

**CHAPTER 9: Issues In Advertising**  
**Lesson 35: Children & Women in Advertising**

**Learning Objectives**

- You will understand via this lesson the use of children in advertisement.
- The case study is a critique on children advertising
- You will understand via this lesson the way women are portrayed in advertisements.

**Case Study**



The print and electronic media today consist of slickly choreographed, visually appealing and professionally managed programming that has transformed the current generation of urban youth into a bunch of mindless consumers. It is therefore important to bring into consideration the types of programming and its impact on emotional and intellectual growth. The advertising world claim that it provides every individual with the right to choose and that therefore it is impossible to imagine a world without advertising tends to run away from an important issue. When cynical TV programming meets unscrupulous advertising, life is grossly simplified, depriving the rebelliousness that characterizes youth - the time set apart in all civilized cultures for the young to trouble and question the established order of substance. The issue is therefore not only the impact but also the cause of the impact itself and that is the content of the ad and to whom this content is directed. TV surveys in 1990 revealed that the ad agencies estimate on the worth of the youth market was 2000 - 2500 crores. Advertisers therefore discovered an untapped market among the youth and the persuasive power it yielded over the decision makers in the family. Children could therefore be used to reach the target segment - the Parents. Advertising is based on the suggestibility of the human mind and tends to exploit this trait, which is especially heightened in children who do not possess

the power to discriminate and hence believe in everything they see and hear. Exploiting the ignorance of the masses in this case children and more specifically upper middle class children, advertising tends to firstly stimulate materialistic desires creating wrong values where children begin to respect only people with materialistic possessions and destroys the ability for original thinking where they blindly ape western attitudes - teeny bopper look-alikes. Secondly, focusing on parental worries especially those of working parents who face the guilt of not spending enough time with their children, advertising has given rise to demanding attitudes among children. Parents look for ways to appease children and advertising suggests a basket of goodies to cure the 'you don't love me' syndrome, which is simply emotional blackmail underlined by parental guilt.

Also, children more susceptible to peer pressure always want to "keep up" and want something that their friends have or something better ranging from toys to the family vehicle. Apart from creating mindless consumers, advertising also runs the risk of influencing values (gender values, male - female relationships, family ties and their quality, reinforcing stereotypes), buying patterns and lifestyles.

To cite a few examples:

- Mothers on TV are young, pretty, and indulgent, ever ready to clean and serve husband and children. Food, washing powder, etc.
- Buying power with the father - credit card "now even she wants one"
- A certain soft drink company gets away with blowing up huge amounts of money to get a cricketer to endorse the product while exhorting young people to eat cricket, sleep cricket, but drink only that particular brand. It is never mentioned that these young people can actually play cricket.



The important question here is that - are we raising children to be indulgent, mindless, couch potatoes who go through life thinking that life is the synthetic reality they see on television. It is a happy world devoid of any ugliness. Is this how we teach our children to face the outside world? What are we protecting them from or are we protecting them at all? Children have become mere pawns in the world where money and power have become the primary agenda. Ads with their lively, catchy tunes feature children and animals to flag attention, add emotional undertones and trigger an emotional response. Children are being used to market even non - children products and have become the decision makers not only for chocolates and toys but automobiles and electronic gadgets - Candy TV - metaphor - packaging of the product to look like something a child would want to buy, in this case, candy. Media has become a surrogate parent of sorts, teaching values, imparting lifestyles and telling children what they should buy, eat or wear.

**Based on the above case study, do you think that the ad industry is trying to change the social structure, especially where children are concerned? Give latest examples to clarify your arguments.**



**Advertising to children** has been a major focus of public policy and concern for many years. The major issues are whether TV advertising to children is inherently unfair, whether it causes children to make poor product decisions, whether it increases parent-child conflict, and whether it results in undesirable socialization of children. The broader issues, particularly associated with toys and games that involve violence, are whether advertising of such games, or the games themselves, should be disallowed, A related question is whether advertising, even though it does not contain violent material, should be sponsoring television programs that do depict violent scenes that can be seen by children.

You have to see that there has been identification of three types of child information processing:

- (1) *Strategic*- for ages ten to eleven years old and older,
- (2) *Cued*- six to ten years old, and
- (3) *Limited*- under six years old.

**Strategic processors** can evaluate a product's appeal with greater sophistication because they can store information about the selling intent, other products, and past experiences. Prompts can be used to encourage use of storage and retrieval strategies by **cued processors** but would not benefit **limited processors** very much. The following set of guidelines have been developed for determining when children's advertising can be considered **deceptive**:

- (1) Pre-examination of questioned advertisements,
- (2) Sample selection to obtain relevant and representative children,
- (3) Determination of the understanding level of the children,
- (4) Measurement of appropriate responses,
- (5) Determination of whether deception does exist,
- (6) Determination of the impact of the deception,
- (7) Making a final decision concerning continuation of the as campaign or a cease and desist order with or without corrective advertising.

I need to point out that the Children's TV Act of 1990 in US, requires broadcasters to provide programming that serves the educational and informational needs of children and must limit the amount of advertising for any programming aimed at children. One criticism is that the Act is too general in specifying what content is "educational and informational." Some stations have attempted to use public service announcement and programs such as the Flintstones and G.I. Joe to satisfy the regulations. In Europe, a Broadcast Commission Directive on advertising was adopted in 1989 that banned subliminal techniques, banned tobacco and prescription medicine ads, and set conditions for advertising alcohol and ads aimed at children.

There have been many instances in India about young Boys and Girls getting entangled in premature relationship as a result of the exposure to Internet. All sensible and responsible Netizens would like the benefits of Internet to reach their children at an early age but are unable to accept the present level of pornographic Spam and uncontrolled chat options available on the Internet. In fact the new media has become a major contentious issue due to the accessibility of pornographic material. The idea behind introducing this subject is that I want to say that the media should be more responsible towards the next generation.

It is amusing to note that these pages carry the names of many prominent Indian Companies and Institutions at the masthead since the masthead is a rotating banner ad. The Ads under which nude photos are being displayed are in the names of few large corporate institutions. You must understand that they too have to be responsible.

I want to impress upon the fact that you switch to any television channel and you find children jumping about in a large number of television commercials ranging from products such as ice creams and candies to airconditioners and refrigerators to automobiles. The trend is hard to miss — that advertisers in India are increasingly using children in their campaigns. And product categories unrelated to children but that use them form a substantial chunk of these ads.

A detailed analysis of over 400 TV commercials done by Kids-Link, the Delhi-based research wing of the events company Kidstuff Events & Promos, is an eye-opener that corroborates the trend. The research agency evaluated a total of 408 Indian commercials posted on the advertising website Agencyfaqs.

These campaigns cut across product categories such as **food, white goods, household products and beverages**. Of the **408 TV commercials** that Kids-Link studied, **16 per cent were found to have used children either as central or secondary characters in the advertising films**.

Kids-Link further **segmented the commercials into 27 product categories**. Of these, **only 44 per cent were found to be associated with children**, that is, where they form the bulk of the primary consumers. Among these were categories such as biscuits, candies, chocolates, dairy products, fast food, ice creams etc. **The highest penetration of kids in commercials was discovered in the foods segment followed by the white goods brands**. For instance, **21 per cent of the total commercials (121) in the foods category use children in their campaigns**.

However, it was the **white goods** segment that threw up a bigger surprise. Of the **83 commercials of refrigerators and television brands** that were evaluated, **nearly 16 per cent featured children** in their films. In fact, even **among the 77 household products such as fabric whiteners, detergents etc under the scanner, 10 per cent made use of kids to sell their brands**.

So based on the above we can say that the analysis validates the hypothesis that children are being planted in television commercials not only to sell products linked to them but to

also push goods like fabric whiteners and refrigerators. The latter being the product categories where kids are not traditionally expected to be a part of the decision-making process.

The brand managers, perhaps, target children in the hope of building brand loyalty right from the beginning. There is an increasing realization among marketers that children play a dominant role in decision-making for products other than the ones they consume themselves especially decisions related to the purchase of high involvement categories such as durables and non-durables,”

Children have become the focal point of intense advertising pressure. A research in the US states that children between the ages of two and eleven spend about 25 hours per week watching television and see approximately 20,000 ads per year. So it does not come as a surprise that in India children between the age of 11 and 15 influence their parents to buy a product and succeed nearly 50 % of times.

Advertisements featuring children in categories such as airconditioners, washing machines, cooking oil, home appliances and even paint is based on the acceptance of this target audience as a strong influencing and persuasive group among marketers. Consequently, categories using kids today extends to the family spending area including beverage, toothpaste or even a luxury car. Hyundai and Maruti Udyog Ltd hold painting contests for kids and distribute free T-shirts.

Clearly, advertisers have been quick to cash in on the growing importance of kids within the families. Ever since the emergence of nuclear families in urban areas, all the activities in a household revolve around the “young ones” and parents would do anything to keep the children happy. Besides, in most product categories where there is no tangible benefit or differentiator among brands, the **decisions are emotionally driven. Here, kids tend to play a bigger role.** So, in case of parity among most brand offerings (features, quality, price) be it durables or fast moving consumer goods, the advertising focuses on emotional connect.

We must however understand that the indiscriminate usage of children in advertising will invariably lead to brand not conveying the intended message. Using children in unrelated categories or for unrelated appeals is an indicator of not having a well-defined strategy for the brand. As far as the emotional connect goes, evoking mush and romance is the easiest way out, however, going by the flood of commercials using children available today, it seems that is far from possible.



A growing concern is the **tobacco advertisements** on television. Tobacco use among young people continues to rise as the industry aggressively promotes its products to a new generation of potential smokers. Companies spend billions a year to promote their products. Much of this **promotion takes the form of powerful advertising that influences children and adolescents in their views on tobacco.**

The WHO is calling on lawmakers around the world to take action against advertising of tobacco and tobacco products to protect the health of the young and the old. All advertising reaches children and teenagers—whether intended or not. **Tobacco advertising nominally aimed at 18-24 year olds is especially attractive to teenagers aspiring to enter this age group. Advertising should be responsible regarding this exposure and social problem where children are concerned.**

Now, coming back to the ‘child power’, advertising experts feel that the trend is likely to continue. However, with the children getting smarter, advertising will need to be better thought out. **Commercials will have to present a more convincing reason and offer a more tangible value and logic before children buy the brands they promote.**

### Women in Advertising



India is a patriarchal country- with almost everything centered on the Adult Indian Male - even communications. This is evident in Beauty crème ads, where there has to be a male to appreciate beauty. With the woman stepping out of the house and beyond, it wasn't long before marketers started revamping their ad campaigns. In the earlier talcum powder ads, there used to be a woman coming out the shower and casually applying the talc. A woman now steps out of home on the street carrying the talc in her purse and using it whenever she feels like. This is just one of the changes that advertising has undergone.

To put it empathetically, stereotypes were prevalent in advertising. Women were featured in Nycil or Dettol ads taking care of children's wounds and soothing them. This was true in other media vehicles as well. If you ever paid attention to radio ads there was always a lilting feminine voice endorsing a brand.

Coming back to television, it is said that women view television for longer hours. Definitely! No wonder that cosmetics and grocery brands are heavily advertised during daytime. Based on this, we might as well assume that shaving creams ads are aired at nighttime. Wrong! Because it is the woman who purchases even toiletries for men.

Women make up over two-thirds of the adult viewing audience on weekday afternoons, the programme that traditionally includes soap operas. The only time of the week when men routinely form the largest proportion of the viewing audience is during sports telecasts on weekend afternoons. Prime time evening audiences are more evenly divided, but women viewers still out-number men.

Complementary to the concept that television viewing is a gendered activity, is the advertisers' awareness that consumer behavior is also gendered. Men and women have been conditioned to purchase different products in different ways for different reasons. As a result, most advertisers carefully purchase time for their commercials during programmes watched by the particular "target" audience they consider most likely to buy. For example, during cricket matches and other sport events you would see ads of Kingfisher and Foster. On the other hand, during a cookery show like Khana Khazana, you would see ads of Badshah Masalas or other groceries.

Coming to the question of change, the roles of men and women have changed. The world of the Indian woman is no longer limited to the four walls of her home and the Indian male has to chip in with household chores. Advertisers are taking notice of this metamorphosis: A father cleaning his child's dirty t-shirt in the Ariel Ad or "the woman of substance" as portrayed by Femina Ads - independent and head on!

Ads have taken a step forward by identifying what women view as masculinity and vice-versa. This is what can be called "**Gendered Advertising**"- similar in some respects to customized advertising. Advertisers want viewers to enjoy their commercials and to associate the advertised products with a comfortable reinforcing picture of mainstream cultural values. As a result, commercials are designed to take optimal advantage of

gender-specific fantasies, myths, and fears. The Raymond Man is almost a dream come true for a woman. The ad plays out her fantasies and becomes aspirational for men.

No longer do you see only Karen Lunel and Pooja Bedi sporting bikinis in ads, men too are baring it all. (Be it the Denim man who doesn't "have to try too hard" or the next-door Brylcreem guy.) It is the Elle 18 girls who are daring to be different. Advertising to the genders has changed.

**Gender perception** in communication has evolved by introspecting the roles of men and women in society. These images in television commercials provide an especially intriguing field of study for consumer behavior. Advertisers on the other hand seem quite willing to manipulate these fantasies and exploit our anxieties about our identities, to sell products.



The **status of women** in India has raised many a controversy and headed many a movement. With the passage of time, the Indian woman's role has metamorphosed from a domestic manager to a prime purchaser. She has now emerged as a potential consumer,

ready to redefine her status in the worldwide economy, and her contribution to the society is no longer confined to being solely a progenitor.

### **Emergence of women as consumers**

Traditionally, the role of wife and mother has been seen as a woman's destiny and her only career choice. For years, she remained totally dependent on her husband financially and chose to remain unaware of the world outside her home. It was the man who was the consumer for the whole family and thus a target for marketers. However, in the last 40 years, the rapid strides in education and employment have paved the way for drastic changes in the status of women—the latter have become self-reliant and also share enhanced emotional bonds with their husbands. From the woman confined to the domestic sphere to the liberated woman of the 21st century, from the woman totally dependent on a man to the totally independent career woman of today, women have made their way through and have evolved as individuals in their own right. And as far as the notion of consumers is concerned, women have become the target market for products and services in India.

### **Gender in advertising**

Advertising seems to be obsessed with **gender and sexuality** and continues to represent an arena in which gender display plays a major role. It has emerged as a world of 'commercial realism' in which we are given 'realistic' images of domestic life and male-female relationships which are not actually real but which provide us with a 'stimulated slice of life'. As gender representation is such a dominant feature of modern-day advertising, it is often called the social resource 'used most' by advertisers. In turn, advertising provides an ideal place to examine the encoding of cultural norms and values in ritualized formats.

Bearing in mind that India has a very low literacy rate, the trend of magazines as an informative and entertaining medium has comparatively gained enormous popularity among the increasing urban population of India. Magazines in India are regarded as a

strategic informational, educational and cultural institution as well as the fifth state of public inquest. They are read for gaining knowledge, for recreation and for equipping oneself with the latest information. Women's magazines were introduced in the Indian market only after the women's liberation movement. They now reach out to women in both urban and rural societies in India and cater to women in terms of their age, class and role. The market for women's magazines is increasing at such a rapid pace that it is no more flooded only with domestic women's magazines but also with global ones such as Cosmopolitan and Vogue which choose to cater to an elite audience. And the ad agencies that create the advertisements in these magazines strive to promote a sophisticated consumerist culture and encourage the readers to imitate the style, philosophy and format of western magazines and advertisements.

### **Female role portrayals in women's magazines**

In recent years widespread attention has been drawn to the roles portrayed by women in advertisement. In certain cultures, the mainstream media still reinforces the stereotyped image of a woman whose identity has been shaped by the limited roles she has to play in society and on screen. The media not only reflects social values, attitudes and behavior towards women very subtly but also at times distorts the images of women. A study in 1970 in Britain revealed that magazine advertisements presented the following clichés about women's roles in the society:

- (1) A woman's place is in the home,**
- (2) women do not make important decisions,**
- (3) women are dependent and need men's protection, and**
- (4) men regard women primarily as sexual objects; they're not interested in women as people.**

Assaulted by criticism from feminist leaders against this presentation of women in advertising, the National Advertising Review Board (NARB) established a panel to address charges that advertising was rampantly sexist in the 1970s. Women were often

portrayed as housewives and too infrequently as professionals. Women were featured as sex objects to the exclusion of their individuality and portrayed often as dependent, requiring men to solve their problems. However, since 1988, advertisers have become increasingly sensitive to the issue of stereotyping—there is less stereotyping of women as physical objects, and a trend towards portrayals using either ‘family’ or ‘independent’ cues is visible.

Even though the developing nations have directed increasingly sharp criticism at the mass media for the so-called stereotyped portrayals of women in traditional wife and mother roles, women are still not seen as individuals in their own right. Today in India, women are entrepreneurs in their own right, but the press coverage of their efforts is minimal. And even if a woman is projected as a professional, she is first viewed as somebody’s daughter or wife.

Until very recently, Indian magazine advertisements continued to portray women in their stereotypical images. A woman was either shown in the kitchen cooking food, washing a bucketful of clothes, bandaging wounds or feeding her husband and children. Therefore, the picture that emerged was that of a woman who never produced knowledge or wealth but always consumed and remained a sort of hanger-on to her male. In addition to this, advertising was blatantly anti-woman, treating her as a sex symbol. Studies in the past on the projection of women in advertisements have shown that whether she was used for advertising cosmetics, fabrics, jewellery, domestic gadgets, suitcases, scooters or stationery, a woman was mostly projected as glamorous or enticing. Another trend in advertisements of men’s clothes was the invariable use of admiring women by the side of men, which created an impression that, all a woman desired was a man dressed in sophisticated garments. However, in the post-feministic 1990s and subsequently, advertisers have been attempting to construct multiple possible identities for women in an effort to change their stereotypical image and enhance their spending power. In India, nowhere is this trend reflected more clearly than in advertising imagery, where the image of the ‘new Indian woman’ is expressed explicitly. Today in India, women appear less

frequently dependent upon men while men are less likely to be depicted in themes of sex appeal, dominance over women and as authority figures. Advertisements have also started portraying women more frequently as career-oriented and in non-traditional activities and are constructing the persona of the 'new Indian woman'. Bearing in mind the importance of the 'new Indian woman' as a consumer, advertisers have targeted this profile in a systematic manner. With the increase in urban population, the trend is of booming consumerism. Based on extensive market research, advertisements for goods and services are now addressed to the growing class of urban middle-class woman with either independent salaries or who have an increasing control in purchase decisions. Even with the entry of global products as well as advertising, the role played by the Indian woman in advertising is still very much Indian—in the sense that strategies of advertising representation are careful to avoid a 'westernized' image of her. Hence, media producers attempt to construct a cognate, pan-Indian identity for this 'new woman', cutting across regional, linguistic, caste and other differences. In this way India, with its own social and cultural imperatives, has managed to keep its distinctive cultural baggage even in the face of an increasingly open market system.

The **Different roles** that a woman portrays in an advertisement are:

### **Decorative role portrayal**

Decorative models are passive and non-functional and their primary activity is to adorn the product/service as a sexual or attractive stimulus. They are like mannequins with the least lifelike of roles. 'She' is in an artificial world, often obviously so in the way she stands and looks (dummy poses and catalogue expressions). She is on exhibition in competition with others. She is aloof, haughty, and ostensibly sufficient unto herself, while relying on others to reinforce her self-image. Her outdoor image tends to be exotic and her indoor one non-domestic.

### **Recreational role portrayal**

The recreational portrayal is of models in a non-working activity of leisure (reading, watching television) or of sports (hiking, jogging, swimming, and boating). The

importance of these ads is that women are not shown in passive poses, a pattern portrayal that every study on gender roles has shown to be prevalent. In the past, the Indian woman was seen as someone very sensitive and delicate. Recreational activities mentioned earlier were, therefore, not connected with women but with men.

### **Independent career role portrayal**

The independent career woman is the only woman involved in something that does not have to do with social success, home and family, or even her own femininity. She has stability and a substantial nature. She is portrayed infrequently. Women in India are rapidly advancing towards becoming financially independent individuals by seeking higher education and opting for a career rather than remaining housewives for the rest of their lives.

### **Self-involved role portrayal**

The self-involved female is the woman who is literally and metaphorically wrapped up in herself. Even when being seductive, she is aware of her femininity and sensuality rather than the presence of any potential lover. She may be portrayed in a haze of romance, perhaps with a man, and is more bound up with aspirations and dreams of her own than with the actuality of the man. The ubiquitous diamond engagement ring advertisements are almost perfect examples e.g. De Beers. Here, attention is focused on the woman's feelings about herself where she has a typically soft expression and directs her attention and tactility towards herself. She is alone with herself, involved with her body, thoughts and beauty.

### **Carefree role portrayal**

The carefree woman is always a girl or a woman with a girlish look, which gives one a sense of a short spell of deceptive freedom. She is like a fluttering butterfly, which has not yet decided where to settle. She is having fun while she's young. The carefreeness or friendliness is social in nature to some extent and outgoing as well. Yet, the exuberance

and cheeriness are rarely directed towards anyone or anything in particular and are only held in the minds of the actor, for example in the Tampax ads. It must be noted that since the 'carefree girl' is very much into herself and looking for some excitement in her life, she is mostly shown on her own and very rarely with a man or a child.

### **Family role portrayal**

The family or domestic management role is described in ads in which women are shown performing household chores, taking care of children, or supervising home furnishing or maintenance. An example would be in the home environment where the house, its furnishings, its decoration, and the food served in it are marks of a woman's sophistication, fashion awareness, sense of good taste and status. She is proud of this world, which is her creation, but cannot possibly escape from it. A comparative study on gender displays in US and Indian advertisements by Griffin et al (1994) showed that over three times as many images of women as domestic managers appeared in ads in The Illustrated Weekly of India than in Life. India Today had about twice as many domestic management portrayals as Newsweek. More than three times as many images of body display appeared in Life as The Illustrated Weekly of India. Therefore, one can say that Indian advertisements do portray women in their traditional roles till today, although because of the influence of western society, this trend is changing—more and more advertisements portray women as career-oriented and persons who are not just expected to remain in the confines of their homes but are outgoing and enjoy an active social life.

### **Nudity**

Today, there is a related phenomenon that may possess even more long-term significance both for marketing managers and society in general. This trend is towards increasing eroticism and nudity in advertisements. Nudity, even if not blatant as currently portrayed, has been common in women's advertisements for some years. Nakedness is a feature of advertisements for products of the feminine sort and is private, isolated and a source of wonder, pleasure, and satisfaction to the subject. Moreover, the body is considered to be an object to admire or even revere in a quasi-religious way. According to Wiles et al

(1994), the use of erotic or sexual appeal is hardly new. What is new is the intensity of such appeal and the increasing number and variety of products being marketed with sexual overtones. Now not only are nude models used to advertise well-known consumer products such as cosmetics, ski equipment, and wearing apparel, but industrial companies also use them. No longer is nudity employed solely as a shock device or attention-creating ploy. It is increasingly being used in a more sophisticated and aesthetic sense in a functional communication role. Sexuality has been linked directly with advertisements because it is usual for young women to compare themselves to models in advertisements — thus; advertisers feel they can be persuaded to buy the product. For women, and to a lesser extent for men, the ‘sexual revolution’ has meant a positive increase in the amount of their sexual freedom. It has also meant an increase in their ‘use’ as sexual objects. The use of dramatic, isolating shadows, mysterious darkness and the ethereal mistiness of focus are common techniques of transporting the female into a personal world of reverie and self-contemplation.

## **Conclusion**

Urban India is slowly transforming into a western society. The West, through the various media, is increasingly influencing this sector of the Indian economy, especially in terms of its fashion—and nowhere is this trend more prominent than in Indian women’s fashion magazines. This shows that even though Indian advertisements have Indian models with traditional dresses, they are being increasingly replaced with models in western outfits or have other western aspects to them. It is only in the last 20 years that India has opened up to western culture. With the advent of privatization and the liberalization of the economy, India has seen a surge of multinationals invade her consumer market. And the new revolution in advertising is also a true revelation of the changed consumer scenario. The presence of an increasing number of women’s magazines, as well as advertising in these magazines portraying the different roles of women, clearly reveal the changing perception of women in today’s society. As marketers, unlike before, are investing large sums of money and time, investigating and collecting data solely on women’s psychographics—attitudes, habits, preferences—to meet their needs and wants, it is obvious that women today are no longer cocooned in their traditions but have imbibed

western culture to their convenience. This osmosis of traditional culture with western culture not only reflects the metamorphosis of women in society but also reveals the new Indian market—a revolutionized consumer marketplace.

**Decorative models are passive and non-functional and their primary activity is to adorn the product/service as a sexual or attractive stimulus.**

**They are like mannequins with the least lifelike of roles. ‘She’ is in an artificial world, often obviously so in the way she stands and looks (dummy poses and catalogue expressions).**

