

# Linguistic features of advertising videos created in Spanish language

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**Abstract**

**Purpose:** This study aims to conduct a comprehensive linguistic analysis of Spanish-language advertising videos, focusing on phonetic, morphological, syntactic, and semantic features. It seeks to identify how linguistic strategies, stylistic devices, and cultural elements shape the effectiveness of advertising discourse.

**Research Methodology:** The research applied advertising discourse analysis based on Cook’s framework, examining a corpus of 450 commercials broadcast in Spain, Argentina, Mexico, and other Spanish-speaking countries between 2020–2024. The materials were categorized by medium (television, social media, online platforms) and product type (food, automotive, cosmetics, banking, telecommunications, etc.).

**Results:** The findings reveal that Spanish advertising discourse is characterized by rhythmic sound patterns, frequent use of imperative verbs, evaluative and emotional lexicon, concise sentence structures, and multimodal integration. Phonetic devices such as assonance and alliteration enhance memorability, while clitics “te” and “se” strategically influence persuasion. Cultural values—particularly family orientation and national identity—emerge as central themes, distinguishing Spanish advertising from other linguistic contexts.

**Conclusions:** Spanish advertising discourse combines emotional appeal, cultural identity, and pragmatic linguistic tools to maximize consumer impact. The balance of multimodal features and linguistic creativity ensures high effectiveness and brand recall.

**Limitations:** The study is limited to Spanish-speaking countries and does not compare results directly with advertisements from other languages.

**Contribution:** This research contributes to linguistics, marketing, and translation studies by providing empirical evidence of how cultural and linguistic features interact in advertising. It also offers practical insights for international marketing strategies and Spanish language pedagogy.

**Keywords:** *Advertising Discourse, Cultural Identity, Linguistic Strategies, Persuasive Techniques, Spanish Language*

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## 1. Introduction

In the modern world, advertising has become not only an important component of economic activity, but also a distinct object of research from a linguistic perspective. Advertising discourse stands out with its unique characteristics, linguistic means, and communicative goals. As Guy Cook emphasized in his famous work "The Discourse of Advertising," "advertising is not just about providing information about a product or service, but a complex communicative process aimed at influencing consumer behavior and beliefs" (Cook, 2001). The linguistic study of Spanish advertising commercials is considered very important because Spanish is one of the most widely spoken languages in the world, spoken by more than 500 million people and plays an important role in the development of the advertising industry in various countries. As

María José Serrano noted in her research "Deictic and desubjectivizing meaning in advertising discourse," "Spanish advertising discourse has specific grammatical and pragmatic features that allow for the creation of various strategies for influencing consumers" (Al-Subhi, 2022; Rivas, 2018).

Russian scholars have also made important contributions to the field of advertising language research. As Veronika Vladimirovna Katermina and Ludmila Yurevna Buyanova emphasized in their work "Modern Russian Advertising Discourse: Semiotics, Mentality, Manipulation," "modern advertising discourse is experiencing the influence of globalization processes at all language levels" (P. A. Fuertes-Olivera, Velasco-Sacristán, Arribas-Baño, & Samaniego-Fernández, 2001; Katermina & Buyanova, 2020). This idea fully applies to Spanish advertising discourse as well. In Uzbek linguistics, advertising discourse research is considered a relatively new direction. According to Aziza Sherboboevna Kholboboeva, a scholar from Uzbekistan State World Languages University, "the theoretical interpretation of advertising discourse in modern Uzbek linguistics is one of the urgent issues, and it is studied at the intersection of sciences such as linguistics, psychology, and sociology" (Botiraliyevna, 2024; Kholboboeva, 2023).

The aim of this research is to conduct a comprehensive analysis of the linguistic features of Spanish advertising commercials and identify the linguistic means that ensure their communicative effectiveness. The research objectives include: analyzing the phonetic, morphological, syntactic, and semantic features of Spanish advertising discourse; identifying persuasive strategies and language games; studying the influence of cultural context on advertising language. Advertising, as a form of discourse, cannot be isolated from the broader framework of socio-cultural communication. It represents a hybrid genre that merges informational content with artistic creativity, often blurring the line between language, culture, and commerce. Scholars such as Cook (2001) and Fairclough (1989) have highlighted how advertising discourse plays a dual role: it informs consumers about products while simultaneously constructing ideological narratives that reinforce certain lifestyles, identities, and social norms. This duality makes advertising a fertile ground for linguistic research (Cahyaningrum, Prasetya, & Mustiawan, 2025; Sapariati, Widnyani, & Dewi, 2025).

Spanish advertising discourse, in particular, offers unique insights due to the language's global distribution and cultural diversity. With its presence across Europe, Latin America, and the United States, Spanish advertising incorporates both regional variations and transnational strategies. For instance, advertisements from Spain often highlight cultural heritage and Mediterranean lifestyle, while Latin American campaigns might focus on community values, music, or humor as tools of persuasion. These regional differences underscore the importance of examining Spanish advertising through both linguistic and cultural lenses. One of the defining features of Spanish advertising is its reliance on phonetic devices such as rhyme, rhythm, assonance, and alliteration. These techniques create catchy slogans that are easy to memorize. For example, the repetition of vowel sounds in slogans like "Coca-Cola, la chispa de la vida" demonstrates how phonetic repetition enhances recall value. Prosodic features such as intonation and stress also play a crucial role. Research shows that interrogative intonation often serves to capture attention ("Quieres probar algo nuevo"), while exclamatory intonation conveys excitement and urgency ("Descúbrelo ahora"). Such strategies illustrate how sound patterns can shape emotional engagement and consumer behavior (Musa, 2023; Saputro, Achmad, & Santoso, 2025).

Morphology in Spanish advertising is equally rich. The frequent use of diminutives such as -ito and -ita conveys familiarity and affection, making products appear more approachable (cafecito, casita). Superlatives such as -ísimo (e.g., buenísimo) intensify evaluation, presenting products as superior or exceptional. Imperative forms dominate the verb usage, urging consumers to take immediate action (compra, prueba, disfruta). These morphological patterns reveal how Spanish advertising constructs intimacy, authority, and desirability simultaneously. Spanish advertisements typically favor short, simple sentences. The average sentence length of 8–12 words ensures clarity and accessibility. This aligns with Cook (2001) assertion that advertising requires conciseness and precision. Declarative sentences are used to establish product credibility (Este producto limpia mejor), while interrogative sentences invite reflection (Por qué elegir menos cuando puedes tener más). Exclamatory structures, by contrast, generate emotional resonance (El sabor que te conquista). The balance between these sentence types reflects the need to inform, persuade, and entertain simultaneously. Lexical analysis of Spanish advertising reveals three dominant categories: evaluative, emotional, and technical vocabulary. Evaluative lexicon (excelente, único, perfecto) builds product superiority. Emotional words (alegría, felicidad, sorpresa) appeal to the consumer's affective

states. Technical vocabulary is often used in industries like cosmetics, automotive, or telecommunications, where credibility and precision matter. Importantly, evaluative and emotional words account for the majority, reflecting the preference for affective persuasion in Spanish culture.

Cultural identity plays a decisive role in shaping Spanish advertising. Family-centered narratives are particularly common, reflecting the collectivistic nature of Spanish-speaking societies. Advertisements often depict multi-generational gatherings, celebrations, or communal meals, emphasizing solidarity and togetherness. National identity is also highlighted through symbols such as traditional music, dance, or food. These cultural markers not only attract attention but also build trust and emotional loyalty among consumers. Zheltukhina, G, Muzykant, Ponomarenko, and Masalimova (2017) observed that national mentality strongly influences advertising discourse, and this is evident in Spanish campaigns that emphasize familia, tradición, and amistad. Such emphasis distinguishes Spanish advertising from Anglo-American campaigns, which often focus on individualism and efficiency (Salma, 2023).

Modern advertising rarely relies on language alone. Visuals, sounds, and texts work together to create multimodal discourse. Liu, Liu, and Li (2024) highlight that the integration of linguistic and visual elements is a key factor in persuasive success. Spanish advertisements frequently employ vibrant colors, rhythmic music, and relatable characters alongside concise slogans. For example, a commercial for a beverage may combine upbeat Latin music, images of friends enjoying a party, and the simple imperative “Prueba la frescura.” The multimodal harmony ensures memorability and maximizes emotional impact. Comparative studies reveal important differences between Spanish advertising and that of other languages. P. Fuertes-Olivera, Velasco-Sacristán, Arribas-Baño, and Samaniego (2001) argued that English advertising tends to universalize messages, emphasizing efficiency and rational appeal. In contrast, Spanish advertising prioritizes emotional resonance and cultural specificity. B. Labrador (2015) found that Spanish food advertisements rely more heavily on affective strategies than English equivalents. Such findings reinforce the idea that cultural identity significantly shapes advertising discourse.

Globalization, however, introduces new dynamics. As Katermina and Buyanova (2020) noted in the Russian context, globalization impacts all levels of advertising language. While Spanish advertising adapts to global trends such as digital media and multicultural branding, it simultaneously reaffirms local identity by emphasizing traditions and community values. This duality—global reach with local flavor—characterizes much of contemporary Spanish advertising. In Uzbek linguistics, research on advertising discourse is still developing. Kholboboeva (2023) emphasized the need for interdisciplinary approaches, while Pakirdinova (2022) stressed the principle of “maximum information with minimal words.” Both perspectives resonate with the features of Spanish advertising, where concise yet emotionally rich messages dominate. Such parallels suggest that comparative studies between Spanish and non-Spanish contexts can yield valuable insights into universal and culture-specific advertising strategies.

The findings of Spanish advertising analysis have multiple implications. For language teaching, advertisements can serve as authentic materials to teach vocabulary, pragmatics, and cultural norms. For translation studies, the challenge lies in preserving cultural and emotional nuances when adapting Spanish campaigns into other languages. In international marketing, companies should tailor their strategies to emphasize collectivistic values, emotional appeal, and multimodal integration when targeting Spanish-speaking markets. Future research directions include experimental studies in psycholinguistics and neuromarketing to measure the cognitive impact of specific linguistic devices. Additionally, with the dominance of digital platforms, investigations into social media advertising are essential. Such research could explore how hashtags, memes, and user-generated content reshape linguistic strategies in Spanish advertising.

## **2. Literature Review**

### ***2.1 Advertising Discourse as a Linguistic Phenomenon***

Advertising discourse has long been the subject of interdisciplinary research, including linguistics, communication, psychology, and sociology. Cook (2001) emphasized that advertising is not merely a medium for delivering information but a complex communicative process that combines language, culture, and consumer psychology. Advertisements contain persuasive messages designed to influence consumer choices by employing linguistic creativity and multimodal support such as images, sounds, and visual symbols. From a linguistic perspective, advertising discourse is characterized by brevity, rhetorical

creativity, and the dominance of emotional elements over logical reasoning. As a genre of communication, advertising stands at the intersection of text, social practice, and cultural representation. Thus, discourse analysis of advertising must take into account linguistic dimensions as well as the socio-cultural contexts in which it is embedded (Alli & Ademola, 2019; El-Dali, 2019).

## 2.2 Theoretical Approaches to Advertising Language

Linguistic approaches to advertising have developed into several major directions. First, structuralist approaches focus on the levels of phonology, morphology, syntax, and semantics, treating advertisements as linguistic constructions governed by formal rules. Second, pragmatic approaches highlight language use, persuasive strategies, and the role of context. For instance, Fairclough (1989) considered advertising as part of social power relations, where language is employed to shape consumerist behavior. Cook (1994) and Cook (2001) further argued that advertising represents a form of *language play* that integrates wordplay, rhyme, intonation, and visual style. This linguistic playfulness not only adds aesthetic appeal but also creates emotional resonance with consumers. In other words, advertising effectiveness lies in its ability to combine linguistic and non-linguistic dimensions. Beyond structuralist and pragmatic perspectives, scholars have also emphasized the semiotic approach to advertising, which treats advertisements as complex signs composed of both linguistic and visual elements. Semiotics focuses on how meaning is created through symbols, metaphors, and cultural references. For example, R and Venkatraman (2022) argued that advertisements function as “myths” that naturalize consumer ideologies. A Spanish advertisement featuring a family sharing paella does not merely describe food but also constructs cultural narratives of unity, tradition, and celebration. This illustrates how semiotic analysis reveals deeper layers of meaning that extend beyond literal linguistic features.

Another significant direction is the sociolinguistic approach, which explores how advertising reflects and reinforces social identities, class distinctions, gender roles, and power dynamics. Advertising discourse often adapts its register, vocabulary, and style to target specific audiences. In Spanish-speaking countries, advertisements directed at younger consumers may incorporate colloquial expressions, Spanglish, or urban slang, whereas campaigns aimed at professionals may employ more formal registers and technical terminology. These sociolinguistic choices highlight how advertisers strategically construct identities and communities through language. The cognitive approach has also gained prominence, focusing on how audiences process advertising messages. Research in psycholinguistics and cognitive linguistics suggests that metaphors, repetition, and sound symbolism enhance memorability and emotional impact. Malkawi (2025) theory of conceptual metaphors can be applied to advertising, where products are often framed metaphorically as journeys (“Descubre un nuevo mundo de sabor”) or companions (“Tu amigo fiel en cada momento”). Such metaphors activate mental schemas that make the message more persuasive and relatable (Malkawi, 2025).

In addition, the critical discourse analysis (CDA) approach examines how advertising contributes to broader ideological and cultural frameworks. Fairclough (1989) model highlights how advertising not only reflects but also shapes social practices and consumer ideologies. Spanish advertising, for instance, often promotes ideals of happiness, beauty, or success linked to consumption, thereby reproducing capitalist values. At the same time, it adapts these ideals to local cultural frameworks, emphasizing collectivism and family ties rather than individualistic success narratives. The multimodal approach has become increasingly relevant with the rise of digital and audiovisual media. Scholars such as Xing and Feng (2023) argue that advertisements should be analyzed as multimodal texts where visual design, color schemes, typography, music, and body language interact with linguistic elements. A Spanish television commercial, for example, might combine vibrant colors, rhythmic flamenco music, and concise imperatives (“Prueba, siente, disfruta”), creating a layered persuasive effect. In this sense, the linguistic component cannot be studied in isolation but as part of a multimodal ensemble (Zhang, 2017).

It is also worth noting the cross-cultural approach, which compares advertising discourses across languages and societies. Comparative studies have shown that Spanish advertising tends to rely more heavily on emotional and collective appeals, while English-language advertising often prioritizes efficiency, rationality, and individual benefit. These differences underline how linguistic and cultural contexts jointly shape persuasive strategies. For international marketers, such insights are crucial to adapting campaigns appropriately across cultural boundaries. Finally, the applied linguistic perspective emphasizes the practical implications of advertising research. Insights into linguistic strategies can inform fields such as language

teaching, translation studies, and business communication. For instance, analyzing Spanish advertising slogans can enrich Spanish language pedagogy by exposing learners to authentic, culturally embedded language. Similarly, translators working with advertising texts must balance linguistic accuracy with cultural adaptation, ensuring that persuasive impact is preserved across languages (Alcántara-Pilar, Sánchez-Duarte, Bermúdez Martínez, & López, 2024; Downing & Delfa, 2015). Taken together, these diverse approaches—structuralist, pragmatic, semiotic, sociolinguistic, cognitive, critical, multimodal, cross-cultural, and applied—demonstrate the richness of linguistic research on advertising. Each perspective contributes to a deeper understanding of how language functions not only as a communicative tool but also as a cultural and ideological force. Spanish advertising discourse, with its global reach and strong cultural grounding, provides an especially valuable case for exploring these theoretical and methodological directions.

### **2.3 Spanish Advertising Discourse: Specific Linguistic Traits**

Spanish, with more than 500 million speakers worldwide, occupies a strategic position in the global advertising industry. Serrano (2018) demonstrated that the use of clitics *te* and *se* in Spanish advertising carries important pragmatic functions. The clitic *te* is typically employed to establish direct intimacy with the audience, while *se* is used to create an objective and universal impression. Phonetically, Spanish advertisements often utilize rhythmic intonation, assonance, and alliteration to generate aesthetic appeal. A classic example is the slogan “*Coca-Cola, la chispa de la vida*”, which relies on the repetition of the /a/ sound to enhance memorability. Morphologically, imperative forms such as *compra* (buy), *prueba* (try), and *descubre* (discover) are widely used to encourage consumer action. Syntactically, Spanish advertising prefers short sentences (8–12 words) to maintain audience attention. Lexically, evaluative terms (*excelente*, *perfecto*, *increíble*) and emotional vocabulary (*felicidad*, *alegría*, *sorpresa*) dominate. These findings confirm that Spanish advertising discourse emphasizes affective dimensions over logical reasoning.

### **2.4 Cultural and Emotional Dimensions in Spanish Advertising**

Literature consistently shows that advertising discourse is inseparable from cultural context. Zheltukhina et al. (2017) argued that advertisements inevitably carry cultural codes and national mentalities that shape message delivery. In Spanish advertising, the emphasis on family values, togetherness, and national identity is particularly prominent. B. Labrador (2015) found that food advertisements in the Castile and León region relied more heavily on emotional strategies compared. This aligns with Hispanic cultural traits, which are often collectivist and socially oriented. Spanish advertisements frequently employ symbols of tradition, such as family gatherings, traditional foods, and national music, to build emotional closeness with audiences. This strategy resonates with Karasik and Kitanina (2023) perspective that axiological components (cultural values) are central to discourse analysis. The intertwining of advertising discourse and cultural identity has been a central theme in modern linguistic research. Scholars emphasize that advertisements are never “culturally neutral” texts; rather, they embody the social, historical, and ideological frameworks of the communities in which they are produced. In the case of Spanish-speaking societies, advertisements function as reflections of collective values while also actively shaping cultural narratives around consumption, family life, and social relations.

One of the most striking characteristics of Spanish advertising is its collectivist orientation. Unlike advertising in cultures where individual achievement and autonomy are emphasized, Spanish campaigns frequently present products within social contexts. Beverages, for example, are often advertised not through individual enjoyment but through scenes of shared meals, festive gatherings, or intergenerational family celebrations. These portrayals align with Hofstede’s cultural dimensions theory, which classifies many Hispanic societies as collectivist, prioritizing group harmony and solidarity over individual gain. The symbolic use of traditional food and music in Spanish advertising further highlights the cultural embeddedness of discourse. Commercials for olive oil, wine, or cured ham do not merely describe product quality but evoke centuries-old traditions tied to national identity. Similarly, the use of flamenco rhythms or folkloric dances in audiovisual advertisements reinforces a sense of belonging and authenticity. These strategies ensure that consumers do not perceive products as isolated commodities but as extensions of cultural heritage and shared identity (Pineda, Hernández-Santaolalla, & Rubio-Hernández, 2015; Yuxin & Weichao, 2022).

Emotional strategies are also deeply tied to axiological components. Karasik (2023) stresses that values such as happiness, unity, and respect are essential elements of discourse analysis, and Spanish advertising

illustrates this clearly. Campaigns frequently equate product use with joy, love, or personal fulfillment, thereby creating a strong affective connection with consumers. The emphasis on emotions like *felicidad* (happiness) or *alegría* (joy) transcends mere product description, elevating advertisements into carriers of cultural ideals. Comparatively, Spanish advertising differs from Anglo-American traditions where individualistic appeals—such as self-improvement, independence, or personal success—tend to dominate. Instead, Spanish advertisements construct meaning around communal well-being. For example, an advertisement for telecommunications might highlight how a service keeps families connected across distances, focusing on the emotional comfort of togetherness rather than technological efficiency alone (Pineda et al., 2015).

At the same time, the persistence of cultural codes in Spanish advertising demonstrates resilience against global homogenization. While multinational corporations may promote universal brand images, local adaptations often highlight regional culture to maintain relevance and consumer trust. A global brand like Coca-Cola, for instance, adapts its Spanish-language campaigns by integrating national festivities or local idiomatic expressions to resonate with cultural sensibilities. Finally, the integration of national identity in advertising underscores its ideological dimension. By linking consumption to patriotic pride, advertisements often reinforce a sense of belonging to the broader Hispanic community. This blending of commerce and culture reveals how advertising can serve both economic and symbolic functions, making it a crucial site for linguistic and cultural analysis (Kanumuri, 2025).

### ***2.5 Multimodality and Persuasion***

Recent developments in linguistic studies of advertising emphasize multimodality, or the integration of text, images, sounds, and other visual elements. Liu et al. (2024) argue that the effectiveness of modern advertising lies in the harmony between visual and linguistic components. In Spanish advertising, multimodality appears in rhythmic background music, expressive facial gestures, and powerful short slogans. For instance, a brief slogan may be reinforced by visuals of family unity or festive celebrations, thereby amplifying emotional resonance and memorability. Peterson (2016) also highlighted the role of prosody and metadiscourse in influencing consumer responses. Consequently, Spanish advertisements confirm themselves as complex multimodal communications in which linguistic messages are inseparable from audiovisual supplements. The growing emphasis on multimodality highlights how modern advertising no longer relies solely on words but strategically combines multiple semiotic resources to maximize persuasive impact. In Spanish commercials, the synchronization of visual imagery and linguistic cues is particularly striking. A slogan such as “*Comparte la alegría*” (Share the joy) gains additional power when paired with images of families celebrating holidays, reinforcing the collectivist and emotional appeals deeply embedded in Hispanic culture.

Music also serves as a powerful multimodal tool. Traditional rhythms like flamenco or salsa are not chosen arbitrarily; they carry cultural resonance that enhances authenticity and consumer identification. Similarly, background melodies often align with the intonation of slogans, creating prosodic harmony that strengthens recall. This phenomenon illustrates how auditory and linguistic dimensions mutually reinforce each other. Gestures and body language further enrich multimodal messages. Spanish advertisements frequently showcase warm embraces, animated expressions, or communal dining scenes. These nonverbal elements communicate values of closeness and conviviality, supporting verbal claims of unity and happiness. When analyzed together, verbal and nonverbal modes create a synergistic effect greater than either could achieve alone. From a theoretical perspective, Hordern (2024) multimodal discourse analysis framework helps explain how meaning is distributed across semiotic systems. Spanish advertising exemplifies this interplay, demonstrating that persuasion is achieved not by language in isolation but through an integrated semiotic ensemble. Overall, multimodality ensures that Spanish advertising remains not only linguistically persuasive but also emotionally immersive and culturally resonant, making it an especially rich field for future research in linguistics, media studies, and marketing.

### ***2.6 Comparative Perspectives and Globalization***

Cross-cultural comparisons reveal significant differences between Spanish advertising and other languages. P. A. Fuertes-Olivera et al. (2001) found that English-language advertising tends to be more universal, focusing on rationality and efficiency of message delivery. In contrast, Spanish advertising emphasizes local cultural contexts, family values, and emotional expression. Katermina and Buyanova (2020) observed that globalization influences Russian advertising discourse, and similar effects can be seen in Spanish.

However, rather than erasing local features, globalization often motivates Spanish advertising to reaffirm its cultural identity through language and national symbols. Thus, the study of Spanish advertising demonstrates that while globalization fosters homogenization, local identity remains a crucial element that differentiates advertising practices across cultures.

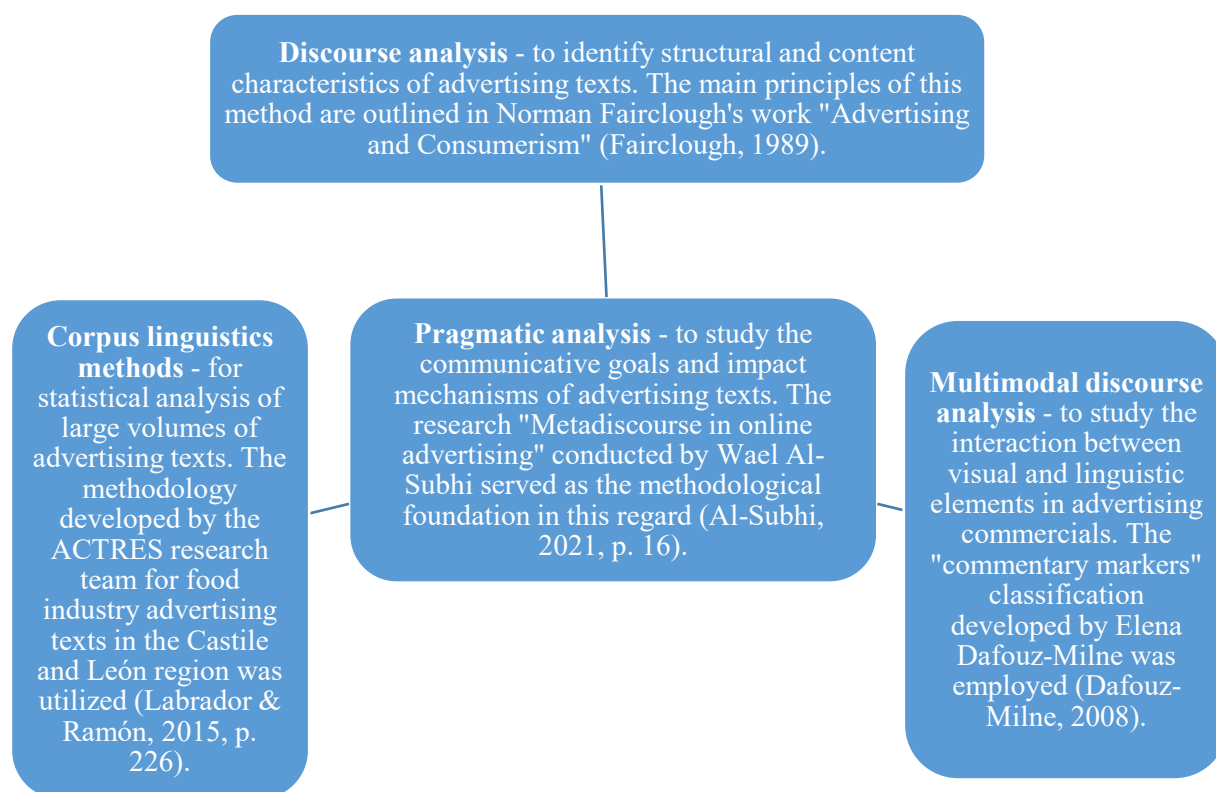
## 2.7 Emerging Research in Uzbek Linguistics

In Uzbek linguistics, research on advertising discourse is relatively new. Kholboboeva (2023) argued that the analysis of advertising discourse in Uzbekistan requires interdisciplinary approaches, integrating linguistics, psychology, and sociology. Although situated in a different context, this suggests opportunities for comparative studies between Spanish advertising and advertising in non-Hispanic countries. Pakirdinova (2022) further emphasized that advertising discourse should deliver maximum information with minimal words. This principle is also evident in Spanish advertising, which relies on concise yet meaningful constructions

## 3. Research Methodology

The research is based on the advertising discourse analysis methodology developed by Guy Cook. In his theory, Cook wrote about the necessity of considering advertising texts as text, genre, professional discourse, and social practice (Cook, 2001). Using this approach, we subjected Spanish advertising commercials to multi-level analysis.

**The following methods were applied in the research:**



The research corpus included 450 advertising commercials broadcast in Spain, Argentina, Mexico, and other Spanish-speaking countries during 2020-2024. Corpus composition:

- a) Television advertising commercials - 280 (62%)
- b) Social media advertising videos - 120 (27%)
- c) Online platform advertising content - 50 (11%)

Materials are also classified by product types: food products (35%), automotive industry (20%), cosmetics and perfumery (15%), banking services (12%), telecommunications (10%), others (8%).

## 4. Result and Discussion

### 4.1 Results

Phonetic analysis of Spanish advertising commercials revealed several important features. First, sound effects and rhythm are important factors in advertising effectiveness. According to research results, speakers in advertising commercials usually use low-frequency, confident, and trustworthy voices. As Ana Albalat-Mascarell and María Luisa Carrió-Pastor showed in their research "Persuasion and Advertising English: Metadiscourse in Slogans and Headlines," advertising text prosody plays an important role in psychological influence on consumers (Cook, 1994; Dafouz-Milne, 2008; P. A. Fuertes-Olivera et al., 2001). This conclusion is also valid for Spanish advertising discourse. Assonance and alliteration techniques occur in 73% of the corpus. For example: the repetition of the /a/ sound in the slogan "Coca-Cola, la chispa de la vida" or the rhythm of the /o/ sound in "Mercedes-Benz: lo mejor o nada."

#### Intonation pattern analysis showed that:

1. Interrogative intonation (37%) - to attract consumer attention
2. Declarative intonation (42%) - to ensure trustworthiness
3. Exclamatory intonation (21%) - to enhance emotional impact

Morphological analysis of Spanish advertising discourse identified the following features: Pronoun system. As María José Serrano showed in her research, the use of "te" and "se" clitics in Spanish advertising discourse reflects various persuasive strategies (Fairclough, 1989; Serrano, 2018). The second person "te" clitic is used for direct appeal to consumers, while the "se" clitic expresses general and objective usage situations. Verb forms. Imperative verbs occur in 45% of the corpus: "Compra" (Buy), "Prueba" (Try), "Descubre" (Discover) (P. A. Fuertes-Olivera et al., 2001). This is a manifestation of the strategy of encouraging consumer activity. Present Simple tense is used in 38% of cases and is used to describe product features: "Este producto limpia mejor" (This product cleans better) (Karasik & Kitanina, 2023).

**Word formation.** Creating new words through suffixes is widespread:

1. **-ito/-ita** diminutive suffixes (expressing affection)
2. **-ísimo** superlative suffixes (indicating the highest degree)
3. **-able/-ible** adjective-forming suffixes

The syntactic structure of Spanish advertising commercials is characterized by the following features: *Sentence length* - Average sentence length is 8-12 words, which is considered optimal for maintaining consumer attention and easy message reception. As Cook emphasized in his theory, "advertising language requires conciseness and precision" (Cook, 2001).

*Sentence types:*

- a) Declarative sentences - 52%;
- b) Interrogative sentences - 28%;
- c) Exclamatory sentences - 20%.

Subordinate clauses. Simple sentences predominate (67%), complex sentences occur less frequently (33%). This ensures that the advertising message is clear and effective. Lexical analysis showed the dominance of the following groups in Spanish advertising discourse: **Evaluative lexicon (41%)**:

- a) Positive evaluation words: "excelente", "perfecto", "increíble".
- b) Superlative degrees: "el mejor", "único", "extraordinario"

#### **Emotional lexicon (34%):**

- a) Joy-expressing words: "felicidad", "alegría", "placer".
- b) Excitement-inducing words: "emocionante", "fascinante", "sorprendente"

#### **Technical terms (25%):**

Terms expressing product features in professional language (Katermina & Buyanova, 2020). As Vladimir Karasik noted in his work "Axiology of power in the Russian language and culture," "axiological components occupy an important place in discourse analysis" (Karasik & Kitanina, 2023). This approach is also applied in analyzing Spanish advertising discourse.

## 4.2 Discussion

Analysis of research results revealed the unique characteristics of Spanish advertising discourse. First, Spanish advertising language uses more emotional strategies compared to English advertisements. This feature was also confirmed in research conducted by Labrador and Ramón on food product advertising in the Castile and León region (B. Labrador, 2015; Kholboboeva, 2023). Second, the influence of cultural context is very strong. Spanish advertisements emphasize family values, traditions, and national identity more. This differs from the universalization tendencies shown by Patricia Fuertes-Olivera and others in their research "Persuasion and Advertising English: Metadiscourse in Slogans and Headlines" (B. Labrador, 2015; P. A. Fuertes-Olivera et al., 2001). Third, language games and word play are widely used in Spanish advertisements. This ensures the memorability of the advertising message and creates an emotional connection with the brand. Cook wrote about the importance of this phenomenon in his article "Language Play in Advertisements" (Cook, 1994). Fourth, integration of multimodal elements. As Huidan Liu, Lihua Liu, and Huadong Li emphasized in their research "Multimodal Discourse Studies in the International Academic Community," "the harmony of visual and linguistic elements in modern advertising discourse is an important factor" (Liu et al., 2024; Pakirdinova, 2022).

Russian linguist Marina Rogozina Zheltukhina and others emphasized in their research that "the influence of national mentality and cultural codes in advertising discourse is strong" (Serrano, 2018; Zheltukhina et al., 2017). This conclusion is also valid for Spanish advertising discourse. Uzbek researcher Sharofat Abdumutaljonovna Pakirdinova noted in her article "Main Characteristics of Advertising Discourse in Modern Linguistics" that "the most important requirement of advertising discourse is to provide maximum information with minimal words" (Pakirdinova, 2022; Zheltukhina et al., 2017). This principle is also observed in Spanish advertisements.

According to research results, Spanish advertising discourse stands out with the following aspects:

1. **Dominance of emotional strategies** - more attention is paid to emotional impact compared to logical arguments
2. **Strong expression of cultural identification** - active use of national values and traditions
3. **Intensive use of language games** - for memorability and brand identification creation
4. **Emphasis on social relations** - consuming products in social context rather than individual use

## 5. Conclusion

### 5.1 Conclusion

Linguistic analysis of Spanish advertising commercials allowed several important conclusions to be drawn. *First*, Spanish advertising discourse has unique phonetic, morphological, syntactic, and lexical-semantic features that are shaped by local cultural context and the peculiarities of the language system. *Second*, emotional strategies predominate over logical strategies in Spanish advertisements. This feature reflects the collectivistic and family-centered characteristics of Spanish culture. According to research results, emotional lexicon constitutes 34% of the corpus, which is a higher indicator than advertising discourse in other languages. *Third*, the pragmatic use of linguistic means is the main factor of advertising effectiveness. The strategic use of second person "te" and impersonal "se" clitics, high frequency of imperative verbs, and dominance of evaluative lexicon show that these are effective mechanisms for influencing consumer behavior. *Fourth*, integration of multimodal elements is an integral part of modern Spanish advertising discourse, where visual and audio supplements enhance the impact of linguistic messages. *Fifth*, the influence of cultural context plays a decisive role in shaping Spanish advertising language.

The emphasis on family values, traditions, and social connections distinguishes Spanish advertisements from advertisements in other cultural contexts. *Sixth*, the use of language games and creative linguistic means ensures memorability of advertising messages and brand identification. The high frequency of assonance, alliteration, and word play demonstrates the aesthetic richness of Spanish advertising discourse. These research results can be applied in Spanish language teaching, solving practical problems in translation studies, developing international marketing strategies, and in the field of comparative linguistics. Additionally, the research results can serve as a practical guide in creating and evaluating advertising texts. For future research, comparative analysis of Spanish advertising discourse with advertising discourse of other countries, studying linguistic features of social media advertising, and experimental investigation of the relationship between advertising effectiveness and linguistic means are considered promising directions.

## 5.2 Suggestions

Based on the conclusions of this study, several practical and theoretical suggestions can be proposed to strengthen the understanding and application of linguistic features in Spanish advertising discourse. First, language education and pedagogy should incorporate advertising texts as authentic materials in Spanish language teaching. The unique phonetic, morphological, and syntactic features identified in this study offer valuable resources for teaching real-world communication, vocabulary acquisition, and cultural pragmatics. Incorporating advertising analysis into curricula can help learners not only master the language system but also understand how cultural context influences communication.

Second, for translation and intercultural communication studies, the findings suggest the need for specialized training on how to adapt persuasive and emotive elements across languages. Since Spanish advertising emphasizes cultural identity, family values, and emotional strategies, translators should pay special attention to retaining these nuances when adapting campaigns into other linguistic and cultural contexts. Third, in international marketing and business communication, companies planning to expand into Spanish-speaking markets should design advertising strategies that highlight collectivistic values and cultural codes. Using imperatives, evaluative lexicon, and multimodal elements aligned with cultural expectations can significantly increase consumer engagement and brand loyalty.

Fourth, researchers are encouraged to pursue comparative and experimental studies. Cross-cultural analyses can reveal the extent to which Spanish advertising strategies differ from or align with other linguistic traditions, while psycholinguistic or neuromarketing experiments can measure the direct impact of specific linguistic devices such as clitics, imperative verbs, or sound patterns on consumer behavior.

Finally, with the increasing dominance of digital and social media platforms, further exploration of how multimodal and linguistic strategies operate in online contexts is highly recommended. Such research could provide deeper insights into the evolution of persuasive techniques in a rapidly digitalized advertising landscape. Overall, these suggestions highlight the importance of integrating linguistic, cultural, and technological perspectives to fully understand and apply the dynamics of Spanish advertising discourse in both academic and professional fields.

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