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**A DISCOURSE ANALYSIS  
ON NARRATIONS  
OF AMERICAN CARTOON TRAILERS**

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## CHAPTER 1

### INTRODUCTION

#### 1.1. RATIONALE

Nowadays, entertainment is an indispensable part in daily life. As a result, cartoons have become an essential source of relaxation. An enormous number of cartoons has been manufactured, which makes the competition between cartoon film companies more intensive. Therefore, to stimulate audience to go and watch the full-length feature cartoons, producers have to make use of trailers. “Trailers”, also known as “coming attractions” or “previews”, are generally considered as advertisements that consist of a series selected shots from the film being advertised. It can be said that trailers play an essential role in helping a cartoon producers achieve success.

As one of the most effective ways of advertising cartoons, trailer does great help in forming, persuading and impressing audience. To write a good narration in trailer, advertisers must have wide knowledge in language and good writing skill. In that case, appropriate strategies of using language are employed to convince viewers that the product is the best choice. We all see that language employed in advertising cartoons is different from that found in other fields like science, technology, law, etc. The features of language used in narrations of cartoon trailers are also not similar to the characteristics of language used in other types of advertising. Language used in trailers needs to meet some required qualifications. Let us take the example of a narrative transcription of the trailer in “Mr. Peabody and Sherman” (2014):

“*Mr. Peabody* received his doctorate degree vale-dog-torian. *He* pioneered new techniques in alternative energy and in his free time, he *invented* the first bump, planking, autotune, the backside Ollie and rumba. *But* the only thing *harder* than being the world’s *most extraordinary* dog is being an *ordinary* dad. This March, *the most amazing* dog in the history is taking family time to a whole new dimension.

Dreamworks *Mr. Peabody and Sherman* in RealD and digital 3D.”

(<http://www.mrpeabodyandsherman.com/>)

It can be seen that in a short text, there are many features illustrated in italic words. The copywriters use a type of grammatical cohesion – reference– to make the sentences more coherent. “He” refers to “*Mr. Peabody*”, which is a case of personal reference. Besides, comparisons, descriptive adjectives, pronouns and conjunction are also employed in this text. There are many other fascinating discourse features occurring frequently that need studying in narrations of cartoon trailers.

There have been several studies on the language of advertising films such as *Invisible Storytellers Voice-over Narration in American Fiction Film* by Kozloff (1988), *A Companion to Narrative Theory* by Phelan and Rabinowitz (2005). Besides, there are also many books about film trailers, for example, *The Narrative Turn in Film Advertising: On the Physiognomy of Contemporary Trailers* by Hediger (1999), *Coming Attraction Reading American Movie Trailers* by Kernan (2004). Nevertheless, to the best of my knowledge, there has not been any study on discourse features of narrations of American cartoon trailers. In my attempt to find out the

characteristics of language used for advertising cartoons, I have decided to conduct the research on the topic “A DISCOURSE ANALYSIS ON NARRATIONS OF AMERICAN CARTOON TRAILERS”.

## **1.2. AIMS AND OBJECTIVES**

### **1.2.1. Aims**

This study is aimed to:

- Highlight the language nature of NACTs via the discourse features in terms of their layout features, syntactic features, lexical choices and cohesive devices.
- Provide Vietnamese learners of English with some helpful information about writing narrations in cartoon trailers.

### **1.2.2. Objectives**

The researcher tries to reach the following objectives:

- To identify and describe the layout features, syntactic features, lexical choices, and cohesive devices of NACTs.
- To suggest some implications for teaching and learning English in Vietnam.

## **1.3. RESEARCH QUESTIONS**

The study is carried out in order to seek the answers to the following questions:

1. What are the layout features of NACTs?
2. What are the syntactic features and lexical choices in NACTs?
3. What are the cohesive devices used in NACTs?

## **1.4. SCOPE OF THE STUDY**

- Because of the limitation of the time and knowledge, the researcher does not target at all aspects of cartoon trailers such as

image, sound, etc. In this thesis, the researcher focuses on the discourse features of NACTs in terms of their layout features, syntactic features, lexical choices, and cohesive devices.

- The trailers of cartoons which serve as data in this thesis are taken from the official websites that are shown in section 3.3 of Chapter Three which were released in the period of 2010-2015.

### **1.5. SIGNIFICANCE OF THE STUDY**

As mentioned before, to create a good impression on audiences, to appeal to their interest and persuade them to choose film products, filmmakers have to make convincing and interesting trailers. Advertisers must pay much attention on the use of language in order to write impressive and attractive narrations. Thus, this thesis, which is entitled “A DISCOURSE ANALYSIS ON NARRATIONS OF AMERICAN CARTOON TRAILERS”, is an attempt to describe discourse features of NACTs in terms of their layout features, syntactic features, lexical choices, and cohesive devices. It is hoped that the findings of the research can make a small contribution to teaching and learning English in Vietnam, to the improvement of the English writing skill of the Vietnamese learners, especially those who intend to participate in the task of writing film trailers.

### **1.6. ORGANIZATION OF THE STUDY**

## CHAPTER 2

### LITERATURE REVIEW AND THEORETICAL BACKGROUND

#### 2.1. LITERATURE REVIEW

Up to the present, discourse and discourse analysis have been studied by many well-known authors. Austin [3], Searle [40], and Grice [14] carried out studies looking into language as a social action, reflected in speech-act theories and formulation of conventional maxims, alongside the appearance of pragmatics which is the study of meaning in context. In their publication *Cohesion in English*, Halliday and Hasan [16] raise a great awareness of cohesion and coherence. The major sectors of discourse such as cohesion, coherence, theme-rheme structure, role context and genre are mentioned in the work of Brown and Yule [6]. Later on, Cook [8] pays his attention to the functional analysis and coherence, focuses on cohesion. Nunan [31] in *Introducing Discourse Analysis* explains several essential concepts in the discipline of discourse and discourse analysis. McCarthy [29] explains how texts are structured beyond the sentence level; how the structuring of the sentences has implications for units such as paragraphs, and for the progression of texts; how discourse rules and their realizations (the actual forms that reflect those rules) in language differ from culture to culture. Additionally, Yule [45] claims his viewpoint on discourse analysis and coherence.

In Vietnam, many linguists have written about discourse and discourse analysis. Trần Ngọc Thêm [51], who is considered as one of the pioneers in the field, pays much attention to cohesive devices

in Vietnamese texts in his book *Hệ thống liên kết văn bản tiếng Việt*. Diệp Quang Ban [46] introduces information of text and utterance above the sentence level. Nguyễn Thiện Giáp [50] presents a general view of pragmatics. He mentions a set of such different aspects as information structures, context and semantics, especially discourse and discourse analysis. Nguyễn Hòa [47], [48], [49] has made a significant contribution to discourse analysis by examining different aspects of discourse analysis such as cohesion, context, speech acts, topics and some main approaches to discourse analysis.

There are several authors studying features of language used in movie trailers. Kozloff [25] with *Invisible Storytellers Voice-over Narration in American Fiction Films* examines and analyzes voice-over narration. Kernan [24] in *Coming Attraction Reading American Movie Trailers* identifies principal rhetorical strategies to appeal audience's interest in films' genres, stories, and/or stars. Bal [4], in *Narratology: Introduction to the Theory of Narrative*, includes an analysis of films. In his book *Coming to Term: The Rhetoric of Narrative in Fiction and Film*, Chatman [7] is concerned the terms of "narratology" and of text theory in general.

In Vietnam, Nguyễn Thị Hồng Hà [30] conducts her Master of Arts thesis on language used in film advertising. In her thesis *A Comparative Analysis on the Discourse of American and Vietnamese Movie Trailers*, she describes the structure of movie trailers and linguistic features of advertising language of American and Vietnamese movie trailers in terms of their grammatical features such as tense, mood and voice, lexical features such as the use of word layers, the use of first and second person addressing terms, the

use of negatives and rhetorical features. However, the layout of narrations of trailers, and some other lexical choices, syntactic features as well as cohesive devices have not been examined in the thesis of Nguyễn Thị Hồng Hà. That is the reason why I would like to analyze those undiscovered discourse features in my thesis on narrations of cartoon trailers.

## **2.2. THEORETICAL BACKGROUND**

### **2.2.1. Discourse and Discourse Analysis**

#### *a. Concept of Discourse*

#### *b. Concept of “Discourse Analysis”*

### **2.2.2. Spoken and Written Discourse**

#### **2.2.3. Cohesion and Coherence**

##### *a. Cohesion*

##### *b. Coherence*

### **2.2.4. Definitions of Terms**

#### *a. Cartoon Trailers*

##### *- Cartoon*

In Oxford Advanced Learner’s Dictionary 8<sup>th</sup> [33], *cartoon* is defined as “a film/movie made by photographing a series of gradually changing drawings or models, so that they look as if they are moving”.

In this thesis, *cartoon* is viewed as a film/movie for cinema, television or computer screen, which is made by playing a series of gradually changing drawings or models in a quick succession, so that they look as if they are moving.

##### *- Trailer*

Katz [24, p. 1145] regards a *trailer* as “... a short publicity film, shown as part of a regular program at a theater, advertising the merits of a forthcoming motion picture...the trailer consists of highlight scenes appropriately cut to create an impression of excitement...”.

Kernan [25] claims that trailers or previews of coming attractions are both praised and reviled by film scholars and regular moviegoers alike. Kernan [25, p. 1] confirms that “While trailers are a form of advertising, they are also a unique form of narrative film exhibition, wherein promotional discourse and narrative pleasure are conjoined.” She also argues that in trailers, images are selected and combined in ways that privilege attracting the spectator’s attention over sustaining narrative coherence.

Following the concepts mentioned above, I consider that *a trailer* is a short publicity film, shown as part of a regular program at a theater, advertising the merits of a forthcoming motion picture to attract the spectator’s attention. A trailer usually consists of two main parts which are images and narration. Trailers often circulate online on websites for the film and the studio, in trailer archives, on YouTube, and on media-centered “magazine” websites.

### ***b. Narrations in Cartoon Trailers***

According Longman Academic e-Tutor 2<sup>nd</sup> [29], narration is a spoken description or explanation that someone gives during a movie, play etc.

In Oxford Advanced Learner’s Dictionary 8<sup>th</sup> [33], narration is “a description of events that is spoken during a film/movie, a play, etc. or with music”.

In this thesis, narration which is an explanation of the film's story or a description of background information such as the name of film, the place and time the action is set, characters, the names of narrators, director or producer and their previous works, the film's release, etc. is orally presented during a cartoon trailer. Some parts of narration are in written words which are showed on the screen.

In brief, narration is a combination of spoken and written form which appears along with animated pictures in a cartoon trailer.

### **2.2.5. Labov's Narrative Structure**

In *Narrative Analysis: Oral Versions of Personal Experience*, In June Helm, ed., *Essays on the Verbal and Visual Arts*, Labov [26] presents the full-formed narrative following six parts:

1. **Abstract:** What is the story about?
2. **Orientation:** Who, when, where, how?
3. **Complicating Action:** then what happened?
4. **Result/ Resolution:** What finally happened?
5. **Coda:** How does it all end?
6. **Evaluation:** How or why is this interesting?

## **2.3. SUMMARY**

## **CHAPTER 3**

### **RESEARCH METHOD**

#### **3.1. RESEARCH DESIGN**

The thesis design is based on a combination of quantitative and qualitative approaches.

The quantitative approach was useful for measuring the frequencies, percentage of the features in NACTs.

The qualitative approach was employed to highlight the core features of NACTs.

Thanks to both quantitative and qualitative approaches, the researcher could describe, analyze discourse features in NACTs and then draw conclusions in order to reach the aims.

#### **3.2. RESEARCH METHODS**

In this thesis, different methods were employed simultaneously.

The descriptive method was a useful tool to describe and characterize the layout features, syntactic features, lexical choices, and cohesive devices of NACTs.

The analytic method was also essential in this research, it helped the researcher clarify and justify certain features or characteristics. In doing analysis, the researcher could use arguments, specific examples or relevant issues to support her point of view.

The inductive method helped the researcher arrive at generalizations of recurring patterns, explanations, and formed

questions for further research, based on the results of quantification analysis.

### 3.3. DATA COLLECTION

To conduct this thesis, the researcher downloaded trailers of cartoons from three sources of data:

- The first source is the official websites of six American cartoon film companies because they are among the most successful companies in the animated film industry and these companies release many cartoons every year. The names of those companies and their official websites are presented in the table below:

*Table 3.1. Names and official websites of cartoon film companies*

	<b>Names of Companies</b>	<b>Official Websites</b>
<b>1</b>	20th Century Fox Animation	<a href="http://www.foxmovies.com">www.foxmovies.com</a>
<b>2</b>	Dreamworks Animation	<a href="http://www.dreamworks.com">www.dreamworks.com</a>
<b>3</b>	Sony Pictures Animation	<a href="http://www.sonypicturesanimation.com">www.sonypicturesanimation.com</a>
<b>4</b>	Universal Pictures	<a href="http://www.universalpictures.com">www.universalpictures.com</a>
<b>5</b>	Walt Disney Animation Studio	<a href="http://www.disneymovieslist.com">www.disneymovieslist.com</a>
<b>6</b>	Warner Bros. Animation	<a href="http://www.warnerbros.com">www.warnerbros.com</a>

- The second source is 11 official websites designed exclusively for certain cartoons. They are [www.arthurchristmas.com](http://www.arthurchristmas.com), [www.uphe.com](http://www.uphe.com), [www.theboxtrolls.com](http://www.theboxtrolls.com), [www.thecroodsmovie.co.uk](http://www.thecroodsmovie.co.uk), [www.howtotrainyourdragon.com](http://www.howtotrainyourdragon.com), [www.turbomovie.co.uk](http://www.turbomovie.co.uk), [www.mrpeabodyandsherman.com](http://www.mrpeabodyandsherman.com), [www.barbie.com](http://www.barbie.com), [www.epicthemovie.com](http://www.epicthemovie.com), [www.megamind.com](http://www.megamind.com), and [www.riseoftheguardians.com](http://www.riseoftheguardians.com),

- The third source is the website [www.youtube.com](http://www.youtube.com). The trailers collected from this website must be uploaded by one of the six studios mentioned above.

After that, narrations of the trailers were transcribed into written forms. These narrative transcriptions were used as the data of the thesis.

- Altogether, there are 83 cartoons. Therefore, the number of narrations of trailers that builds up the data in this thesis is 83.

### **3.4. DESCRIPTION OF SAMPLES**

In order to prepare for the research, the samples were chosen with the following criteria:

- The sample must be a narration in written form from an official trailer of an American cartoon.

- The trailers must come from three sources that are presented in section **3.3**.

- The trailers of American cartoons from which the narrations were taken were released in the period of 2010-2015, thus they are not out-of-date.

### **3.5. DATA ANALYSIS**

After being collected, NACTs are thoroughly examined. The procedure for data analysis is carried out as follows:

- Describing the layout features: the researcher identified the organization of parts of NACTs.

- Describing and analyzing the syntactic features: the researcher analyzed sentence structures commonly used in NACTs.

- Describing and analyzing the lexical choices: the researcher examined semantic features and the choice of vocabulary frequently

utilized in NACTs.

- Describing and analyzing the cohesive devices: the researcher surveyed the frequency of the employing of grammatical and lexical cohesion as cohesive devices in NACTs.

- The results of each category such as layout features, syntactic features, lexical choices, cohesive devices were displayed in the tables in percentage. From that the frequency of each category was determined and the results were discussed and evaluated.

### **3.6. PROCEDURE**

### **3.7. RELIABILITY AND VALIDITY**

## CHAPTER 4

### FINDINGS AND DISCUSSION

#### 4.1. LAYOUT FEATURES OF NACTs

After examining 83 samples, the researcher has come to the conclusion that there are five parts in Labov's narrative structure namely **Abstract**, **Orientation**, **Complicating Action**, **Coda** and **Evaluation** occur in the narrations.

In this thesis, there are six patterns of NACTs were discovered as follows:

*Table 4.7. Layout patterns of NACTs*

	<b>Occurrence</b>	<b>Rate</b>
Pattern 1 (A-O-E-Co)	9	10.8%
Pattern 2 (A-O-C-Co)	5	6.1%
Pattern 3 (O-C-E-Co)	9	10.8%
Pattern 4 (O-E-Co)	24	28.9%
Pattern 5 (O-C-Co)	19	22.9%
Pattern 6(O- Co)	17	20.5%
<b>Total</b>	<b>83</b>	<b>100%</b>

#### 4.2. SYNTACTIC FEATURES OF NACTs

##### 4.2.1. Passive Voice

Quirk et al. [36, p. 166] indicate, "the passive is generally more commonly used in informative than in imaginative writing, and is notably more frequent in the objective, impersonal style of scientific articles and news reporting."

*Table 4.9. Passive sentences in NACTs*

<b>Passive sentences</b>	<b>Occurrence</b>	<b>Rate</b>
With agent	4	20%
Without agent	20	80%
Total	24	100%

#### **4.2.2. Parallel Constructions**

In the book *Sharp Grammar: Building Better Grammar Skills*, Kaplan [22] defines parallelism as two or more sentences (or parts of sentences) that have the same grammatical structure and parallel structure may be used in a series of sentences or within a single sentence.

In NACTs, parallel constructions occur with high frequency. They are two or more sentences or parts of sentences which are used in a series of sentences or within a single sentence.

#### **4.2.3. Relative Clauses**

There are two main formulas of relative clauses used in NACTs which are relative clause and reduced relative clause.

*Table 4.11. Relative clauses and reduced relative clauses in NACTs*

<b>Formulas of relative clauses</b>	<b>Occurrence</b>	<b>Rate</b>
Relative clauses	31	52.5%
Reduced relative clauses	28	47,5%
Total	59	100%

#### **4.2.4. Imperative Sentences**

Imperative sentence are commonly considered an effective tool of persuading strategy. That explains why this structure occurs with a high frequency in NACTs.

*Table 4.12. Imperative sentences in NACTs*

<b>Imperative sentences</b>	<b>Occurrence</b>	<b>Rate</b>
Affirmative	56	87.5%
Negative	8	12.5%
Total	64	100%

### **4.3. LEXICAL CHOICES IN NACTs**

#### **4.3.1. Descriptive Adjectives**

In English, an adjective is used to modify a noun or pronoun, to describe the noun or pronoun or make its meaning more definite. Leech [27] claims that language used in advertising is marked by a wealthy of adjective vocabulary. Because the trailer is also a type of advertising, the copywriters utilize descriptive adjectives as essential devices in almost NACTs to make their advertising more persuasive and impressive to audiences.

*Table 4.14. Forms of the descriptive adjectives in NACTs*

<b>Descriptive adjectives</b>	<b>Occurrence</b>	<b>Percentage</b>
Base form	192	82.7%
Comparative form	10	4.3
Superlative form	30	13%
Total	232	100%

#### **4.3.2. Time Expressions**

In the book “Cognitive English Grammar”, Radden and Dirven [37, p. 332] state, “time expressions are used to specify a situation’s location in time or its duration” As mentioned, trailers are

used to advertise the merits of a forthcoming motion picture to attract spectators' attention. Therefore, it is very important that NACTs include time expressions. In NACTs, time expressions are considered some words or numbers presenting time when the films are to be released. By using time expressions, the advertisers can create some anticipation about the films.

*Table 4.1. Time Expressions in NACTs*

<b>Time Expressions</b>	<b>Occurrence</b>	<b>Rate</b>
Nouns/noun phrases denoting holidays	14	18.4%
Nouns/Noun phrases denoting seasons	16	21.1%
Nouns/Noun phrases denoting dates	17	22.3%
Nouns/Noun phrases months, months and years	16	21.1%
Noun phrases "this year"/Adverb "soon"	13	17.1%
<b>Total</b>	<b>76</b>	<b>100%</b>

### **4.3.3. Proper Names**

Proper names are some of the most popular lexical choices in NACTs. According to Huddleston and Pullum [20], proper names are expressions which have been conventionally adopted as the name of a particular entity or a collection of entities. They include the names of particular persons or animals, places of many kinds, institutions, historical events. Most proper names, in their primary use, are noun phrases. The category also covers the names of days of the week, months of the year, and recurrent festivals, public holidays, etc. However, in this thesis, these expressions have been mentioned in 4.3.2 that is the reason why they are not analyzed in this part.

Table 4.2. Proper names in NACTs

Proper names		Occurrence	Rate
Names of particular persons	Names of characters	168	56.6%
	Names of staff members	46	15.5%
Names of places		23	7.7%
Names of institutions (Names of film companies)		60	20.2%
<b>Total</b>		<b>297</b>	<b>100%</b>

#### 4.3.4. Pronouns Denoting First and Second Persons

Table 4.3. Pronouns denoting first and second persons in NACTs

Pronouns	Occurrence	Rate
First	24	28.2%
Second	61	71.8%
<b>Total</b>	<b>85</b>	<b>100%</b>

### 4.4. COHESIVE DEVICES IN NACTs

#### 4.4.1. Grammatical Cohesion

##### *a. Reference*

Table 4.4. Reference in NACTs

Types of reference		Occurrence	Rate
Personal Reference	Personal Pronouns	130	59.6%
	Possessive Pronouns	0	0%
	Possessive Determiners	34	15.6%
	Total	164	75.2%
Demonstrative Reference		54	24.8%
Comparative Reference		0	0%
<b>Total</b>		<b>218</b>	<b>100%</b>

**b. Conjunction***Table 4.5. Conjunction in NACTs*

<b>Types of Conjunctions</b>	<b>Occurrence</b>	<b>Rate</b>
Additive Conjunctions	164	87.7%
Adversative Conjunctions	20	10.7%
Causal Conjunctions	1	0.5%
Temporal Conjunctions	2	1.1%
<b>Total</b>	<b>187</b>	<b>100%</b>

**4.4.2. Lexical Cohesion***Table 4.6. Reiteration in NACTs*

<b>Reiteration</b>	<b>Occurrence</b>	<b>Rate</b>
Repetition	171	74.7%
Synonym	33	14.4%
Super-ordinate	25	10.9%
General word	0	0%
<b>Total</b>	<b>229</b>	<b>100%</b>

**4.5. SUMMARY**

## CHAPTER 5

### CONCLUSIONS AND IMPLICATIONS

#### 5.1. CONCLUSIONS

The thesis “*A Discourse Analysis on Narrations of American Cartoon Trailers*” has been carried out with the aim of discovering how NACTs are structured and what typical linguistics features are commonly employed in NACTs. In order to reach this goal, the researcher has concentrated on investigating and finding out the layout features, syntactic features, lexical choices, and cohesive devices of NACTs. Basing on the analyzing of 83 NACTs, the researcher has come to the following findings:

As far as the layout features are concerned, NACTs have the following parts: **Abstract**, **Orientation**, **Complicating Action**, **Evaluation** and **Coda**. The layout of NACTs follows six main patterns which are Pattern 1 (*A-O-E-Co*), Pattern 2 (*A-O-C-Co*), Pattern 3 (*O-C-E-Co*), Pattern 4 (*O-E-Co*), Pattern 5 (*O-C-Co*) and Pattern 6(*O - Co*) with the rate 10.8%, 6.1%, 10.8%, 28.9%, 22.9%, and 20.5% respectively. Due to the limited time duration of trailers, the patterns which contain two or three parts such as patterns 4, 5, and 6 are used more frequently. The most preferred structure is pattern 4. On the contrary, the copywriters rarely employ pattern 2. As we can see, all elements are not always presented. In NACTs, one or more parts may be absent. The most important section is **Orientation** which presents the time, places, people, activities, situations of the stories, names of films, names of producers and the time when films are released, etc. Therefore, it is included in all layouts of samples in this thesis. Besides, the copywriters have a strong tendency to employ **Coda** to emphasize on the names and related information about the films. This part appears in most layouts. **Evaluation** occurs in 50.6% of NACTs so as to highlight the best characteristics of advertised

films. **Complicating Action** and **Abstract** are used with lower rates which are 39.8% and 16.9% respectively.

With regard to syntactic features, *passive voice*, *parallel constructions*, *relative clauses*, and *imperative sentences* have been discovered. Among them, imperative sentences are employed most frequently in NACTs, occupying 32.3%. They are considered as crucial devices not only to encourage spectators to choose the advertised animated films but also to direct them how to own the movies. Taking up 29.8%, relative clauses help provide further information about special features of the films to attract audiences' attention. After that, parallel constructions appear in 51 instances, counting for 25.8%. Those parallelisms play an essential role in creating rhythm and balance to help viewers follow the text easily. Lastly, the lowest percentage of syntactic features belongs to passive sentences. They are used with the aim of making strong impression to viewers by the way they present the films, the characters or events at the beginning of the sentences.

In terms of lexical choices, this thesis found out *descriptive adjectives*, *time expressions*, *proper names*, and *pronouns denoting first and second persons*. The highest proportion is taken up by proper names which are mainly used to denote the names of characters and places in introduced films as well as the names of film companies and staff members making the films. Another point which should be noticed is the existence of descriptive adjectives which are used in three forms namely base-form adjectives, comparative adjectives and superlative adjectives. These adjectives are found in 232 cases, taking up quite high percentage (30.4%). They are vital elements in NACTs because without them, the text could not be attractive and impressive. Accounting for 11.2% with 85 instances, pronouns denoting first and second persons are really useful to narrow the distance between the filmmakers and audiences, and build

friendliness. With 71 instances found in NACTs, expressions of time rank last among the common lexical choices. However, they carry significant function in informing when the films are released and creating the anticipation about the upcoming cartoons. This strategy is very important in advertising new films.

Finally, cohesion is a linguistic device that contributes to establishing the connection between text elements. In these narrations, the use of grammatical cohesion is much more than that of lexical cohesion (404 cases versus 160 cases). With regard to the grammatical cohesion, no cases of substitution and ellipsis are found in any NACTs. Reference is a preferable means to create textual cohesion in NACTs, taking up the highest rate of all cohesive devices (39%). Among three types of personal reference, personal pronouns occur most commonly; whereas, possessive pronouns are not recognized in any sample. Regarding lexical cohesion, the use of repetition occupies a high proportion (18.6% with 105 cases), followed by synonym (5.5%) and super-ordinate (4.3%). These lexical cohesive devices are not only used to tie linguistic elements but also play a specific function in making NACTs more impressive and attractive.

## **5.2. IMPLICATIONS**

The researcher has made a great effort to find out the typical discourse features of NACTs and hopes that the thesis will contribute some useful knowledge to writing narrations in cartoon trailers as well as teaching and learning English to Vietnamese learners.

### **To copywriters:**

Narrations in cartoon trailers are considered as a powerful means to create a good impression on audiences, to appeal to their interest and persuade them to choose the new cartoons. Nevertheless, creating effective narrations to achieve advertising purpose is by no means an easy task. The results of the study supply useful information

about writing trailers' narrations to copywriters to better their work. For example, it indicates parts and patterns that are often included to form good layouts of NACTs, points out the most common syntactic features and lexical choices that make narrations attractive and impressive, and presents devices that help creating cohesive texts.

**To teachers:**

This research will probably be a practical reference resource for teaching English. The results of this thesis can provide teachers of English with useful knowledge in the field of discourse analysis and writing narrations especially narrations in advertising coming cartoons. From the findings of this study on NACTs in terms of their layout features, syntactic features, lexical choices, and cohesive devices, teachers can acquire the general knowledge of linguistic features of texts and apply effectively to their courses. Thanks to this knowledge, teachers can guide students how to write a good narration. NACTs may be used as a good source for English teaching materials. For instance, the teacher let students watch an American cartoon trailer then figure out as much as possible information about its layout as well as grammatical and lexical items and cohesive devices. After that, students are encouraged to write their own narrations of their favorite films' trailers. In that way, the student can acquire the knowledge of discourse features and writing narration easily and naturally.

**To learners:**

This thesis will be also beneficial to learners of English, especially to those who intend to participate in the task of writing film trailers. It provides learners a linguistic background, methods and strategies to write attractive narrations particularly persuasive narrations in cartoon trailers. Firstly, with regard to the layout features, learners must arrange elements and ideas logically. Secondly, learners

must exploit syntactic structures effectively. Thirdly, learners must have a wide vocabulary and good lexical choices. Finally, learners must know how to make use of cohesive devices successfully. In my opinion, if learners master these discourse devices, they will be able to discover effective ways to improve their writing skill and perform well other categories of discourse.

### **5.3. LIMITATIONS OF THE STUDY**

Because of the shortage of time, reference material and limited knowledge of the researcher, the study has certain restrictions. Firstly, American cartoons trailers come in a big number. Nonetheless, the quantity of the samples in this thesis is limited to 83. Secondly, the researcher has made an attempt on investigating discourse features of NACTs in terms of their layout features, syntactic features, lexical choices and cohesive devices. However, the findings on syntactic features and lexical choices in this thesis have not reach an in-depth level as expected.

### **5.4. SUGGESTIONS FOR FURTHER RESEARCHES**

This thesis is carried out with a great effort to make a detailed analysis of discourse features of NACTs in terms of their layout features, syntactic features, lexical choices and cohesive devices. Within the limitation of time, material and knowledge, the researcher could not cover other linguistic aspects of NACTs. For the sake of making further investigation into this area, the researcher would like to put forward some suggestions for further researches:

1. An investigation into stylistics devices used in narrations of American cartoon trailers.
2. An investigation into speech acts used in narrations of American cartoon trailers.