

## The imaginary world of children publicity

### O mundo imaginário da publicidade infantil

### El mundo imaginario de la publicidad para niños

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**Abstract** *The present article aims to investigate the use of elements of the child's imaginary as advertising persuasion tools. Thus, we used as the object of analysis the television advertising to children of Frisco brand, which features the clowns Patati Patatá as protagonists. We consider that, by appropriating consolidated characters of imaginary, advertising manages to build an affective and ludic appeal, which inserts the child and his/her family in a symbolic chain.*

**Keywords:** Advertising; Imaginary; Children

**Resumo** *O presente trabalho objetiva investigar a utilização de elementos do imaginário infantil como ferramentas de persuasão publicitária. Desse modo, utilizamos como objeto de análise a publicidade televisiva infantil da marca Frisco, que apresenta os palhaços Patati Patatá como protagonistas. Consideramos que a publicidade, ao se apropriar de personagens sedimentados no imaginário, consegue construir um apelo afetivo e lúdico, que passa a introduzir a criança e a família numa verdadeira cadeia simbólica.*

**Palavras-chave:** Publicidade; Imaginário; Infância

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**Resumen** *El presente estudio tiene como objetivo investigar el uso de los elementos de la imaginación del niño como instrumentos de persuasión de la publicidad. Así, utilizamos como objeto de análisis la publicidad televisiva dirigida a los niños de anunciante de Frisco, que tiene los payasos Patati Patata como protagonistas. Creemos que la publicidad utiliza los personajes del imaginario del niño, para construir una apelación afectiva y lúdica, que inserta al niño y su familia en una cadena simbólica.*

**Palabras-clave:** *Publicidad; Imaginario; Niñez*

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## **Initial considerations: media and childhood**

Childhood constitutes a particular form of thinking about the contemporary child, which results from a historical, social and cultural construction of the occidental society. According to Ariès (1981) in the Middle Ages the idea of childhood did not exist, the children were conceived as adults in miniature, without any kind of differentiation or bashfulness. The family's mission was the conservation of the goods and the transmission of a profession, which the children learned by means of observation and living together with adults. The affective bonds between parents and children were not common, which, in many cases, was justified by the children's quick passage through society, due to the high infant mortality rate, which was caused by the bad hygiene and health conditions of that time, as well as the practice of infanticide, which, although it was a crime, was quite practiced in that period.

From the 16<sup>th</sup> century on, one perceives a change in the treatment and conception of children in society, occasioned by a series of social transformations, especially by the establishment of school as an institution of formal education and by the family's new glance with respect to children, who turned to be desired and to get more attention and affection on the part of their parents. However, the consolidation of the modern concept of childhood in society only occurred in the 20<sup>th</sup> century, with the creation of laws and statutes applied to the child and the adolescent who started to be conceived as human beings in the process of formation who are endowed with particularities and necessities which are distinct from those of the adults. Thus it became the duty of the whole society to care for childhood and for the child's full development.

Family and school proved themselves to be basic institutions of the children's socialisation and formation in society. The family became responsible for the transmission of the first values, norms and models of behaviour so that the child can act in the social world and interpret it. School instituted itself as the formal educator of the child in society. However, according to Belloni (2009), in the contemporary globalised and "technified" societies, school and family started to be confronted

with the competition of other socialisation authorities, which present distinct models, principles and contents and which are at the same time contradictory to those which were traditionally instituted for the children's formation in society. Among these new socialisation authorities there are the media, which, according to the author, emerged in order to transform the circumstances that involve the socialisation processes of the new generations to the extent that they construct their contents under the logic of the globalised cultural industry.

Mass culture or media culture, deriving from television, radio, cinema and press, in general, is destined to an indefinite number of individuals or social mass. According to Morin (2011), it is a Third Culture which is industrially produced and distributed on the consumer market. Its interference in the socialisation and development of the new generations reveals historical, cultural and social transformations in the framework of social formation. According to Castells (1999) the patriarchal family that is rooted in the family structure and in the socio-biologic reproduction of the species and that has its basis in the authority and domination which man imposes on his wife and children in the family environment is involved in a crisis in contemporary society. This fact is due to changes which firstly involve the transformation of the economy and of the labour market that is associated with the opening of opportunities for women in the field of education; as well as the technological transformations concerning the process of the reproduction of the species, such as contraceptives, in vitro fertilisation and genetic manipulation – which, on the one hand, provided the woman with a greater sexual freedom and the control over gestations, but, on the other hand, they provoked the reduction of the number of children – in the same way, the development of the feminist movement from the 1960s on, which awakened women's greater consciousness-raising with regard to their position in society and mainly in the patriarchal family.

The decline of the traditional patriarchal family associated with the high levels of divorces, the reduction of the number of children and the consolidation of the means of communication as agents of social formation collaborated in creating new profiles and family environments,

which directly affects socialisation and the relationships between parents and children. If, on the one hand, according to what Castells (1999) affirms, the entry of women into the labour market deeply shook man's authority at home, since her financial contribution became decisive for the domestic budget, thus she gained greater decisive power in the family decisions, on the other hand, the woman overburdened herself with tasks which could not always be made compatible. This fact occasioned her absence at home and in the children's upbringing, who turned to be committed into the care of other relatives or third parties or even of the media.

Therefore television, the internet and the electronic games are more and more common in the child's everyday life, which by means of their contents start interfering in the children's formation, thus broadening their information universe and awakening behaviour values and patterns which are not always in accordance with the values and norms their families cultivate, such as the valorisation of consumption which is stimulated by advertising. The child already enters the school environment, initiated into the media culture, a fact which represents a real challenge to the school, that, according to Belloni (2009) tends to lose its importance in the formation of the new generations, because it starts having communication difficulties with them to the extent that it ignores the media as a formation and socialisation agent.

According to Thompson (2008), the development of the means of communication implied a complex reorganisation of the human communication patterns across space and time, because it instituted new forms of action and interaction as well as new types of social relationships. As far as the new forms of human interaction are concerned, the author presents three models: the "face-to-face interaction", the "mediated interaction" and the "mediated quasi-interaction". The first concerns the "face-to-face interaction" which occurs between subjects who are physically present, who share the same referential system of time and space and maintain a dialogical relationship with an immediate flow of information and communication. In this kind of interaction, the participants have the possibility of using a multiplicity of "symbolic clues", such

as changes in intonation, twinkles, smiles and other gestures, which can be used with the purpose of clarifying and reducing the level of ambiguity of the message in its transmission by the producer and in its interpretation by the receiver. The “face-to-face interaction” was responsible for the greater part of the social interactions during the greatest part of human history and at the same time it assured the transmission of the traditions and beliefs to the new generations that appeared in society.

The “mediated interaction”, on its turn, implies the use of a technical means, such as the paper in the case of communication by means of letters, for example, so that the interaction between subjects occurs, since they are remotely located in space, in time or even in both cases. This fact provokes a certain narrowing of the possibilities of “symbolic clues” that are available to the participants of the interaction, which, on the other hand, accentuates other “symbolic clues”, as it is the case of the “oral clues”, that are used in the interactions which are carried out by means of the telephone, when the participants can use changes in their intonation in order to accentuate certain information.

The last form of interactive situation Thompson (2008) presents is the “quasi-mediated interaction”, which refers to the social relationships that are established by mass means of communication with an indefinite number of potential recipients. According to the author, the classification of this kind of interaction as a “mediated quasi-interaction” is due to the fact that its flow of communication only occurs in one sense, that is to say, it has a monological character, in which the symbolic forms that are produced, such as a book or a film, for example, do not require a direct and immediate response from his/her potential recipients:

It does not have the degree of reciprocity and interpersonal specificity of other forms of interaction, whether mediated or face-to-face, but it is nonetheless a form of interaction. It creates a certain kind of social situation in which individuals are linked together in a process of communication and symbolic exchange. It is a structured situation in which some individuals are mainly engaged in the production of symbolic forms for others who are not physically present, whereas those are mainly engaged in receiving symbolic forms produced by others to whom they cannot

answer, but to whom they can create bonds of friendship, affection and loyalty (THOMPSON, 2008, p. 79-80).

Nonetheless we emphasise that nowadays, with the progress of technology the monological character of the “mediated quasi-interaction” the author points to, is undergoing deep changes, turning this kind of interaction more open, which means a greater possibility is given to the receivers’ responses and opinions to reach the producers, and at the same time, to be considered by them in the creation and production of the symbolic forms.

Thompson (2008) qualifies his statement and says that the historical emergence of the “mediated interaction” and of the “mediated quasi-interaction” did not occur to the detriment of the “face-to-face interaction”, on the contrary, in some cases the interaction and the mediated quasi-interaction can serve to stimulate the situations of face-to-face interaction between the individuals, such as, for example, the use of topics about *novelas* [soap operas] and films in order to nourish the daily conversations between the people. On the other hand, the mediated interaction and the mediated quasi-interaction can impoverish the familial relationships, as it is the case of television, which migrated to the child’s room, thus promoting the solitary audience.

In this way Thompson (2008) analyses the construction of the self in contemporary society, conceiving it as a symbolic project the individual establishes by means of symbolic materials which are available to him/her, thus redefining his/her identity while he/she acquires new materials and experiences. The development of mass culture had a deep impact on the self-formation of the self, because it inaugurated new forms of non-local knowledge and other kinds of symbolic mediated material, thus enriching and accentuating the reflexive self-organisation

Advertising appears as an element which acts in the construction of the self, presenting itself as the solution of the individual’s existential dilemmas. According to Santos (2009) the contemporary human being seeks to achieve emotional stability and self-affirmation through consumption. By means of advertising the objects acquire signifiers in soci-

ety and configure themselves into signs. Through the accumulation of objects the individual shows himself/herself socially and, by means of consumption, he/she seeks to conquer friends and social position and he/she starts to be seen not because of his/her personal essence, but because of what he/she possesses.

The valorisation of consumption in society directly interferes in the construction of the new generations' identity. Advertising seeks to construct and consolidate a relationship of fidelity and confidence with the new generations, thus guaranteeing its faithful consuming public of the future. Childhood starts being perceived as the individual's stage of initiation into the world of consumption. This way, the child loses the status of a fragile and dependant being and advertising does no more consider him/her only as the client's child; thus he/she is gaining importance as an active consumer and promoter of consumption in his home. Hence the construction of the child's identity starts to be permeated by consumption.

### **Imaginary and advertising to children**

According to Durand (1998) for a long time, occidental thought, especially French philosophy, which is based upon the logic of reason as the only means to achieve truth, repressed or devalued the images and imagination by conceiving them as a source of error or of the deterioration of knowledge. However, according to the author, today we live in a "civilisation of the image", in which one discovered the true powers the images possess. Hence from the cradle to the tomb the images accompany us, they are omnipresent and ready for consumption on all the levels of social representation and they are mainly propagated by mass culture.

The imaginary emerges as the essential element in the constitution of the contents which are produced by mass culture; they are registered under the logic of modern leisure and direct themselves towards private life, consumption and well-being and they ignore familial, professional or political problems. These contents manifest themselves by means of the spectacle, the aesthetic, such as in the arts, in the novels, in the



*novelas* (soap operas) or films and especially in advertising, which uses elements of daydreaming in order to persuade the recipient public and to sell its products (MORIN, 2011).

According to Durand (1997), the imaginary defines itself as the human faculty to symbolise fears, hopes and other cultural fruits, which are the result of an agreement between the subjective desires or impulses and the objective intimidations which emanate from the individual's natural and social environment. According to Morin (2011, p. 72): "The imaginary is the multiform and multidimensional hereafter of our lives in which our lives equally bathe" Still according to the author, the imaginary provides the individuals' desires, needs, anxieties and fears with a physiognomy, thus releasing the dreams of achievement and happiness and the inner monsters which threaten the law or the social morals.

Advertising invites us to enter the imaginary universe by means of its market messages and it links a captivating discourse to the manipulation of images in order to attract attention and to awaken desires, thus convincing us that it is possible to achieve them through its mediation. Thus advertising presents itself as the entrance into a marvellous world in which we can achieve full happiness. According to Berger (1972 *apud* VESTERGAARD; SCHRØDER, 2000, p. 129) happiness became a universal right; however the dominant social conditions act, most of the time, like barriers which hinder its concretisation and can awaken a sensation of discomfort and dissatisfaction with society in the individual who is deprived of the social and financial conditions which are necessary to enter the world of consumption. In this sense, the modern subject, in the absence of a critical thinking with regard to society and to his/her social position can suffer an existential crisis with respect to that which he/she really is and would like to be.

By means of the imaginary, advertising fills the gap between reality and the individual's desires, thus it nourishes hope and the pursuit of happiness and compensates the monotony and the problems of everyday life. Although the advertised products may not fulfil their promises, the advertising message emerges like a continuously delayed future, because it is necessary to nourish the fantasy and the desires, in which, according

to Morin (2011), the modern human being must believe in order to go on living, because he was emptied of all his/her creativity by the industry, which relegated his/her manual and intellectual ability in favour of mass production. According to Vestergaard and Schrøder (2000) advertising functions on the level of daydreaming; it nourishes the individuals' subconscious desire and therefore it occurs on the level of the utopia.

According to Carvalho (2003, p. 12) advertising is a discourse, which, through the manipulation of symbols, acts as a mediator between objects and persons. By means of the use of duly selected linguistic strategies, advertising succeeds in attributing a personality to the advertised product, endowing it with attributes, which, associated with the images, attract the individual's attention and his/her desire for consumption. According to Vestergaard and Schrøder (2000, p. 47) the function of advertising consists in influencing the consumers, thus it stimulates them to acquire products. Its structure can be summed up into five steps: 1) To attract attention; 2) to awaken interest; 3) to stimulate desire; 4) to create conviction; 5) to induce action. In other words, firstly the message will have to attract the attention of the target-public that must be convinced that the advertised product is in their interest and that it will meet some particular need. At last, besides stimulating needs the message must argue and convince the consumer public that its qualities are superior to those of other brands.

Inspired by Nietzsche's apollonian and dionysian concepts, Carrascoza (2004 *apud* BEATRICE; LAURINDO, 2009, p. 34-35) divides the language of advertising into two groups: apollonian discourse and dionysian discourse. The apollonian discourse is based upon reason and occurs in the valorisation of the utility of products and services and in their respective benefits. According to the author, founded on the discourse Aristotle describes, the formation of the apollonian discourse of advertising is composed by the following stages: 1) Exordium: introduction of the advertising message, which must awaken the attention of the recipient public, which generally occurs in the title of the advertisement; 2) Narration: the advertising message, which presents arguments that concern the qualities and the main characteristics of the advertised products;

3) Proofs: demonstrating elements which confirm the veracity of the arguments that are presented in the advertisement; 4) Peroration: final part of the advertisement which reinforces the central idea and exalts it.

The dionysian discourse is based upon emotion and humour; it exploits the individuals' existential or utopian values by using ludic elements in order to produce its message. It presents the following stages: 1) Manipulation: it depicts the central character of the advertisement who, impelled by an initial desire or a need, is convinced to achieve it; 2) Competence: the character acquires power or wisdom in order to achieve his initial desire; 3) Performance: the character succeeds in achieving his desire; 4) Sanction: the character is given a final benefit or reward.

Advertising to children mainly occurs under the dionysian discourse by presenting a message which is generally poor in informative content and rich in affective suggestions. The magic and the fantasy reveal themselves as key-elements of the advertising narrative which is directed at the children's audience, because by integrating their imaginary universe they make the advertisement less authoritarian and easier to be assimilated by the child. Basing his argument on the model of Derbaix's emotional reaction, which deals with the children's reaction to advertising, Karsaklian (2004), stresses the importance of the emotional appeal as a guide in the process of children's consumption. According to the author, the effect of the advertising message penetrates through the affective side of the child, who, by being brought into contact with the advertisement, firstly starts to desire the product and analyses it only after having acquired it, on the basis of his/her own use and of comments of his/her family or friends.

Taking into consideration that the child is a human being in the process of formation and that therefore his/her cognitive and psychological faculties are not totally developed, advertising uses a simple and comprehensible language, by presenting characters and pictures that are common to his/her imaginary universe, which, at the same time, favours the sensation of stability and familiarity with regard to the advertisement. In general the product, which is offered, emerges involved in a narrative

which leads to a dream, to a fantasy, thus awakening the child's attention and interest and favouring the acceptance of the advertising message.

In this sense, the fairy tale represents a literary genre, which advertising can mobilise for its own benefit, with the purpose to favour the interest and the memorisation of the advertised message by the children's audience. Elements such as the simple structure and language of the fairy tale contribute to the development of a familiar psychological spirit which involves and favours the desire for the advertised product in the children's audience that, although they may not understand the sales objective of the advertising, start to get interested and to be enchanted by the fantasy it provides. By reproducing the imaginary and fantastical framework the fairy tales provide in its advertisements, advertising offers happiness through the possession and consumption of products and services. By using the fairy tales, advertising has recourse to affective and emotional values which favour the persuasion framework and the child's desire to buy the advertised products.

According to Bettelheim (2002) during the greatest part of the history of humanity the child's intellectual life depended on the family experiences, on the fairy tales and on other symbolic forms, such as the mythical and religious stories which nourished his/her imagination and stimulated his/her fantasy by offering material that mediated his/her communication and the development of his/her identity. Nowadays the new generations are no more exclusively dependant on the mediation of fairy tales and of other symbolic forms for the construction of their subjectivity, now they count on new symbolic forms of mediation and development, such as the internet and the media, especially television, which offer new contents and pictures that can be incorporated by the children into their formation.

However, according to Durand (1998) the "tinned" image mass culture provides little by little anaesthetises the individual creativity of imagination as well as the explosion of the video, which deals with moving pictures and the television films or commercials are seen as real threats to the creative capacity, because they paralyse any value judgement on the part of the passive consumer. According to the author, televisual ad-

vertising is responsible for the “violation” of the masses and imposes collective attitudes, which level off values and suffocate the imaginary.

Nevertheless we understand that the audience cannot be defined by means of consumption, it constructs itself through the child’s relation to the culture the media propagate, through his/her relationship with his/her family and with other people and social institutions and through the response it elaborates to this new media culture. In this sense, Machado (2000) criticises the kind of discourses he considers stationary or conformist, which neglect the transforming potential that is implicit in the television audience. According to the author, television, as well as other means of communication, is not predestined to become a fixed thing. The positions which are adopted by all those who are involved in its process, be they producers, consumers, critics, etc. define what television is or ceases to be. Hence by dedicating our attention to the televisual contents or, on the contrary, when we start rejecting them, we are contributing to the construction of a concept and of a practice of television.

By means of an analysis of theses and dissertations, which were presented in the domain of communication in the 1990s, Jacks, Menezes and Piedras (2008) ascertained an active character in the use children make of their imagination in the works that provided a socio-cultural approach. Television does not substitute the child’s imaginary; on the contrary, it acts as an enriching source of the children’s imaginary life with its narratives which are present in a large part of its programme. Hence, children use television as an object for their entertainment and incorporate it into their universe by means of their own mechanisms they use in order to understand and to interpret its contents: “The child’s relation to this means of communication constitutes itself into a space for the ludic development and it participates in the universe of interactions, discoveries and investigations which contribute to his/her intellectual and emotional progress” (JACKS; MENEZES; PIEDRAS, 2008, p. 164).

The pictures and contents, which are propagated by the media, started to incorporate the new generations’ everyday life by permeating subjectivity and nourishing the child’s imaginary. In general, the media discourse is composed of characters and elements that participate in the

universe of the imaginary and of consumption, like the clowns Patati Patatá we exploit in the present study. By constituting themselves as trans-secular characters they started to integrate the media culture. This fact favours the memorisation and acceptance of the advertising message on the part of the child that leans on its familiarity with the imagetic universe which is proposed.

### **Disclosing the advertising strategies with regard to children's imaginary**

According to Loizos (2002) we live in a society that is more and more influenced by the visual and by the media, which play an important role in the individuals' social, political and economic life. The images, with or without sound accompaniment, present us a powerful register of the temporary actions and of the concrete or material events in our society. According to Samain (1998) the image presupposes a position of the glance, a way of seeing and a way of thinking and by analysing it, we can discover unknown logics and philosophies.

Nonetheless Loizos (2002) qualifies that, by analysing the images we must note their possibility of manipulation, which, according to the author, corresponds to ideological interests. Advertising uses the manipulation of images linked to a series of techniques of its own in order to awaken desire and consumption in society. Television appears as the most exploited media advertising uses in order to reach the children's audience. Factors, such as the union of manipulated images and of moving pictures with audio, act like ingredients that are favourable to awaken the child's attention and interest in the advertisement.

We will now analyse the strategic construction of the televisual advertising message, which is directed at children, by using as object of analysis the video the group Três Corações produces in order to propagate its brand of the powdered refreshing drink Frisco, which has been vehiculated from the second semester of 2012 on. The advertising video has the 30 second format and presents the two clowns Patati Patatá as protagonists, by using the image of the clowns in order to qualify the advertised

product and to produce signifiers for it, thus stimulating the sale and the consumption of the refreshing drink as far as the children's audience is concerned. Our analysis will adopt concepts and techniques Rose (2002) developed for the analysis of audio-visual materials. According to the author, the audio-visual means compose an amalgam of meanings, images, techniques and much more; therefore analysing them corresponds to a sort of simplification.

### **Frisco Campaign – Patati Patatá**



The figures above synthesise the televisual advertising of the brand Frisco which is directed at the children's audience. We will begin our analysis by means of the transcription of the main elements that are in

the video. According to Rose (2002) the objective of the transcription is to generate a set of data which will simplify the analysis and will make it more accurate.

We will begin with the transcription of the verbal dimension or, as it the case, of the sonorous dimension of the advertising video, since the object of our analysis is composed of an advertising jingle, that is to say, it corresponds to a song which was especially created in order to propagate the advertiser's brand or product. The jingle of the Frisco campaign results from a parody of the main song of the clowns' Patati Patatá work, which is very popular among children; it uses rhymes which associate the advertised product with the clowns' names. Below there is the transcription with the due verbal constructions which appear in the middle of the jingle:

*Pineapple Frisco is Patati's business*

*Cajá Frisco is Patatá's business*

*Guaraná Frisco is Patatá's business*

*Passion fruit Frisco...*

(The jingle is interrupted and Patati enquires:)

*"Oh, wait a minute! Only because I only rhyme with abacaxi I won't participate anymore?"*

(The clown Patatá answers:)

*"Participate?"*

(And the jingle is going on.)

*Participate is Patatá's business!*

(The spectacle ends with the clown Patati pronouncing the topic of the campaign.)

*"Fruit refreshing drink is Frisco!"*

The use of the jingle in advertisements directed at the children's audience is very common, due to its structure which is composed of a simple refrain and of a captivating melody that favour the child's assimilation and memorisation of the brand or advertised product. Its association with the affirmative sentences, as we can observe it during the whole structure of the jingle we analysed, the construction of which is



only based upon affirmative sentences has a strong emotional appeal to the child that can unconsciously associate the affirmative message with an order, which contributes to the desire for the consumption of the product. The melody and the rhymes reproduce a climate of cheerfulness and diversion the children appreciate very much and the factors of repetition reinforce the message in the children's mind.

We go over now to the analysis of the visual dimension of the advertisement. The first scene, as we can confirm it on figure 1, which is reproduced above, presents a picture that alludes to the "enchanted" planet earth, which is depicted with characteristics and elements that belong to the child's imaginary, such as a house made of walls and roofs that are made of sweets, where instead of the smoke of the chimney sprouts candy floss, with two toboggans as windows. The other elements represent nature, such as the forest, the sky and the clouds, the sun and the moon with human characteristics such as mouth and eyes; there is a lilac lake, too where gigantic drinking straws emerge, which directly refer to the advertised product, the powdered refreshing drink. These elements are associated with the image of an enchanted world, which is very common in fairy tales and other children's stories and therefore they already consolidated themselves in the child's imaginary. Their use favours a familiar and secure environment for the child who had given his/her attention to the advertisement more easily, even without being conscious of its persuasive function.

By means of a movement which stimulates the rotation of the earth in a magic way, the second scene begins, when the clown Patati appears in a fruit drink stand, duly identified with the name and the colours of the advertiser's brand, yellow, red and white, as we can observe it on figure 2 above. The stand is composed of animated or magic pineapples, which trill the jingle of the campaign together with the clown and directly allude to the advertised product. The clown's position behind the stand is the position of the vey salesman, thus reinforcing the sales message of the product. On the superior corner of the screen there is the advertiser's brand, which, on its turn, will remain there during the whole advertisement, thus reinforcing its memorisation by the children's audience. The scenar-

io behind the clown repeats the elements of the first scene, with the forest, flowers, mountains and the gigantic drinking straws and it maintains the sensation that we are in front of a magic world. The repetition constitutes a strategy in order to provide the sensation of stability and security to the child, who tends to assimilate the advertising message more easily.

The following scene presents the clown Patatá in the same conditions of the clown Patati in the preceding scene, only the animated pineapples are changed into magic cajás [*cajá*: *Spondias tuberosa* Arruda, fruit of an important plant in the semi-arid regions of the rural communities in north-eastern Brazil], guaraná [paullinia cupana: fruit which originates from within the Amazon Rainforest] and passion fruit respectively, according to the narrative of the jingle, besides the addition of a glass of refreshment in the inferior right corner of the screen, which reinforces again the advertised product. The scene is interrupted by the clown Patati who enquires about his participation, because his name only rhymes with *abacaxi* [pineapple in Portuguese] as we can observe it in figures 3 and 4 above. The following scene shows the clown Patatá standing on a yellow gangway, surrounded by the enchanted forest and the “magic” fruits; he answers the other clown’s question by means of the rhyme with his own name: “To participate? To participate is Patatá’s business!”. The rhyme constitutes a memorisation element and reinforces the picture of the clown next to the offered product. The last scene presents the picture of the two clowns drinking refreshment in the background and they one more allude to the advertisement product, the powdered refreshing drink. On the first plane, the advertised products appear, together with jars, a glass full of refreshment and the promotional little pictures, which are offered in each product for a collection, which reveals another sales strategy and a stimulus to the consumption of the product. The clown Patati says the final sentence: “Fruit refreshing drink is Frisco!”

The elements which are transcribed above reveal the main advertising strategies that are being used with the purpose to involve and enchant the children’s audience by means of the advertisement. The moving pictures which are associated with the simple refrain-jingle aim at awakening attention and favouring the child’s memorisation of the advertising

message. At every moment there is the association with elements of the child's imaginary, which appear in the advertisement as persuasion tools. We must be attentive to the fact that the advertising message does not, at any moment, use a rational language directed at the qualities or benefits of the product and that it has only recourse to the child's affective side. In this case, the low contents of vitamins or the absence of healthy components for the child's development are omitted in the advertisement in favour of a cheerful and involving discourse, which captivates the child by means of the clowns' presence.

The fantasy universe which is transmitted by the advertisement and associated with the pictures of the clowns, that is already consolidated in the child's imaginary, composes the essential element of the advertising message we analysed. The child lives in his/her own world of dreams and fantasies; the advertisement represents the materiality of his/her imaginary universe, which, stimulated by the advertising message, believes that it is possible by means of the acquisition and consumption of the product that is being offered. We stress that, although television is one of the main media advertising uses in order to captivate the children's audience, the Frisco campaign, together with the pictures of the clowns Patati Patatá are disseminated in the diverse media, be it on the radio, on the internet or on outdoors which are spread in different regions of Brazil. Thus the child, as well as his/her family, starts to share this symbolic chain.

## **Final considerations**

The presence of the media in social and cultural life became one of the significant characteristics of contemporary society. The new generations develop their subjectivity which is permeated by the means of communication, that, together with the other institutions which are responsible for the formation and education in society, such as family and school, contribute to the mediation of the social interactions and to the development of the contemporary child's identity. In the universe of media culture we find advertising, which started to nourish the child's imagi-

nary by means of images and of elements that are involved in a ludic and market discourse, which, at the same time, promotes the child's dream and desire to live in a fantasy world.

The technological transformations, associated with the decline of the pattern of the patriarchal family and the development of the means of communication, such as television, the internet and electronic games, which are more and more common in the child's everyday life, have contributed to our comprehension of the relationship between the child and the advertisements. We sought to understand how such transformations act in the child's cultural experience. On the other hand, we reflected on the possibilities of the audio-visual language that are moulded in the ludic imaginary, which is the fundamental condition to understand the children's imaginative experience with advertising films.

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