even a small act of kindness, like donating blood, can add up to a whole lot of goodness.

That's why every time you donate, we want to reward you with a scrumptious cookie baked just for you.

Be a GOOD COOKIE
Give Blood Today 

redcrossblood.org

Keebler
PROUD SPONSOR OF THE AMERICAN RED CROSS

The American Red Cross name and emblem are used with its permission, which in no way constitutes an endorsement, express or implied, of any product, service, company, opinion or political position.



AD 45

FOR MUSIC RECITALS,
HE'S RIGHT ON KEY.



Help prepare your kids for big days with a nutritious breakfast packed with fiber and nearly a day's worth of whole grains.*



*Keeps 'em full.
Keeps 'em focused.*

*Disclaimer: USDA recommends consuming a minimum of 48g of whole grains a day. Kellogg's® Frosted Mini-Wheats® cereals contain at least 42g whole grain per serving.

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AD 46

Grip it and dip it!



New Graduates® 2+ Dippers

make learning to eat like a grown-up fun. Thanks to a yummy, spoon-shaped biscuit made with whole grain, they're easy to pick up and perfect for scooping up real fruit and yogurt dip.




Gerber
Nourishing Generation Healthy

AD 47



AD 48



AD 49 a

Starting with baby's first tooth...




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caring and cleaning as they grow...




AD 49 b

until the day they can brush on their own.




FROM
teething
TO
brushing,
Orajel IS
big WITH little
MOUTHS

Orajel™ is the **#1 pediatrician recommended brand for infants and toddlers**, with a full line of safe and effective products for every phase of your child's oral care development.

Orajel EXPERT CARE FOR LITTLE TEETH AND GUMS

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