Semiotic and discourse analysis of the children's program *PJ Mask* or *Héroes en pijamas*

Análisis semiótico y de discurso del programa infantil PJ Mask o Héroes en pijamas

Briggette Dayanna Vega-Barriga
National University of Loja, Ecuador
briggette.vega@unl.edu.ec
https://orcid.org/0000-0001-7294-3989

Mónica Maldonado-Espinosa
National University of Loja, Ecuador
monica.maldonado@unl.edu.ec
https://orcid.org/0000-0002-7521-6303

Abstract

This investigative work analyzes the discourse of the children's series PJ Masks. The objective of our study is to determine the visual and linguistic resources used in the construction of the message. This analysis will allow us to recognize the recurring discursive characteristics, regarding the language used and the elements of visual semiotics, which allow a positive response from the children's audience. A qualitative methodology was proposed through observation cards and discourse analysis, the linguistic and graphic characteristics present in two seasons of the children's series were identified. In the series we recognize a simple language, words and phrases that are repeated in all episodes. The message revolves around a problem that one of the heroes must face, the conflicts that this creates for him and how with the support of his friends he overcomes it. The visual semiotic part reinforces the speech, allows the children to identify the colors of the costumes and the special places. The discursive strategies used in the PJ Mask series respond to a series of messages that seek to reinforce values in children, through the formula of continuous repetition of a message, changing the negative to the positive. With regard to the semiotic, saturated and intense colors, unique locations and symbols that identify each character are worked, each hero has a color and a symbol.

Keywords

Cartoons, children's program, speech, series, characters, message, audiovisual.

Resumen

Este trabajo investigativo analiza el discurso de la serie infantil *PJ Masks* o *Héroes en pijamas*. El objetivo de nuestro estudio es determinar los recursos visuales y lingüísticos utilizados en la construcción del mensaje. Este análisis nos permitirá reconocer las características discursivas recurrentes, respecto al lenguaje utilizado y los elementos de la semiótica visual, que permiten una respuesta positiva del público infantil. Se propuso una metodología cualitativa a través de fichas de observación y análisis de discurso y se identificaron las características lingüísticas y gráficas presentes en las dos temporadas de la serie infantil. En la serie reconocemos un lenguaje sencillo, palabras y frases que se repiten en todos los episodios. El mensaje gira en relación con un problema que debe enfrentar uno de los héroes, los conflictos que este le crean y cómo con el apoyo de sus amigos lo supera. La parte semiótica visual refuerza el discurso, permite que las niñas y los niños identifiquen los colores del vestuario y los lugares especiales. Las estrategias discursivas empleadas en la serie *PJ Mask* responden a una serie de mensajes que buscan reforzar valores en las niñas y los niños, a través de la fórmula de repetición continua de un mensaje cambiando lo negativo a positivo. Con respecto a lo semiótico se trabajan colores saturados e intensos, locaciones únicas y símbolos que identifican a cada personaje, cada héroe tiene un color y un símbolo.

Palabras clave

Dibujos animados, programa infantil, discurso, series, personajes, mensaje, audiovisual.

Introduction

There are several studies on the influence of cinema and television on audiences (Lozano, 2008; Álvarez, 2020). The theory of the hypodermic needle, the theory of framing, the analysis of content, and that of messages have gained importance in the way in which they reach and affect audiences (Paiz-Malespín, 2016; Díaz-Bohórquez & Moreno-Acero, 2021). Incidence that helps advertising and the growth of audiences (Álvarez-San Román, 2012).

Content is always under study and new topics such as media competence (Caldeiro-Pedreira et al., 2017), gender (Arredondo-Trapero et al., 2016), machismo (Quintas-Froufe & Vázquez- Gestal, 2020), violence (Ortega-Vázquez, 2020), racism (Maeda-González, 2020), discrimination or the role of women are being studied today (Rosero- Ortega & Guerrero-Barros,

2019). We consider that the semiotic codes, visual codes, and discursive strategies used in children's programs are linked to the message they want to transmit to boys and girls (De los Reyes-Lozano, 2015; Sánchez, 2015). These messages can be linked to the learning processes and childhood experiences in each of their stages of maturity and growth (Ramírez-Blázquez & Sánchez-Cárdenas, 2019).

The Pj Masks show is aimed at children between the ages of three and five. To date, there have been two seasons, with episodes of 23 minutes in length and with a sample of nine episodes from the first and second seasons, which contain two episodes. The sample is determined as 18 episodes per season. Considering that the discourse and visual semiotics used in each episode revolves around a value or overcoming fears and conflicts of the protagonists (Fielbaum-Schnitzler & Portales-González, 2010; Uscanga-Castillo, 2020).

We set ourselves as a general objective to carry out a semiotic and discursive analysis of the children's series Pj Masks, to determine what visual resources they use in the construction of the image of the series and how through discourse they reach their children audience (Hidalgo- Rodríguez & Pertíñez-López, 2005).

From this objective three secondary objectives arise that will allow us to reinforce the analysis: analyze the children's animation series Pj Masks o and determine its visual resources and how they are used in the construction of the image. Determine through discursive analysis the message of the children's series Pj Masks and what are the linguistic elements used in the construction of the message.

Children's animation first appeared through filmed cartoons (Jiménez-Sánchez et al., 2019; Castro & Sánchez, 1999). The first work was titled Humorous phases of funny faces, it was born at the hands of James Stuart Blackton in 1906, it did not have an established plot and it lasted three minutes. It consisted on drawings that changed expression on a blackboard (Greenberg, 2018; Marín, 2009). In 1913, John R. Bray and Raoul Barré developed the cartoon on acetates technique, in this way the task of drawing the entire frame was avoided, the background could be separated from the characters and included the manual use of color (Smith, 1977).

In reference to the still frame, Valdivieso (2014) highlights the work of Walter Lanz, creator of *Buggs Bunny*, Goul and Harrison who were the creators of *Krazy Kat*, Otto Messmer and Pat Sulivan creators of *Felix the Cat* or

Max Fleischer creator of *Betty Boop*. He mentions the fortitude of Walt Disney for creating "his own animation production company and fragmenting the work into different phases which were done by different work groups" (Valdivieso, 2014, p. 93). Disney not only turned animation into a production line but also invented the multi-shot shooting machine or multiplane camera, thus generating the illusion of depth (Vaquerizo-Domínguez, 2020; Porto-Pedrosa, 2014).

With the advent of new technologies, John Whitney created Motion Graphics Inc. producing, in 1960, computer-generated light effects (Betancourt, 2020). In 1982 the first commercial digital animation film appeared; its name was *Tron*. It was produced by Disney and directed by Steven Lisberger (Gómez de la Muñoza, 2020). In 1993, a television series created with a computer appeared. Reboot was produced in Canada by the Mainframe Entertainment company and created by Ian Pearson, Gavin Blair, Phil Mitchell, and Jhon Grace (Sawicki & Moody, 2020). Research in animation techniques that simulate reality, came with Pixar and the movie Toy Story in 1995, revolutionizing 3D animation (Al-Jbouri & Pomerantz, 2020).

Pj Masks: Heroes in Pajamas

This children's television series tells the adventures of two boys and a girl: Greg, Connor, and Amaia, who during the night become Gecko, Catboy, and Ululette to save the day (Godsave, 2018). Based on the books 'Les Pajamasques' by the French author Romuald Racioppo (Sardo, 2018). Produced by Frog Box, France Télévisions, Walt Disney Television, and Entertainment One, under the direction of Christian De Vita, Merle Ann Ridley, Wilson Dos Santos. In 2018 it was nominated at the Annie Awards for Best Preschool Animated TV Production (Grimmer, 2019).

Methodology

For our research, seasons 1 and 2 were analyzed, taking a balanced sample from each season. PJ Masks' (2015) first season was launched in September 2016 in Latin America and ended on April 14, 2017. To analyze each season, three episodes were chosen from the beginning, three from the middle, and three from the end. Regarding the image, the semiotic,

artistic, literary codes; symbolic, and the morphology of the story were analyzed. Also were analyzed the logic codes such as paralinguistics, signal gestures, epistemological programs, and divinatory arts; as well as social codes as identity, courtesy, nature, protocol, rituals, fashion, and games (Cargnin, 2019).

Regarding the discourse, three strategies were used: discursive strategies; the strategies of persuasion and manipulation of the theory of critical discourse analysis proposed by van Dijk (2003); and, the semantic macrostrategies of cognitive linguistic theory (Delicia, 2011).

There were three investigation phases. The first was the exploratory-descriptive phase, which corresponds to the observation of visual and text elements. Data such as camera movements, scenery, costumes, icons, symbols, and colors of the most representative scenes of the series, in its two seasons, were collected. The characteristics of the protagonists were exposed, with their respective alter egos. Regarding the discourse, data such as repetitive phrases, the main characters' own words, lexicon, and the themes and messages of the episodes were gathered (Ortega-Mohedano et al., 2018). The second phase of the analytical research corresponds to the correlation of data and its analysis based on semiotic codes, visual codes, and discursive strategies.

The third phase was synthesis. In it, all the factors derived from semiotic and discourse analysis were related and integrated. With the aim that they respond to the objectives set out in the research, regarding the purposes of semiotic study and discursive analysis.

For the observation, the characters, scenery, camera movements, shots, colorimetry, costumes, props, icons, symbols, episode synthesis, lexicon, repetitive words and phrases, the message of each episode, and name of the superpowers were taken into account. Two general aspects were tabulated: the semiotic, where, according to each episode, the scenery, characters, costumes, props, colors, symbols, icons, shots, and camera movements were located. And the discursive aspect, synthesis, message, frequent phrases, lexicon, and phrases of superpowers were also located. With these results, the data were counted in two phases: on the repetitive words, and on the relationship between the episode's message and its repetitive words or phrases. The analyzes were integrated in order to identify the characters in relation to the observed variables and to respond to the construction of the message, as proposed in the research objectives.

Results

Semiotic analysis by scenes

Each episode has been divided into four scenes: start, morph, combat and solution. The opening scene is where the story begins. Here the characters and the problem to be solved are presented. The morphing scene shows the transformation of the main characters into superheroes. In the combat scene, the superheroes fight with the villains until they reach the solution to the problems. And in the solution scene, the main characters leave their role as superheroes to enjoy the solution of the conflict with their friends.

The morphosis of the characters appears in the opening scenes in 35 episodes of the 36 that make up the sample of the first and second seasons. The combat scene appears in all 36 episodes and the solution scene appears in 22 episodes. We decided to make an interpretation according to these four main scenes and collected the information in seven variables: the scenery, the characters, the costumes, the props, the colors, the symbols, and the icons.

General analysis of the start scene block

The visual discourse of the opening block is based on the use of two scenographies, such as the school and the museum, referring to the scenarios in which the characters and the problem are presented. The main characters are Connor, Greg, and Amaya, who are classmates and are also neighbors. The relationship of friendship and companionship is patent.

Regarding the costumes, the main and supporting characters wear sports shoes throughout the starting block, which indicates the comfort for the preschool age. As for the props, there are bracelets with the mask of the alter ego that each character represents, the same ones that are shown at the end of the starting block as a symbol of unity and teamwork. With regard to colors, white and green are the most used in this block because, in all the episodes, except one, the scenarios appear during daytime and are quite illuminated, the color green is shown in the largest quantity due to the presence of trees that exist both within the city and in the park, and in the forest. One of the main characters uses the color green in his clothes.

The most commonly used symbols are the lizard decal found on Gecko's clothing and other belongings, as are the stripes or lightning bolts that appear on Connor's belongings, indicating reptilian powers and speed power, respectively. Regarding icons, the predominant and established within the series as identifiers of the superheroes, are the masks of each of the main characters. The shots that were most used were the wide shots since, in the opening scene, the environment of the superheroes is contextualized, showing them together with classmates, teachers, or neighbors. Regarding the camera angles, the most used were high-angle shots, because the main characters are focused from above, either to observe what they carry in their hands, or to identify the elements of the environment. The camera movement used recurrently in this block was the zoom-out optical movement, which responds to the fact that the characters tend to observe attentively or concentrate on something, therefore this optical movement is used to oxygenate, showing a wider shot.

Morphing scenes

The visual discourse of the morphing block, in the 35 episodes of the 36 in total, focuses on the same scenery, characters, costumes, props, color, symbols, and icons. These elements respond to the scenography of rooms and city since each character appears in their respective room, with their pajamas, and then press on their bracelets for morphosis.

The colors that are most commonly used are blue and green, they predominate in the city and in the rooms where two of the main characters keep their costumes. The most used symbols are the owls in Ululette's room, as she has this type of animal carved out of wood. As for the icons, the most used are the masks, since they appear in the costumes and props of the characters, as well as in some sets.

The most used shot is the wide shot because it shows the pose of the superheroes before and after the transformation takes place. panning shots predominate because the camera sneakily focuses on the characters, who carry out common activities before going to sleep. Regarding camera movements, three physical or optical camera movements appear as the most used: panning, tilt up, and tilt down, these respond to the fact that the main characters must rise before the transformation and descend after it, and panning allows you to know their surroundings.

Combat scenes

The visual discourse of the combat block focuses on two sets: the city and the PJ Masks headquarters. In this block, the main characters are Catboy, Gekko, and Ululette. However, the villain that appears the most is Luna. As for the costumes, the characters use their full-length pajamas and the balaclava which are their superhero costumes. On the props, the most used is the tail, since it is used by Catboy, Gecko, and Armadiland. The most used color is black since all scenarios and all situations occur at night, where many objects are not seen or appear in the shadows. Regarding symbols, the most used are the feathers and scales since the feathers appear in Ululette's costume and her different belongings. While the scales appear on Gecko's suit and his belongings, as well as on Armadiland's suit, who is another minor character. The icons that is used the most are the masks of each of the main superheroes.

Among the recorded shots, the wide shot predominates, since it allows to observe and identify the characters, both in their costumes and props and in their body movements, it is also used in fighting poses or to show nervousness. The camera angles used were angled shots, because superheroes and villains climb or fly at some point, therefore they see their adversaries or dangerous situations from above.

One of the most used physical or optical movements is the zoom-in, which responds to the need to focus on something specific, either because it attracts attention because it is an element of struggle, an object that one wants to recover, or a facial reaction of the character. This allows us to feel part of the actions that involve the characters in a personal manner.

Solution scenes

The solution block visual discourse focuses on various parallelisms with the starting block. Regarding the scenography, the most used is that of the stadium in which the characters usually enjoy having solved the problems. The characters that appear the most are Connor, Greg, and Amaya, the same ones who use sports shoes, as well as other secondary characters demonstrating the comfort of the school stage in life.

Regarding the props, Ululette's round glasses, the mask bracelets and the hairstyles of the three main characters appear prominently. With regard to color, red and navy blue are the most used due to the different components

of the scenery and the costumes of two of the main characters. Regarding the symbols, the lizard decal and the stripes or stripes are the most used, since they appear in the different belongings, accessories, costumes, and scenery of the main characters, in this case, Greg and Connor. As for the icons, the most used are the masks of each of the main characters, which also appear in the costumes and props.

The most prominent shot is the wide shot, the reason being that, in the solution, the characters share activities with their friends, colleagues, or neighbors, as a way to enjoy the result of "saving the day", as they say. In the same way, the predominant are full shots, because it is common to observe how the characters behave as friends and enjoy what the villains wanted to take away from them, therefore, the camera allows us to observe them from the side.

The physical or optical movement predominantly used is the zoom out, since this block is a closing block, therefore, it seeks to oxygenate the frame and contextualize. At the end of the episode, the show uses this optical movement as a way of saying goodbye.

Discourse analysis

According to what has been observed, the words that are repeated the most are: heroes in pajamas, Luna, power, steal, Ninja, rock, and play. In the sample seasons, in the field of discourse, we have that the protagonism of the heroes in pajamas or PJ Mask. This name is repeated 38 times, corresponding to 6%, taking into account that it is the phrase that the characters say before the fight and at the time of achieving the solution.

These series feature more episodes of the villainous Luna Girl and the Night Ninja. It is justified that "Luna" and "Ninja" are among the most repeated words, with 5% and 3% respectively. Luna has two technological gadgets with this word: lunar table and lunar magnet. Ninja has her henchmen called Ninjalinos. That is why they are more likely to repeat that name during the two seasons. "Play", "steal" and "power" have 3%, 3% and 5%, respectively. These are repeated because, at the beginning or end of each episode, heroes are playing in the school, the stadium, the houses, or in the headquarters of the PJ Masks. All villains steal something, causing this word to be repeated constantly between villains and heroes. All villains want to have power: Luna wants to take over the Earth's satellite and do-

minate humans, Romeo wants power through his inventions, and the Night Ninjas want to have everything that the boys and girls of the city have, all this is reflected in the repetition of this word at the time of doing their misdeeds. "Rock" has 3% repetitions, because there are two episodes dedicated to Gecko and his special rock and on mountains.

Relationship between the episode's message and its repetitive words or phrases

Among the repeated themes are teamwork, self-esteem, patience, giving opportunities, and perseverance. This series shows that the main value is teamwork, represented with 20% of repetitions in the message of its episodes. This value is demonstrated in all episodes. Other messages also stand out such as self-esteem with 14%, patience with 11%, giving opportunities, and perseverance with 6% of the total. The themes that are not repeated, but that are addressed in the remaining 44%, are courage, forgiveness, caution, knowing how to take care of oneself, humility, consideration, responsibility, being orderly, solidarity, leadership, knowing how to listen, tolerance, exploring, innovating, be correct and trustworthy.

These values identify the characters because they are a team with superpowers, different abilities, and different personalities that must join forces to achieve the objectives and maintain their friendship (Rajadell et al., 2005).

Discussion

The children's show applied the strategy of Textual Construction, from the theory of Textual Linguistics. This strategy indicates that language allows meanings to be exchanged and expressed in textual construction. The exchanged meanings respond to a triadic relationship: name-power-vehicle.

The character of Catboy, exchanges meaning with the abilities of cats and their feline roots, such as: high frequency sensitive ear (feline ear), long claws (cat stripes), great agility (super speed), vigorous muscles (super feline jump). This character is male, its predominant colors are blue and black, and it represents the abilities of felines, especially cats. His superhero name is "Cat" "boy"; and, his real name is Connor, who wears a "C". Connor's clothes and his Catboy suit are predominantly blue and black.

He has a car called the Cat Car and a motorcycle in pajamas for his night character, while he has a skateboard and a bicycle for his boy character. Stripes that identify speed are found on his clothing and vehicles. His superhero costume has symbols such as a mask with ears and a cat's tail. Among his phrases, within the combats, are "gatastrophe" whose meaning is the same as catastrophe, and "because of my whiskers" as an exclamation when he couldn't find detect in time.

The Gecko character, which refers to the name of a type of lizard, exchanges its meaning with the abilities of this animal and its reptilian roots, such as excellent ability to adhere (super grip), arm and leg strength (super strength), ability to mimic colors from the environment (super camouflage), scales and armor (super shield), and his dexterity in the water (super lizard water run).

This character is the youngest, its predominant color is green, and it represents the abilities of reptiles, especially geckos (a type of lizard). His superhero name is Gecko, but his real name is Greg, which sounds similar to Gecko. Greg's clothes and his night suit are predominantly green, at night he has a crest and a lizard tail. On his clothing and vehicles, we find Gekko mask symbols, scales, and slip-resistant. He has a vehicle called the Gekko mobile and a motorcycle in pajamas for his night character, while he has a skateboard and a bicycle for his boy character. The Gekko mobile has caterpillar traction, it can go underwater because it has a tail for swimming and it can climb walls.

Among his representative phrases are: "grungy reptiles" which means that something causes a lot of problems, "cool chameleons" that refers to something incredible, "Slithering Serpents" or when he wants to express caution, "Gasping Gekkos" when something generates astonishment and "Leaping Lizards" when an episode requires a lot of jumping.

The character of Owlette, who alludes to this bird and its species, exchanges meanings with abilities such as developed eyesight (owl eyes), great speed of flight (Owl Wing Winds and owl feathers). This character is female, her predominant colors are red and pink, and represents the abilities of birds, especially owls.

Her real name is Amaya, who bears an "A", possibly for avian, but not related to owls. Amaya's clothes and her night costume are predominantly red and pink. On her clothes and her vehicles, we find mask symbols and owl feathers that identify her. In her costume, there is a cape and a feather mask. This character has a vehicle called an Owl-glider, with wings and bird

legs for landing, and a motorcycle in pajamas for her night character, while she has a skateboard and a bicycle for her kid character. Among her catchphrases are "by all my feathers", to refer to something strange or exaggerated that happens and that is difficult to solve.

This strategy relates meanings that allow giving the audience a sense of belonging, in this case, a preschool-age audience. What we have is predominantly basic colors like blue, red, green, and black, which are more saturated in costumes that identify them as heroes and with soft tones when they are not heroes. Thus, the scenery, colors, props, and costumes give identity to the main characters, which seeks to generate belonging in the viewer.

Regarding the semiotic codes such as aesthetic ones, which were used in art and literature, they appear in the show as elements of Chinese culture and symbology of the Halloween festival; symbolic codes such as elements of Chinese culture; and, of the morphology of the story such as the cat and Catboy analogies, indicating their fear, owl, and Owlette, indicating their intelligence, and that of the lizard and Gecko, indicating the anti-slip patches for climbing.

With regard to logical codes, paralinguistic codes were used, since the show depicts actions that express emotions (kinesic), gestures that suggest authority or respect between classmates and teachers (proxemic), and gestures and intonation when speaking between characters (prosodic); of signs and programs, such as arrows and signs in the different scenographies; epistemological, as the central idea of the struggle between good and evil, through their powers or technological devices; and, of divinatory arts, such as The Legend of the Ring of Ninja ability, the symbols of the mysterious mountain and the Halloween party.

Social codes such as the identity signs, pajamas, and masks, ninja badges, the lunar table in the shape of the moon, the representative colors of superheroes and villains, the posters in the museum, school, zoo, and others, were used in the Heroes in pajamas; also courtesy, when gesturing and changing the tone of voice to address friends or adversaries and using signs such as the two fingers of "love and peace" to indicate friendship or truce; and, of nature, like the disorder in Greg's room, indicating that he must fulfill his responsibilities were used.

As part of the social codes, protocol codes were used, such as identifying a specific greeting when it is towards a classmate or towards an enemy or when using an invitation card; of rites, when the Ninjalinos perform joint poses before attacking; in fashion, when one of the children uses the Cap-

tain America costume to feel powerful in front of his friends and the night heroes; of game, like the pets and stuffed animals of the protagonists that show a social reality.

The visual codes reinforced the semiotic codes mentioned above. The perceptual codes strengthened the analogies of the morphology of the story, since the colors, costumes, props, and vehicles characteristic of superheroes are used. The superheroes' masks are recognition codes since these can be seen in the stages, changing rooms and vehicles, creating identity. The transmission codes, which determine the telecommunications radio spectrum as the broadcast channel for this television series. The tonal codes reinforce the paralinguistic codes. Iconic codes such as symbols on the touch screen and on the robot in pajamas. The iconographic codes, in which we speak of the masks as a representation of a character. The rhetorical codes, like the fingers in the gesture of "love and peace".

Regarding the first phase, the children's show PJ Masks applied the discursive strategies of Discourse Analysis proposed by Prieto (1999). We have about the sense of timing, for example, in the Catboy Nebula Crisis episode, where the villain, Luna, tells Catboy he is "scared kitty" because he's afraid of getting wet. This situation also happens with Romeo, the villain in the episode of Owllette's problem with the pterodactyl, where he calls the same protagonist a "scary kitten". This indicates the use of metaphors.

In this first phase, we see how analogical relationships are created in boys and girls between the skills, aptitudes, or characteristics of an animal with respect to a person. The messages use repetitive words to direct their message with a keyword that indicates what we want or not to be or do, therefore, "fearful" is repeated to indicate how someone acts when they feel fear and then propose a solution, in this case, being brave.

Regarding the second phase, the children's series PJ Masks applied the Long-term memory (LTM) strategy of the theory of Critical Discourse Analysis: persuasion and manipulation strategies, proposed by van Dijk (2006). The discourse is focused on three aspects: knowledge, which will allow the characters to value teamwork, to innovate in their planning, and explore new possibilities. Attitudes such as patience, perseverance, courage, forgiveness, self-esteem, caution, humility, consideration, responsibility, solidarity, order, tolerance, listening, self-care, trust, and being proper, which enable personal change and human development; and, the ideologies that, although there are no messages or words that allude to political, religious,

sexual or economic ideologies. This show seeks to promote a culture of peace, where the good protect the defenseless and stop the bad, even promoting a change in their attitudes to be reintegrated into society.

The show applied the semantic macrostrategies of cognitive linguistic theory. Evidencing the relationship between repetitive words and phrases within the messages, we find the hyperonyms and their hyponyms: "vehicle": train and planes, "animal": cat, pterodactyl, ankylosaurus, diplodocus, and T-rex. The three types of synonymy: the conceptual one in words like anxious, impatient, hurried, swift, fast; the referential, in words like hurry, sorry; the connotation, in candies and sweets, bones and dinobones, mountain and Romemountain, mysterious and mystical; polysemy in Gekko, observatory, medallion, step, cup, plasma, star, doll, army, trap, painting, conceited and sweet; homonymy, within homographs such as Gekko, step, cup, lunar, fair and observatory; and, the antonym of complementarity in relationships such as friend-enemy, hero-villain, slow-fast, fearful-brave and good-bad.

In this second phase we see how the lexicon of children is enriched by using synonymy, antonymy, hyperonymy, and polysemy. Although children are unaware of the concepts, what they can do is replicate them as they develop. Therein lies the reason for the series to be repetitive. Antonyms are used to direct the message about what to avoid or how to act or not.

Conclusions

In the semiotic field, variables that are repetitive, such as clothing, locations, scenery were identified. Places such as the school, the museum, the stadium, and the barracks and the city are repeated, making the spaces easy to recognize, locate, internalize and associate them with each of the characters. Colors play an important role in differentiating the difference between the daily lives of boys and girls and that of heroes or villains. To do this, they use primary and saturated colors at night, colors that are easily perceived and allow images and movements, and actions to be clearly observed as they generate contrast. Which allows to correctly distinguish each of the characters and their characteristics and symbols. During the day the colors are bright, poorly saturated, creating a clear atmosphere that provides the greatest visual contrast with the night, which is where conflicts occur and are resolved.

Regarding the discourse in general, the strategies were applied according to the order of the parts of the discourse: starting strategies, specifica-

lly, that of staging. This allowed us to identify that, at the beginning of the episodes, conversations between the protagonists tend to occur, sometimes including extra characters such as teachers, classmates, or other villains. Through these conversations we learn about the preferences of the protagonists, their fears, and the problem they will have to solve during their night mission. On one occasion, an unknown starting strategy is evident, where we can see the main characters culminating a night mission, but already entering a conflict, which requires paying attention to the dialog to know what will happen. It is understood that the series seeks to generate analogical relationships between the skills, aptitudes, or characteristics of an animal with respect to a person. In the episodes, words are repeated to direct the message on a keyword that indicates what we want or not to be or to do.

Regarding dialog closure strategies, an unpredictable closure was found in all its episodes. That is to say, during combat, there are moments when it seems that they manage to solve everything, but it was not like that. This strategy generates tension and, although it is known that the heroes will win, it is interesting to see how or under what strategies. In addition, there are episodes where the final daytime scene, in which everyone enjoys the solution, is not shown but rather some episodes of the second season ended with the combat scene. Through the use of these strategies, we identify that the lexicon of boys and girls is influenced by the synonymy, antonymy, hyperonymy, and polysemy expressed repeatedly in the series, as a way to leave a permanent mark on the subconscious of the boy or girl.

The series applies the codes of the unconscious that are part of the visual codes. Through the different variables, presented in both heroes and villains, psychological situations are expressed, including jitters, impatience, fear, or selfishness. In the same way, it seeks to generate reactions such as the learning of values, the skills of animals (lizard, cat, and owl), the aptitudes of the ninjas, the importance of science and technological devices, the qualities of the moon, among other teachings.

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