The Google Imaginary

Exploring utopian imaginaries of the *GoogleHome* technology in advertisements

Utrecht University

New Media and Digital Culture
Master Thesis

Name : Melvin Sharief Rostamkhan
Student Number : 5692083
University : Utrecht University
Supervisor : Prof. dr. Joost Raessens
Second reader : Dr. Niels Kerssens PhD

Date : 26th of June
Word count : 11.198


Utrecht University

Abstract

New technologies, what makes people buy them? In todays digital age, we are overwhelmed with advertisements where tech companies persuade us to buy their product. In this research, I linked this to the concept of technological imaginary. People's media fantasies, hopes and expectations are projected on technologies because we experience human lacks which we believe technology could fill up. I used Fairclough's critical discourse analysis to analyse Google's advertisement campaign of the Google Home to illustrate how media developments originate from a complex interplay between different factors that determine the actual development of technology. I have analysed Google's advertisement campaign on the level of text, discursive practice and social practice. To concretize this, I followed six phases formulated by Flichy (2007) to explain the construction of technological imaginaries. The research question was: In what way does Google's advertisement campaign of the voice-activated speaker GoogleHome attest technological imaginaries? My main argument was that different factors determine technological development and this is what De Mul (2002) described as technological interactionism. My intervention in this was how advertisements play a crucial role in this. The role of imaginaries in this pictures has too little academic attention and there was no coherent theoretical framework that integrated imaginaries in media development according to Natale and Balbi (2014). This research shed light on that.

Building on De Mul's (2002) explanation of his concept, the results showed three important findings. In the first place, the analysis revealed that Google portrayed an imaginary world of a helpful, managing, knowledgeable, controlled and playful Google-assistant. Imperatives and aspects of ordinary life were frequently used to express this on a linguistic level. In the second place, the results showed how both deterministic and social actors produced the Google Home. The findings illustrated the shift from media imaginaries as a 'utopia' into an actual physical technology that becomes an 'ideology' absorbed in the society. In the third place, advertisements seemed to have a prominent and decisive role in causing societal change. The portrayed imaginary world of the Google Home changed the interaction and perception with our homes and other devices.

Keywords: technological imaginary, social constructivism, technological determinism, utopia, media fantasies, discourse, communication sublime, advertisement, technological interactionism

". . .A utopian vision of science fiction becoming science fact. . ."

(Rodowick, 2001, p.203)

Index

Introduction: In twenty-five years from 'Imagined' to Reality

Twenty-five years ago, the American Telephone and Telegraph Company (AT&T) launched a marketing campaign with the name 'You Will'. It consisted of commercials beginning with 'Have you ever…'. They dared people to imagine a world where a mother can see and talk to her baby from a phone booth, where you have gotten a phone call through your watch on your wrist, or where you attended a meeting from the beach. Each of these ads presented a futuristic scenario and ended with "…you will, and the company that will bring it to you, AT&T". Miraculously, those ads were extraordinary accurate in predicting the technologies that where once imagined possibilities but now became realities. Twenty-five years later, parents can use skype to see and talk to their baby, we have smart watches that allows us to make a phone call, and we we can communicate over distance with our mobile phones and be anywhere at anytime. AT&T was right in 1993 that "we would", they imagined the world we live in nowadays that was once a utopian vision of science fiction and now became science fact (Rodowick, 2001, p.203). A world that is highly digitized but also realized by imaginations. It clearly portrays the society we live in, one that keeps on imagining for technological improvement. What about the companies that produce these technologies?

Tech companies nowadays express and present themselves as innovative and solution-oriented towards human lacks. Enterprises optimistically and euphorically spoke about a more innovative and efficient world (Van Dijck, Poell & Waal, 2016, p.29). A company's advertisement campaign functions as an important tool to express these innovative and efficient ideas wherein their technology should offer *the* solution. Looking at advertisement campaigns, products should provide fantastic visions of future use. This innovative 'newness' of technologies suggests that it will be better than previous existing technologies. For instance, the radio promised to realise the idea of broadcasting and unity ("we-ness) and the television would use moving images that transformed our perceptions of the world around us (De Vries, 2005, p.1-7). The development of media innovations did somehow bring different speculations, predictions, dreams, desires and media fantasies. The role of fantasies, dreams and desires towards new technology is important for the actual development of a new technology. The concept of 'technological imaginary' is central to this specific topic. The term explains that we experience dissatisfactions in the society in the form of human lacks and that we project them onto new technologies. New technologies should deliver a feeling of completeness as an attempt to cover a human lack (De Vries, 2005, p.1; Lister, Giddings, Dovey, Grant & Kelly, 2008, p.67). From this perspective, it can be argued that no medium has yet reached the utopian ideal form of technology that fulfils all the human lacks. Therefore, the search for the perfect technology that fits all our experienced human lacks remains.

‘Hey Google’

Heading back to 1993, AT&T asked us: “Have you ever kept an eye on your home, when you are not at home?” followed by “Have you ever opened doors with the sound of your voice?”. In one of AT&T’s ads, they portrayed the idea that future technology “will” allow us to do these things and that it will fill up our human lacks. Twenty-five years later, AT&T’s imagined worlds and utopian predictions turned into reality and a new innovative technology was born: The *Google Home*. It is a voice-activated speaker powered by the Google Assistant. According to Google, users can simply ask questions or give commands and the technology will perform a specific task. Google suggests that users just start with pronouncing ‘Hey Google’ to enjoy their music, get answers straight from Google, manage everyday tasks and easily control smart devices in home. Google’s innovative technology reformulated the perception of what we call our ‘home’ because you can use the technology everywhere at anytime through their mobile application which you can store on your smartphone. Tech companies as Google sell such products in the market. From a media theoretical perspective, they make use of utopias, fantasies and expectations by constructing and employing imaginary worlds wherein technology will offer solutions for human lacks. They do so not just to present the technological properties and progressions with respect to previous ‘obsolete’ media, but to sell their products and services as well as part of their marketing strategy:

> “The power of this utopian representation is to present the future as a recognizable extension of the present, a possible world emerging from our present circumstances, if only our consumer desire can be focused on ‘‘buying it,’’ and therefore liberating the capital to produce it.” (Rodowick, 2001, p.204)

Research question and argument

Earlier I mentioned that tech ventures euphorically express themselves as solution-oriented towards human lacks. According to Van Dijck et al. (2016), when we discuss such optimistic and euphoric narratives which are utopian of nature, the question arises what those promises of new media made by the producers actually contain (p.29). Natale and Balbi (2014) claim that such realms of ‘the fantastic’ as expectations, imaginary dreams and predictions about technologies are often considered as irrelevant to media historical analysis (203). Therefore, they explain that there has not been a coherent theoretical framework for the relationship between media and the imaginary and how this imaginary moved and developed through media history (p.204). This is a remarkable observation because understanding the role of human imagination in media developments has fascinating and simultaneously difficult challenges (Natale & Balbi, 2014, p.203). According to Natale and Balbi (2014), we should integrate the imaginary into the historical analysis of media through examination of its role in specific phases in the life cycle of each medium (p.204). However, they did not explicitly suggest how such a coherent

theoretical framework should look like when integrating the imaginary in historical analysis of media. Flichy (2007) proposed a model to explain in six phases how imaginaries are constructed around new media. However, both Natale and Balbi (2014) and Flichy (2007) did not emphasize the role of advertisement in the construction of imaginaries. Also, they discussed the concept of imaginary in general terms and this research will focus on the practical function of it in a specific product. According to Lister et al. (2008), advertisers make use of discursive practices in their attempts to persuade us to sell or invest in technological innovations (p.67). In these practises, imaginaries are essential to sell the product and advertisements are therefore an important key because they influence our perception of imaginaries, technological improvement, and where communication technology should head to.

The goal of this research is to provide an analysis of the function of technological imaginaries in the society and how they are constructed in a specific product through advertisement, rather than discussing the imaginary in a general sense. Regarding this, I specifically focus on how a tech company as Google attest of a certain imaginary in their advertisement campaign. From a media cultural perspective, we can conceptualize what Google is doing in their advertisement campaign as an exchange between imaginaries and discourses. From this angle, I will research how they make use of rhetorical means as text, audio, video and visual images to construct an imaginary in order to persuade its audience. I will work with the following research: *In what way does Google's advertisement campaign of the voice-activated speaker GoogleHome attest technological imaginaries?*

My argument is that the process of 'technological interactionism' determines media development and that the role of imaginaries in this pictures has too little academic attention. This relationship between imaginaries and the actual construction of technologies is based on the complex interplay between technology, human' lifestyles and technological imaginaries. To understand this complex interplay, I formulated the first sub question: *What is the origin of the technological imaginary and how does the complex interplay between technology, humans' lifestyle and technological imaginaries work and construct imaginaries?* (Chapter 1). To illustrate my argument, I will use the Google Home advertisements to show how this complex interplay works in practice. Based on this interplay and Google, I will work with the second sub question in the analysis: *How does Google's advertisement intervene between this vicious interplay with their Google Home advertisement campaign on the level of text, discursive practice and social practice?* (Chapter 3).

Our desires relate to the hope for a space where all our human lacks are fulfilled which is called 'the communication sublime'. This abstract concept has nothing to with technology at first sight. In order to bring us closer to that space we use technology to fill our desires. All media fantasies and imaginaries remain vague because it is something in the minds of people. Therefore, it becomes difficult to get a grip on it. Two main traditions are prominent to this theme: 'technological determinism' and 'social constructivism'. The first concept states that technological developments are already determined by the technology itself while the second one attests of a set of social actors that determines the

technology. However, I argue that many factors of both traditions are at play here. In order to show how this interplay works, we should understand De Mul's (2002) concept of technological interactionism which explains that technology is the product of various heterogeneous factors, rather than either deterministic or constructivist determined. Although De Mul's (2002) explanation clarifies more which factors influence the construction of an actual technology, it still remains unclear how the debate about technological determinism, social constructivism and technological interactionism practically works in a specific construction of a technology. On top of that, De Mul (2002) does not emphasize the role of imaginaries enough. To operationalize and concretize this, I will integrate Flichy's model about the construction of imaginaries in the life cycle of a medium which is essential to understand what this interplay looks like in practice. Finally, I follow the point formulated by Lister et al. (2008) that advertisers make use of discursive practices to persuade its audience. My main argument is that various factors, explained by technological interactionism, determine media developments and my intervention in this is how advertisements play a crucial role in this. These theories are important to discuss in relationship to each other because they do not separately make the concept of technological imaginaries understandable in practice, this study will academically contribute to this gap of knowledge.

Scholarly relevance

This research will provide insights in the relationship between media technology and the imaginary. It will shed light on how imaginaries are constructed by companies by presenting us possible worlds and possible solutions for human lacks with regard to their technologies. Furthermore, it will shed light on the complex interplay between technology, humans' lifestyles and technological imaginaries which I will elaborate on in the next chapter. On top of that, the use of Flichy's model will offer a more coherent framework for the relationship between technology and the human imaginary. Also, from a societal angle, this research will also gain some relevant notions about how technology is changing, how it changes our perceptions and interactions with it and how surrounding advertisements become a powerful tool and dominant player for tech companies to intervene in the media fantasies we live in nowadays. Finally, there are not many theoretical analysis of advertisement on the basis of imaginaries, like David Rodowick's AT&T analysis. Therefore, this research will be a completion in this hiatus as well.

Methodological approach

To be able to answer this, I will look at the following corpus of Google's advertisement campaign for the GoogleHome. A *keynote* of Google where they introduced the GoogleHome (presentation), Google's *madebygoogle website* which is especially designed for the GoogleHome (internet website), the *GoogleHome official Ad*, *Home Alone Again with Google Assistant* and *Family Time Google Home Mini* commercial (commercials). In order to analyse this, I will use Fairclough's critical discourse analysis (CDA) as my methodological approach. Fairclough's three-dimensional model in CDA structurally

analyses discourses on three levels (Fairclough, 1993, p.136; Fairclough, 2013, p.94; Jorgensen, & Phillips, 2002, p.64-71). I will take the following steps to structurally set out how discourses are constructed and how they are related to the technological imaginary. First, I will analyse the corpus from the textual dimension (micro-level) to understand how Google present imaginary worlds with the Google Home. Second, I will analyse the corpus from the discursive practice dimension (meso-level) to understand how the different discourses constructed these imaginary worlds. Third, I will analyse the corpus from the social practice macro-level, to understand how Google positions itself in the wider social 'imaginary' context and how different actors determined the Google Home's media development based on De Mul's (2002) interactionism.

General structure

The general structure of this research is determined by five chapters. In chapter 1, I will discuss the complex interplay between technology, humans' lifestyles and technological imaginaries. I will discuss the communication sublime, the acts of hoping and believing, determinism and constructivism, interactionism and Flichy's model. In chapter 2, I will comprehensively explain CDA, my corpus and the methodological steps I will take based on Fairclough's three-dimensional model. In chapter 3, I will present my analysis and results of the CDA. Chapter 4 concludes with important outcomes of the research: I will answer the central research question and describe what the research has produced. It ends with a discussion section where I will critically reflect on the strengths and shortcomings of the research and formulate suggestions for further research.

1. Theoretical framework: A complex interplay between technology, humans' lifestyles and technological imaginaries

In this chapter I will discuss the origin of imaginaries as a phenomenon (1.1) which can be found in the concept of the communication sublime (1.2). This chapter provides an analysis of dominant discourses when scholars and academic literature discuss the technological imaginary. To elaborate on this, I will clarify the connections between the technological determinism, social constructivism and technological interactionism (1.3 and 1.4). This chapter ends with an explanation of Flichy's (2007) model which coherently defines how imaginaries are constructed (1.5) and a more detailed description of the scholarly and social relevance of this research (1.6) which I partly discussed in the introduction.

1.1 Media fantasies, desires and needs: A phenomenon

The thing that keeps technologies interesting is the ability to improve them. The proliferation of technological innovations has created various ways of how we perceive the future of communication technologies. In the American post-apocalyptic series *The Walking Dead*, Dr. Edwin Jenner activated his technological tools and screens with only using speech in order to explain Rick Grimes and his fellow sufferers the process of becoming a 'walker'. What we see is that this technology had not been invented yet, but it was already imaged at that time in movies and television series and it seemed to be realised years later. It illustrates that certain ideas about possible future technologies can become actual products because of media fantasies. It is the need and desire we have as human beings that is driving technological innovation and improvement towards another level. But what is the role and function of our hopes, beliefs, expectations and fantasies in driving technological innovations? Although Google Home cannot physically perform tasks, it does transform the way we perceive our home and it changes the way we interact with our personal home living space. Google transformed our experience of home living because they have shifted the traditional way of being at home in 'being at home anywhere at anytime'. For example, Google is showing us that turning on the lights in the night whether you are on the other side of the country can be easily performed with one click in their mobile application. However, whether this is a media fantasy or not is questionable. Did we always want such devices in our home? Was it an already existing utopian expectation of where technology should head to? According to AT&T it definitely was. Or does Google just persuasively convince us of the necessity of the device? So what is the next step for companies to do if they 'improved' something we might never asked for? The simple answer is to promote the products as if they are newer, more innovative, smarter and better than the previous ones. They should bring us one step closer to the ultimate form of communication technology.

This phenomenon has its complexity. To understand the construction of imaginaries and its relationship to media development, we need to take a closer look at the complex interplay between technology, humans' lifestyles and technological imaginaries to set out this phenomenon. I analysed various academic literature and I think that five relevant concepts and theories are the most important. First, the

acts of hoping and believing and the communication sublime seemed to be an important dimension in the construction of imaginaries and the actualization of technological developments. Second, the concept of the technological imaginary. Third, the discussion between on the one hand that all technologies are products of previous existing causes, referred to what is named as technological determinism. On the other hand, the idea that technology is the outcome of societal changes, what is described as social constructivism. And in the centre of this, the concept of a technological interactionism. Fourth, the six phases of Flichy's model that illustrate how technological imaginaries are constructed. Fifth, the explanation of Lister et al. (2008) about the role of advertisement in this picture. The next sections will explicitly explain these concepts and their relationship to each other.

These discussions help to understand the complex interplay between technology, humans' life-styles and technological imaginaries. All these elements seem to be relevant notions when we discuss how imaginary constructions of technologies work. Generally, the popular discourses are that technology is the product of our hopes for an ultimate communication technology. However, what is missing in these dominant discourses is that tech companies probably do not only elaborate on already existing utopias. Companies show us possible imaginary world we might never thought of before in their attempt to persuade customers. This causes the process of generating new futuristic utopian ideas of technology. This research will also include this aspect.

1.2 The communication sublime: Origin of utopian beliefs and myths

Before we dig deeper in the complex interplay between technology, humans' lifestyles and technological imaginaries, it is important to understand the origin of utopian beliefs and myths because they both form the foundations of imaginaries. In this section we will take a closer look at the acts of hoping and believing.

In our search for the perfect communication technology "hoping and believing in the existence of purpose are arguably the most powerful significant emotions in the lives of human beings" (De Vries, 2012, p.28). It is because of this that we create an idea where we are heading to and that we construct ideas of what will be the perfect technology. What happens is that we tend to portray the direction we are heading to as a 'better place' because we hope and believe. This direction, which suggests a strong deterministic view, is what De Vries (2012) described as the communication sublime: "an awe-inspiring and immensely tantalising vision of a final and universally accessible communication space where the accumulation and dissemination of information stands for the most important condition of human progress, and where there can be no misunderstanding" (p.18). Therefore, in terms of technology, people formulate the idea that their self-constructed purposes will lead to a world of improvement, efficiency and solutions because hoping and believing places them in directions that lead to a completeness of utopian expectations such as the communication sublime. As I mentioned before, each technological medium was an attempt to cover a human lack, but no medium has yet fulfilled all our utopian fantasies. To understand the origin of such technological utopias, De Vries (2012) concludes that we are constantly

hoping and believing for a meaningful purpose in life which results in utopian fantasies, expectations, desires and myths. Our hopes, fantasies and beliefs keep circulating when we try to reach the perfect communication technology.

This raises the question how utopian expectations of technology are constructed. Generally, the communication sublime has nothing to do yet with technology. It is a general fundament, a desire, for a place where communication has reached its final destination. No miscommunications or errors, the sublime is *the* ultimate form of perfection in communication. We naturally strive for this and we think that technologies will bring us there. Therefore, the communication sublime is translated in *technological* imaginaries. People speak about and interact with technologies in a certain way. This creates discursive structures around new media. From a media theoretical perspective, we can conceptualize the way people talk about and interact with technology as 'discursive structures'. New technological innovations have traditionally been explained through ideas of progression (De Vries, 2012, p.17). This suggests that it refuses the 'old' technology what was before and replaces them with the 'new' technology. This idea is a result of the dreams, hopes and fantasies we aspire which forms discursive structures. Lister et al. (2008) argued that technology is placed in discursive structures that are generated by social actors (p.68-69). These actors can be categorized in social, economic, political, cultural or other factors that exert influence on the actual process of the technology design, development and use (De Vries, 2005, p.2). The dominant myth of the communication sublime we are heading to causes utopian claims, expectations and fantasies of what new media should look like and guides us through the search of where media technologies should point to.

An important notion is that this idea of the 'final' endpoint is powerfully influenced by the discursive structures around new media. De Vries (2012) elaborates on the idea that myths in utopian stories lead to the idea that we should improve existing technology, but at the same time we know that we have not reached the perfect technology yet (p.35). This plays an important role in the way 'tech' companies illustrate imaginaries in their advertisement campaigns to promote and sell the technology. They show us possible technical properties of technology that fulfil a human lack we experience, but they do also present us future perceived affordances of technologies where we are not aware of yet. Thus, advertisers do not only build on perceptions of technological imaginaries in the society, they also construct new ideas of what we should perceive as imaginary worlds of technology which makes them a dominant actor in the construction of the technological imaginary in this age.

1.3 Where technologies meet media fantasies: Technological interactionism

Utopias do not only influence our understanding of the near future; it also shapes our ideas about new media technologies. As I mentioned before, humans speak about technologies in discursive structures and practises which contains their own approach of constructing meaning. One important example of such discursive structures is the concept of technological imaginary. "It draws attention to the way that dissatisfactions with social reality and desires for a better society are projected onto technologies as

capable of delivering a potential realm of completeness" (Lister et al., 2008, p.67). Because no medium has so far completely replaced all other media, dissatisfactions will keep circulating in the continuity of the search for the 'ideal' medium. As a result of this, old technologies are then perceived as the 'other' (Lister et al. 2008, p.67). Therefore, in addition to this notion of the 'other', De Vries (2005) states that all media so far have been intermediate versions of one final and ideal medium (p.2), and suggesting this is the case risks assuming a form of media determinism is at play. This raises the question what we consider as 'ideal' because it is the source of the utopian fantasies about the final destination of communication technology.

Utopian fantasies, expectations and hopes projected on technology also shapes the way in which the actual design of technology will be constructed. This cultural phenomenon that affects the actual process of technology innovations can be described as what Williams (1996) described as the 'social shaping of technology' (p.865). It shows the tension between on the one hand, a technological deterministic perspective of a final medium and on the other hand, simultaneously, a social constructivist perspective that explains technology as an outcome of social actions. In the process of technological innovations, many people contribute to the kinds of final outcomes we talk about as inventions (Winner, 1997, p.992). Humans' utopian discursive practices among different platforms become implemented in our lives and perceived as natural. This explains why people can not separate media from their utopian connotations anymore. It is important to think about new media imaginary because it provides a theoretical surface for thinking about how new innovative technologies are circulated in discursive context that shape our perception (Nicoll, 2017, p.202).

In the specific context of the imaginary that I discussed, Flichy (1999) argued that creation of a new medium is constructed out of a complex interplay between technological developments, humans' lifestyles and the technological imaginary (Flichy, 1999, p.34). Flichy (1999) described that the development of the internet was a product of the preferences of the innovators of the internet, and this was implemented in the concerning design considerations (p.38). Natale and Balbi (2014) showed the same power of utopias in technological developments. They argue that predictions about future technology have been frequently fulfilled (p.205). For instance, photography, "the basic functioning of which was predicted long before the invention of a working technique, and this in turn inspired the work of those who invented photographic processes" (Natale & Balbi, 2014, p.205). Another example they mentioned is artificial intelligence whose development was influenced by speculations about its future capacities (Natale & Balbi, 2014, p.205). The two themes I discussed about the acts of hoping and believing and the discussions about determinism and social forces that drive technology show the complexity of the interplay. In contrast to either technological deterministic or social constructivism perspectives towards technology, De Mul (2002) explicitly clarifies this interplay with another approach towards the construction of technology. His approach assumes a technological interactionism perspective on technology which contains that technological developments are an interplay between different heterogeneous factors whereby technologies are both the cause and effect of societal changes

(De Mul, 2002, p.31). These heterogeneous factors are what I meant by the technology itself, social actors (as mentioned by Lister et al. (2008)), humans' lifestyles and imaginaries.

In addition to Flichy (1999), Lister et al. (2008) have added another dimension to the notion of the imaginary: they argue that advertisers make use of discursive practices in their attempts to persuade, to sell or to let us invest in technological innovations (p.67). The utopian distinctions between 'new' media and 'the other' is often explicitly made in advertisement, where the new brings connotations about an identity as good, as socially and aesthetically progressive (Lister et al. 2008, p.67). Therefore, advertisement, especially in this age where transmedia platforms can reach the audience in multiple indispensable ways, plays a role in our tendency to a utopian world to escape from the ordinary world.

1.4 What technological interactionism tells us

What we see is that hoping and believing for the communication sublime can be seen as a general desire which has nothing to do with technology in the first place. We strive for a world where we can optimally communicate across all our human lacks and boundaries. In order to reach this level, we suggest that technology could bring us step by step closer to this utopia which causes our ideas, predictions and fantasies in the form of technological imaginaries. To theorise this, we can describe this as a shift from the communication sublime into technological imaginaries. Subsequently, imaginaries intervene between the discussion of technological determinism and social constructivism and explain the complex interplay of technology, our lifestyles and the actual imaginaries. Although De Mul (2002) specifies this by explaining interactionism which makes this discussion more understandable, his explanation does not emphasize the role of technologies imaginaries, media fantasies and utopias. Also, the argument by Lister et al. (2008) about the importance of advertisers in this picture is getting too little attention by De Mul (2002) even though advertisement is one of the most important factors that influences perceptions of technology. This research will include these aspects in the analysis of one specific product.

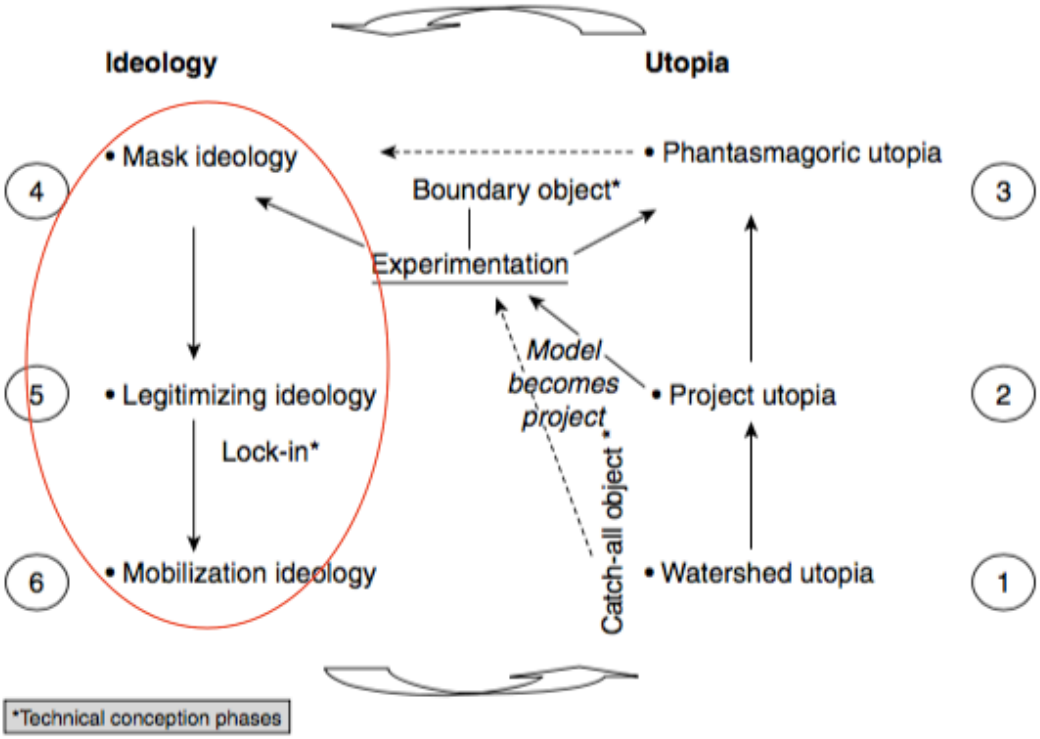
1.5 The construction of the imaginary: Flichy's six phases

In the previous sections I discussed the communication sublime and the complex interplay between technology, humans' lifestyle and social actors and technological imaginaries However, it still remains unclear how imaginaries work in practice in a specific product. Therefore, I need Flichy's model that concretizes imaginaries in a specific life cycle of a media fantasy to an actual product. This model will clearly fit with the suggestion formulated by Natale and Balbi (2014) for a coherent framework that integrate imaginaries into the analysis of a life cycle of a technology. It shows how the interplay works in practice and how actors respond to each other. Flichy (2007) does not specifically focus on advertisement, while he is comprehensively focussing on the role of the producers which opens the space to integrate Lister et al. (2008) argument. This research will integrate advertisement in this model in order to analyse how advertisement campaign fit in this interplay.

Importantly, Flichy (2007) proposed a model for the analysis of the technological imaginary

(see Figure 1.). The model distinguishes six phases in how the imaginary is constructed around a media fantasy (Flichy, 2007, p.8-12). The central statement in this is the distinction between utopia and *ideology*; utopia subverts the reality while an ideology forms a new structure in the reality (Flichy, 2007, p.8). Ideology is opposed to utopia at three levels. At the first level, an ideology distorts the real world and a utopia opens up non-existing fantasy. At the second level, ideology legitimized power, whereas utopia provides alternatives to power to undermine authority (Flichy, 2007, p. 8-9). At the third level, imaginations appear because in the case of ideology, to preserve the group identity and in the case of utopia, to imagine and explore 'what is possible'. According to Flichy (2007), utopian expectations can turn into reality if it redefines itself into an ideology (p.9). The first phase, the *watershed utopia*, is the most inventive. He described utopia in this phase as "catch-all object" to explain that it belongs to different social worlds. Possible projects/utopias can be conceived differently among these groups. In the second phase, the *project utopia*, a real alternative to existing technical devices is constructed, this phase now turns into an actual project.

Figure 1. *Flichy's model: the construction of the technological imaginary of new media innovations*



The difference between the first two phases is the shift from "tension toward an ideal to a formalized schema of a technique to realize" (Flichy, 2007, p.9). At the end of this phase, the utopian idea of the 'ideal' can evolve in two directions which is the third phase; it becomes an *experimental* project or it remains an idea of fantasy (*phantasmagoric utopia*). Designers of the technology try to build a model or replica of the technology (mock-up) or perform a technical test. The technology is presented as the something that will be a 'new social functioning' in the society and this will eventually transform a

utopia in a realized ideology in that society. In the fourth phase, the *mask ideology*, aspects of reality are concealed in order to promote the technology (Flichy, 2007, p.11). Technology 'wears' a mask by presenting it as a technique that completes the fantasies and expectations and can function throughout the society. Here, advertisements appear as a seriously important tool, while this is missing in Flichy's model. The fifth phase, the *legitimizing ideology*, states that the technology ideology offers possibilities to legitimize the new technical system which causes alternatives that cast aside technological lock-in results. Finally, the *mobilization ideology* spreads the utopian ideology of the technology through different ways in order to convince the society of the necessity of incorporating the technological innovation in our daily lives (Flichy, 2007, p.11). Especially the final three phases indirectly suggest how utopian visions are translated in advertisement campaigns which stages the place where Google intervene in this interplay. These six phases show the different functions of utopian and ideological discourses. It also shows that the evolution of a technology through discourses always has underlying ideological perspectives. Especially phase four, five and six will be presented as complete which is quite ideological of nature to sell the product.

Applying this model to the discourses constructed by Google will provide important insights on how advertisement of new technology construct imaginaries in the life cycle of a medium (Natale & Balbi, 2014), which can be utopian. It will clarify a deeper understanding of how advertisement make use of facets of technological imaginary that shapes our perception of new technology. In his book *The Internet Imaginai*r (where Flichy introduced this model) Flichy (2007) applied his model to documents written by academics and computer scientists and press articles that contains the word 'Internet'. He used the U.S. magazine *Wired* because it was the main magazine for reflection and debate on the Internet and digital techniques (Flichy, 2007, p.12).

2. Method and Research Design

This chapter sets out Fairclough's critical discourse analysis which will be the methodological approach for this research. I will explain my corpus (2.1), CDA (2.2), and the methodological steps I will take for the analysis of the corpus based on Fairclough's three-dimensional model (2.3).

2.1 Corpus

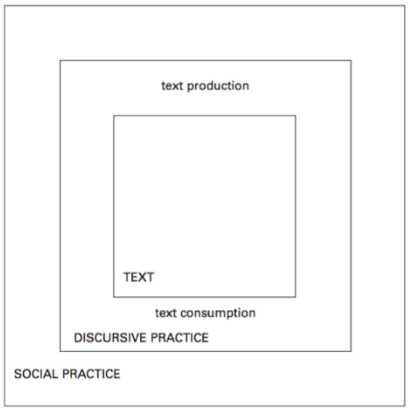
One important key point for the analysis is in the first place *the communicative event* which is described as "an instance of language use such as newspaper article, a film, a video, an interview or a political speech" (Jorgensen & Phillips, 2002, p.67). Another one is *the order of discourse* that describes the way in which discourses and genres are connected to each other within one network of a social institution or social field (Fairclough, 2001, p.2; Jorgensen & Phillips, 2002, p.67). I will use five communicative events that will form the corpus for this analysis. This includes the following promotional material that Google used to introduce the Google Home: a *keynote* of Google where they introduced the Google Home (presentation), Google's *madebygoogle website* which is especially designed for the Google Home (internet website), the *Google Home official Ad* (commercial video), *Home Alone Again with Google Assistant* (commercial video) and *Family Time Google Home Mini* (commercial video). These five communicative events are chosen because they are the most representative for Google's attempt to promote Google Home in their advertisement campaign. I explicitly refused to narrow it down to countries, such as Google Argentina or Google UK, because those discourses probably include specific cultural connotations which I do not have any knowledge about. Furthermore, these sources are worldwide accessible which means that anybody can have access to it. Therefore, I suggest that these communicative events have reached the widest audience which makes them transparent, an important branch for Google's advertisement and an important source that construct imaginaries.

2.2 The Critical Discourse Analysis by Fairclough

A discourse is defined as a particular way of talking about the world and understanding the world or aspects of the world (Jorgensen & Phillips, 2002, p.1; Fairclough, 2003, p. 124). Our ways of talking about the world do not neutrally reflect that world, social identities and social relations, but rather actively create and change them. According to Fairclough (2001) discourses are not only representations of how things are or have been in the world, but also imaginaries which are expressed through representation of how future things might or could or *should* be (p.3). These 'imaginary discourses' present possible worlds and networked social practices (Fairclough, 2001, p.3). Jorgensen and Phillips (2002) point that discourse analysis can be applied in different domains (p.60). Therefore, in this research I will mainly focus on the imaginaries in discourses as explained by Fairclough in the context of the construction of technological imaginary in Google's advertisement campaign. "Critical discourse analysis (often abbreviate to CDA) provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains" (Jorgensen &

Phillips, 2002, p. 60). Therefore, Fairclough has proposed a *three-dimensional model* to analyse discourse as social practice (see Figure 2.). It bridges the connections between texts and societal and cultural processes and structures. The CDA of Fairclough provides the most useful method because it structurally sets out a discourse.

Figure 2. *Fairclough's three-dimensional model of critical discourse analysis*



2.3 Analysis procedure: Fairclough's three-dimensional and Flichy's model

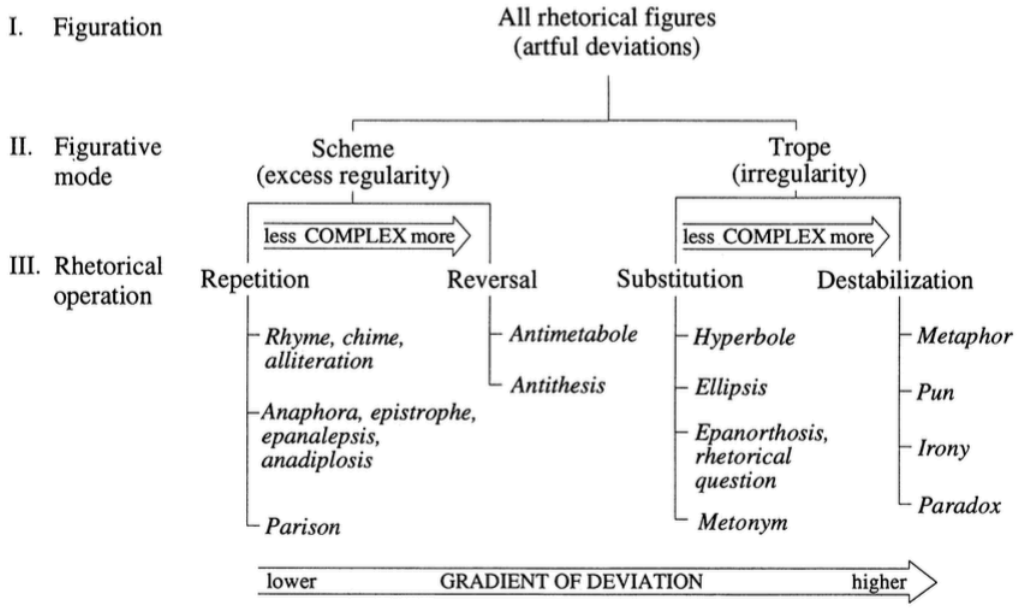
Every *communicative event* is a spoken or written *text* or image. It is a *discursive practice* where it meets the production, consumption, distribution and interpretation of text and it is part of *social practice* which is the wider context where the text belongs to (Fairclough, 2013, p.94; Small, Harris, & Wilson, 2008, p.22-23). First of all, all written and spoken texts will be transcribed and screenshots of visual images (including both videos and images) will be considered as text as well. All the commercial ads will be analysed as the 'textual dimension' to understand the imaginary ideas that form the utopia of the Google Home. Although the website is not a commercial, I consider it as part of the advertisement campaign as well because Google advertises the product. The keynote will be analysed as the 'discursive practice dimension' because Google now positions the advertisements in a particular discourse. Based on this, I try to understand how discourses relate to each other and construct the technological imaginary of the Google Home. To operationalize this, I will follow the six phases of Flichy's model. For example, Google can present the Google Home as a solution for many households using positive evaluations of the product. These positive evaluations can be considered as 'masks' in order to construct an imaginary.

2.3.1 Text

On the micro-level of *text*, I focus on the linguistic features of what is written or spoken to analyse how discourses textually provide and encourage a particular interpretation (Jorgensen & Phillips, 2002, p.83). The goal is to understand how Google expresses imaginary world in their commercials. I will analyse the vocabulary, grammar and syntax which are used as a tool for companies to express their ideological opinions. I discussed how CDA is generally paraphrased, however, it recognizes various different

applications and diversities. On the basis of the open space in and generality of Fairclough's CDA, I need to concretize this method by using academic contributions in the field of textual analysis. Van Enschot (2006) categorized rhetorical forms in advertisement by distinguishing *tropes* and *schematics* to analyse both verbal and visual texts (p.26). A rhetorical form 'decorates' a text: a schematic indicates the surface of a text such as the vocabulary, syntax, tone etcetera, and a trope indicates the implicit meanings of the text on a semantic level (Van Enschot, 2006, p.26). Figure 3. presents a taxonomy of different categories of schematics and tropes as rhetorical forms.

Figure 3. *Taxonomy of rhetorical figures in advertising* (McQuarrie & Mick, 1996, p.426)



I elaborated on this overview by using Fairclough's (2003) checklist for textual analysis (p.191-194), in combination with his remarks and questions on vocabulary, grammar and textual structures (Fairclough, 1989, p.110-111) and Labrador, Ramón, Alaiz-Moretón, and Sanjurjo-González's (2014) rhetorical analysis of persuasive language in online advertisement (p.44-45). Kaur, Arumugam and Yunus (2013) distinguish various linguistic features of written and spoken text for analysis (p.63-67). Table 1. presents an overview of these features together with relevant key points built upon the work of Fairclough (1989, 2001) and Labrador et al. (2014), to explain the theoretical background behind these features in textual analysis.

The visual shots in the advertisements are important as well for the analysis of text. They can contribute to perceptions of the technology which affects the implicit and explicit message. In order to analyse the visuals, I will use the analysis of *neoformalism* by Kristin Thompson. She approaches film not on the basis of a method but on the basis of the audio-visual (story, characters, content and sequence of shots) cues in the film itself (Elsaesser & Hagener, 2015, p. 49). Importantly because of this, no meanings will be overlooked because of a specific method path (Thompson, 1988, p.43).

Table 1. *Overview of linguistic features for text analysis*

Text parts	Linguistic features	Description
Vocabulary	Metaphors	How do metaphors contribute to the meaning of the text?
	Evaluation	How do positive and negative evaluation are achieved by mentioning the several qualities, properties and/or characteristics of the technology or problems? (Labrador et al., 2014, p.44; Kaur et al., 2013, p.64) How does vocabulary express ideological opinions?
	Parallelism	The repetitions of similar grammatical structures (Kaur et al., 2014, p.64)
	Modality	The degree of commitment to the statements
	Technical/ scientific words	How does the use of academic words contribute to the meaning of the text? Does the advertisement show scientific evidence?
Grammar	Imperatives	Sentences without verbs
	Enumerations	A sequence of things
	Hyperbole	Exaggerating
	Statements	What type of statements are there? (facts, predictions, evaluations etc.) (Fairclough, 2003, p.193)
	Concretization	An example or explanation to concretize
	Alliteration	Initial rhyme
Textual structure	Synthetic personalization Second person	How does the text speak to the audience? Does the advertisement handling people on an individual basis? (Fairclough, 1989, p.62; Kaur et al., 2013, p.63)
	Using we	Using 'we' suggests both the speaker and audience are part of a group.
	Conventional style	Are there sentences without verbs? One or two grammatical items only?
	Overall structure	What larger-scale structures can be identified in the text?
	Reason advertising	Direct and appeal to reason, the reason consists of a fact or truth (Kaur et al., 2014, p.65)
	Tickle advertising	Presents emotions, desires and imaginations (Kaur et al., 2014, p.65)

Furthermore, I will look at the *referential, explicit* and *implicit meanings* to analyse the shots. Referential meanings occur when the spectator recognises thing from the real world. Explicit meanings are the literal meanings of a text. Both types of meanings are straightforward because they clearly illustrate what is said or visualised. Implicit meaning refers to the more abstracts ideas behind the film which needs interpretation before the hidden meaning is understandable (Thompson, 1988, p.12).

2.3.2 Discursive practice

The macro-level of discursive practice involves the production, consumption and distribution of texts. This underlines the way authors draw on already existing discourses and how the readers might apply such discourses in the consumption and interpretation of text (Jorgensen & Phillips, 2002, p.69). The goal is to analyse how Google constructed the imaginary world that they portrayed in their commercials. I will analyse the *intertextuality* and *interdiscursivity* of the texts, "intertextuality refers to the condition whereby all communicative events draw on earlier events" and interdiscursivity arises when different discourses and genres in one single communicative event are 'in dialogue' with each other (Jorgensen & Phillips, 2002, p.73). I will analyse how written and spoken text and images might set out different discourses and how they are intertextually connected to each other to contribute to implicit meanings of the text. The goal is to link different discourses to Flichy's model to understand how the technologically imaginary worlds are constructed. On top of that I will use the semiotic analysis of Roland Barthes which differentiates 'connotations' and 'denotations'. A denotation is the literal meaning of a sign (text or image) whereas a connotation is something it refers to (Beasley & Danesi, 2010, p.44). A rose's denotative meaning is a flower and the connotative meaning could be 'romantic'. However, connotations can be neutralised into denotations when everyone is interpreting the same cultural meaning of a phenomenon or object (for instance romantic for rose). For instance, the 'mask ideology' can be seen as a way to transform connotations into denotations to convince the audience of a product's necessity. In other words, from the perspective of Flichy's model: to transform a possible media utopia into an actual ideology in the society.

2.3.3 Social practice

On the macro-level is the social practice dimension which refers to the wider social context, the *social matrix of discourse*, where the communicative events belong to (Jorgensen & Phillips, 2002, p.67). Do discursive practices reproduce or restructure the existing order of discourse? The goal is to understand how different actors determined the Google Home's media development from the perspective of De Mul's (2002) technological interactionism, and how Google's advertisement fits in this context. Analysing the social practice should provide an understanding of the complex interplay between the Google Home, different actors and imaginaries. Google might also strategically operate in the societal discussion of the imaginary. They might introduce possible future solutions that cover human lacks where the society is not aware of yet. This might socially change the perceptions of what the society understands as a human lack, which has consequences for the understanding of technological imaginaries. This is another way to look at how Google fits in the discussion about technological imaginaries.

3. Analysis and Results

In this chapter I present the main findings of the analysis. First, section 3.1 focuses on how the advertisements linguistically present imaginary and utopian worlds with the Google Home through text and visualizations. Thereafter, section 3.2 focuses thoroughly on how this technological imaginary is constructed by Google's keynote. This section identifies different discourses and how they were interdiscursively and intertextually linked to each other. I followed the six phases of Flichy's model to expose how different discourses construct the technological imaginary of the Google Home. Finally, in section 3.3, I will look at how the Google Home imaginary became the product of De Mul's (2002) interactionism by setting out the different actors that determined the Google Home's media development. Therefore, section 3.3 elaborates on how how Google positions itself with the Google Home in the wider social context of the complex interplay of human's lifestyle, imaginaries and technology.

3.1 Text

The findings of textual analysis of the four advertisements revealed a technological imaginary world of the Google Home that consisted of five components. Google linguistically presented their product as an 'all-round' assistant that is: helpful, managing, knowledgeable, controlled and playful.

3.1.1 Google Home Official Ad: A helpful, managing and knowledgeable assistant

This commercial stages a morning routine of a family with two kids. The overall utopian expectation of the commercial is that the Google Home will really play the role of an all-round helpful assistant when users have many things to do. Imperatives were frequently used to show the possibilities of the Google Home when users really need assistance in different ordinary situations. The functioning of imperatives was also related to implicitly show how the Google Home merges as a 'humanlike' individual in this family. The examples below demonstrate this:

> 00:00:27 M: Change my dinner reservation tonight from 7:30 to 9:00.
> 00:00:35 M: Hey Google, text Louise: "Flight is delayed; dinner move to 8:00".
> 00:00:43 F: Morning, hey Google turn the lights on in Kevin's rooms.

These examples illustrate the imaginary idea of a virtual assistant that can manage everyday tasks and schedules of users by only using your voice. Users' might be able to change dinner reservations and send text messages by imperatively commanding the Google Home (such as 'change this', 'text her' or 'turn on') to perform a task. An interaction between questions and facts seemed to be important linguistic features as well because it was used to praise the utopian idea of an all-knowing knowledgeable assistant that can provide its users answers to any subject at anytime and anywhere:

00:01:06 K: Okay Google, how many stars are in our galaxy?

00:01:09 G: Well, there are about 100 to 400 billion stars according to space.com.

00:01:14 K: Which star is the closest?

00:00:16 G: According to NASA, the nearest star system is Alpha Centauri.

These examples of questions and facts about the galaxy indicate an imaginary space where the Google Assistant is capable enough of universal knowledge to answer questions. Furthermore, two shots specifically illustrate the imaginary idea of a device that will play the role of a helpful assistant when users' have other tasks to do. The shots below staged a mother who is packing her suitcase and a father who is dressing up. They both asked questions and the assistant answered accurately while they were continuing their tasks. On top of that, the commercial provides multiple referential meanings. The shots and dialogues overlap with family scenarios in our everyday life. Regarding the sequence of shots, different shots show recognizable aspects of real life. For example, a farther who is cooking in the kitchen (00:11), sleeping kids (00:15) and a mother who is in a hurry while packing her suitcase (00:35). Therefore, the shots frame the Google Home in an ordinary family setting to present how such life can be imagined. The commercial invites the spectator to interpret it in this specific way to persuade potential customers.

Image 1. *Examples of different shots of the father and kids in The Google Home Official Ad*

3.1.2 Home Alone with Google Assistant: A controlled assistant

This commercial plays a short movie starring Macaulay Culkin as Kevin McCallister, a character from the worldwide known Christmas-hit *Home Alone*. This commercial is mainly built on referential and implicit meanings based on the shots, characters and setting rather than the linguistic features of the text. In this advertisement, the shots refer to the original movies and storyline: a boy who's alone at home during Christmas and attempting to catch thieves. Spectators of the original movies do recognize aspects of the commercial and link them to the previous existing storyline and setting. The commercial continues this narrative, but all the physical acts performed by Kevin in the original movies are now performed and modernized by the Google Assistant. The popularity of this success movie among thousands of

audience across the globe, offers Google the opportunity to show how things have been done in the past, and how it could be done in the future which is quite imaginary of nature. Image 2. presents an important difference between the commercial from 2018 and the original movie from 1990 to illustrate their connection. It implicitly refers to the media fantasy of where communication technology should head to according to Google: controlling devices with your voice.

Image 2. *Home Alone 1990 (left) vs 2018 (right)*

Another important way in which Google portrays an imaginary perspective towards the Google Home is the sequence of the shots that shows the spectator features of what might be technically possible in the future. One specific shot and many imperatives contribute to the utopian idea that we might be able to control the entire house with only using speech. Image 3. demonstrates how voice-recognition can interact with other devices. For instance, the imperative 'Hey Google, begin Operation Kevin' (00:38) is supported by different shots of how the Google Assistant performs 'Operation Kevin'. This consists of multiple activities that need physical input, but is performed without any physical impulses such as lighting the fireplace and turning on the lights. This also contributes to the presentation of imaginary possibilities to control the entire house.

Image 3. *Functionalities of the Google Home*

3.1.3 Family Time Google Home Mini and Website: A playful assistant

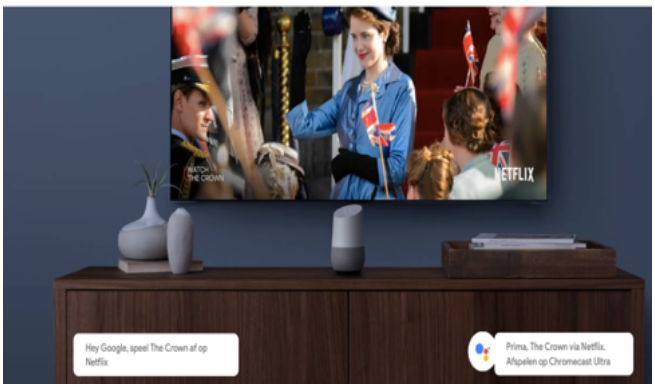
This commercial follows *the Jaffe* family in a documentary form. This commercial portrays a different form of imaginary. It mainly focused on the utopian idea of a digital assistance that can provide 'endless' games and entertainment in a typical family setting. In this commercial several imperatives functioned as a way to demonstrate the playful interaction between the Google Home and its users. The documentary commercial includes a high level of referential meanings because the shots portray recognizable aspects of an ordinary family with kids playing around (01:09) Furthermore, the shots also contain the explicit meaning that the Google Assistant can provide endless entertainment possibilities for all ages such as streaming Netflix with your voice (Image 5.). This is associated with the implicit meaning that the Google Assistant provides a form of joy and happiness, Image 4. shows pleasure and fun in the facial expressions of the family members.

00:01:28 Hey Google, let's play freeze dance.

00:01:45 Hey Google, play musical chairs.

Image 4. *The Jaffe Family are playing freeze dance*

Image 5. *Netflix and Google (website)*



3.2 Discursive practice

According to Jorgensen and Phillips (2002), Fairclough did not sociologically examine the text's production, consumption and distribution conditions (p.82). He rather worked from another starting point: identifying discourses and analysing how they are intertextually draw on other texts. Because the goal of this research was to gain a deeper understanding of the construction of technological imaginaries from the perspective of interactionism, I have followed the same path for this analysis.

The first phase, the *watershed utopia*, highlights the full range of possibilities and that utopias belong to different social worlds (Flichy, 2007, p.9). The analysis of the I/O keynote identified two discourses which intertextually corresponded with this particular phase. First, the *historical evolution discourse* expresses Google's evolution and progression in many areas of computer science. For example, they stated that their processors and sensors have evolved, their datasets have been trained, and that they have

highly invested in computer science. Google continued by predicting that they are pushing themselves in order evolve and be a step ahead of their users. This intertextually refers to second discourse which is the *imaginary discourse*. At this point, Google expresses utopian hopes, desires, beliefs, expectations and predictions of how technology needs to be evolved. For example, they speak about a 'big leap forward' in the next ten years. It referred to Google's desire to be more assistive for their users. Google comprehensively wishes for an assistant which users can interact with in a hands-free, conversational, ongoing two-way dialogical, context-understandable, knowledge-gathering and assistive way in their homes. It overlaps with the concept of the communication sublime because Google is hoping for a more evolutionary space where those desires are completed.

The second phase, the *project utopia*, highlights the technological imaginary perspectives towards Google's desires. Google's acts of hoping and believing for such an assistant are now specifically projected on one particular project. In the previous phase, the utopian desires meant a tension towards an ideal (the communication sublime), but its meaning has shifted to a schema of a technique to realize in this phase (Flichy, 2007, p.9). Technology should be able to fulfil Google's mentioned utopian hopes and expectations, and it should be able to bring them one step closer to the communication sublime they implicitly portray. Therefore, they constructed a real alternative to existing technical devices which turned the preceding phase into a full-blown project: The Google Home. I consciously used 'alternative' here because Google explicitly referred to the fact that some of those desires were difficult to handle for other assistants. This part already provides insights in Google's *legitimization phase* because it is casting aside alternative assistants. In the project utopia phase, I refer to what I describe as a *technical discourse*, which is based on Google's description of the technical capabilities of the Google Home in order to illustrate its schema. The textual analysis showed multiple headlines that illustrated this, such as "Google Home lets you enjoy music, manage everyday tasks more easily and ask Google what you want to know". It interdiscursivity elaborates on the imaginary and historical evolution discourses because Google explicitly refers to the fact that this technique will fulfil the expectation of an ongoing two-way dialogue with Google.

Right now, the technical project is introduced but Google is confronted within a network of other social actors who might have different perspectives of it (Flichy, 2007, p.10). In other words, several social worlds might generate different connotations of the technique. Google's commercial purposes are based on selling the product which is the main goal of their advertisement. So the *experimental phase* emphasizes not only the construction of the actual technique, but also the way in which Google attempts to associate different social actors by showing them how several social worlds can "sufficiently loosely" benefit from the technology. For instance, music lovers and gamers are two different social groups, and both are represented in the advertisements. This is produced on the basis of different discourses where Google positions their advertisements and commercials. The analysis identified five discourses which were intertextually connected to each other and to aspects of the real world. Why these connections: to promote the product, which brings us directly to the *mask ideology*.

First of all, the *entertainment discourse* described various ways in which the Google Home provides the need for entertainment options such as playing games (Freeze Dance and Angry Birds), listening to music and podcasts or streaming Netflix-series or YouTube. Secondly, the *personal managing discourse* illustrated how a calendar can be personally managed by the Google Assistant based on your to-do and shopping lists, work or daily tasks. Thirdly, the *smart innovation discourse* demonstrated how Google Home can control smart devices based on autonomously voice-recognition such as turning on lights or thermostats. Fourthly, the *family integration discourse* explicitly integrated the previous discourses in the context of a family setting to really address different ages as children and parents. Finally, the *networked functionality discourse* showed how Google cooperates with third parties to get things done with the technology beyond the home, such as booking a car or sending flowers. These discourses highlighted different connotations which contain various interpretations of the Google Home for the individual user. However, Google's advertisement campaign did not explicitly distinguish this different groups in their attempt to transform these connotations in 'universal' denotative interpretations of the technology. The integration and connection of aspects of the real world and these discourses transformed the utopian vision of the assistant in the minds of people into an ideology that will participate in the society. The *mobilization phase* is based on the spreadability and sale of the technology. Its focus lays on convincing the society of its necessity. The central aspect of persuasiveness is dominant here, which can be found on their website. Several headings are formulated as benefits such as "Grote Hulp, zonder handen" (Great Help, without hands), "Klein maar Krachtig" (Small but powerful) and Handsfree Hulp voor in je Huis" (Hands-free help in your home). This interdiscursively referred to the imaginary and entertainment discourses because both of them were illustrated in several images to support the headlines.

3.3 Social practice

Now that I have analysed the advertisements as text and the keynote as discursive practice, my focus turns to the broader social practice of which these dimensions are part of. The media development of the Google Home can be understood as the product of an exchange between two important core points. On the one hand, the evolution of communication technologies in general (technological determinism) and on the other hand the different social groups with diverse hopes of what the '*the* assistant' should look like (social constructivism).

3.3.1 Interactionism in practice: Evolution of technology and the hopes of social groups

Google has invested in many areas of computer science such as voice-recognition, image-recognition, machine learning and assistive devices. They talked about their improvement in these areas which suggests that evolution and progression of technology constantly circulate. Therefore, we can presume that the things that keep producing communication technologies are previous obsolete technologies. Jorgensen and Phillips (2002) also emphasize the aim of mapping non-discursive, social and cultural

structures which are part of the wider social practice context as well (p.86). Google's developments draw on the digital age wherein different technology providers including Google (such as Apple, Android and Microsoft) try to constantly evolve communication technology. Such companies deal with the societal changes and digitalization of everyday practice which necessitate them to respond to these changes. From this perspective, we can state that a technological deterministic component is at play here where technology stimulates the direction where 'new' technological developments are heading to.

It originates the question how the actual technology of the Google Home is constructed. I partly answered this in the discursive practice dimension. A set of different discourses were at play that speculated about utopian hopes, desires and beliefs. From this angle, we can presume that social actors and societal changes in the age we live in, co-determined the Google Home assistant. The concept of social constructivism is actively engaged in this process of media development: Williams' (1996) social shaping of technology is at play. Google is speaking about different utopian expectations of what technology should bring us. According to Google, users should be able to continue to have access to the Google Assistant in a hands-free way. Users should able to enjoy music and entertainment throughout the entire home. They also should be able to manage everyday tasks and control the entire house, and users want an assistant that understands their context. What we see is that Google is dealing with the societal demand for an assistant that can fulfil all these expectations. This highly digitized society has changed in many ways; smart technologies make things easier for us, streaming services let us enjoy entertainment and we digitized manage daily tasks, jobs and education. This society recognizes different social groups based on these societal changes. Those social groups want and expect different functionalities of technology in order to fulfil their personal desires. Google is responding to these different interpretations by presenting imaginary worlds of the Google Home that can fulfil the needs of all these different social groups. Therefore, we can state that the Google Home became a production of social actors with interpretations of what technology should look like. Google represented these social groups in their advertisement campaign which is a direct reflection of different social actors that shape the final construction of the technology.

3.3.2 Ideology: The Google Home and societal changes

What we have seen is that advertisements are used to express the imaginary worlds that Google wants us to perceive. Because of this, it is important to look at the wider social layer in this picture. This contains questions about how the order of discourse might have transformed and contributed to social change and what the societal and ideological consequences are of the discursive practice. From an ideological view, the discursive practice transformed the perceptions of and interactions with our personal home living space. The order of discourse such as the family integration and entertainment discourses promote and activate societal change: users allow themselves a technological assistant to help them with everything. Ideologically, it changed how we use our existing devices and how we communicate. Normally, humans' physical inputs turned on the lights, Netflix or other devices. But this

type of interaction is replaced by Google who wants us to use their smart speaker to interact with our home. From a broader social context, the discursive practice and commercials indicate how humans' utopian discursive practices among different platforms become implemented in our lives and perceived as natural. At this point, societal changes are the result of the discursive practices. The discursive practice also encouraged the ideology that Home-assistants should not be limited to houses in the near future. Google wants its technology to operate outside the house and this idea also creates a bunch of societal changes in the infrastructure of online services and mobile apps. For instance, when the Google Home interacts with Uber, it will lead to an imaginary space where humans will become less involved. Google will arrange a taxi service when you just ask for one. The imaginary worlds of Google' advertisement campaign try to mirror the ordinary life in order to encourage societal change with regard to the interaction with existing devices. It redefines what we might call 'our home'. I refer to micro societal changes: changing attitudes towards technologies (the Google Home in this case) which has impact on a daily level. This consecutively results in macro changes: larger societal changes about how we form and 'paint' our everyday life's towards media developments in general.

4. Conclusion and Discussion

I conclude that advertisements play a prominent and decisive role in causing actual changes in our perception of and interaction with modern and futuristic technologies as a result of technological imaginary worlds which fill a dominant part in those advertisements. This was the main goal of the original research question. Google's advertisement campaign discursively and non-discursively presented us imaginary worlds of the Google Home that activated these changes. This is the outcome of the technological interactionism process: a complex interplay between smart techniques as the Google Home, our hopes and believes that created imaginations and media fantasies about virtual assistants, and our lifestyles that influenced our perception and interaction with it. On the basis of Fairclough's critical discourse analysis I analysed Google's advertisement campaign from the level of text, discursive practice and social practice.

One important research outcome was that we can understand media development as an interplay based on De Mul's (2002) technological interactionism, rather than either deterministic factors or social actors. From a deterministic perspective, the evolution of previous communication technologies co-determined the Google Home. From a social constructivist perspective, the analysis showed that Google provided different needs of different represented social groups. It has clearly showed how interactionism practically worked in media developments. Another important finding was that I gained insights in how advertisements construct imaginaries that transformed into ideologies which affects our everyday life with technology. Regarding this, the goal of the research was to illustrate how technological imaginaries were constructed by Google's advertisements and what their role was towards the process of interactionism, in order to understand the complex interplay. Flichy's model helped to structurally analyse how imaginaries were constructed. Therefore, I was able to include the concept of imaginaries in the life cycle of a specific technology (Google Home). Because of this, the research provided a more detailed coherent framework what was suggested by Natale and Balbi (2014).

The analysis identified five components that construct the imaginary view of the Google Home. The technology was presented as a helpful, managing, knowledgeable, controlled and playful assistant. Google framed these components in everyday life scenarios which turned their utopian view into an ideological perspective of what technology should bring us. A mobile application connects the Google Assistant with a Google Home-device. This caused societal changes: it changed the way we perceive our homes because users can 'be home' now anywhere at anytime. Furthermore, it changed our interactions with other devices and communication with other people. Also, it socially switched the way we perform daily tasks. It is this ideology and societal changes that can be theorized as a teleological perspective: technologies such as the Google Home should deliver an ultimate space where technology is able to help its users without the need of too much background information.

Further research

Although the CDA was an effective tool and choice for the analysis, several strengths and weaknesses influenced the research. CDA was not sufficient in itself for analysis of the wider social practice because this contains researching non-discursive elements as well (Jorgensen and Phillips, 2002, p.69). Because CDA's focus is on discourse, it becomes hard to get grip on non-discursive elements. This shortcoming has been resolved by explaining how Google's developments draw on the digital age (see 3.3.1) which are non-discursive elements and also part of the wider social practice. It also remains unclear to what extent discursive practices are actually implemented in practice; how do the receivers of advertisements interpret the campaign? Audience research could have been carried out in order to research this. On the other hand, this method provided some good insights in how social discursive practices are used in various facets of the technological imaginary that shape our perception of new communication technology. It therefore perfectly connects to the research question of this analysis which is a strength. Furthermore, CDA "constructed the most sophisticated method to analyse the connection between language use and social practices in general" (Jorgensen & Phillips, 2002, p.89). The research question and method shed light on discursive practices and how Google construct an imaginary of technology, however, it was limited to advertisement texts. Also, are the societal demands that Google portrayed a truthful reflection of peoples' actual media desires? The media concern might convince us of particular features of the new technique which we never thought of before. Did we wish for them? This can steer our thoughts of how technology should look like which explains why advertisements have a prominent role in media development. Therefore, the results do not necessarily reflect the complete societal reality. I suggest further research to focus on semi-structured interviews in order to analyse interpretations of advertisements. This will help to understand the extent to which media fantasies are imagined.

References

AT&T. (2018, November 28). *25 Years Later, You Will*. Retrieved from https://about.att.com/newsroom/2018/you_will.html

Barthes, R. (1983). *The fashion system*. Berkeley: University of California Press.

Beasley, R., & Danesi, M. (2010). *Persuasive signs: The semiotics of advertising*. Berlin, Germany: Walter de Gruyter.

De Mul, J. (2002). *Filosofie in cyberspace: Reflecties op de informatie-en communicatietechnologie*. Kampen, Netherlands: Uitgeverij Klement.

De Vries, I. (2005). Mobile telephony: Realising the dream of ideal communication?. In L. Hamill & A. Lasen (eds.), *Mobile World: Past, Present, Future* (p.9-28). London, UK: Springer.

De Vries, I. (2012). *Tantalisingly close: An archaeology of communication desires in discourses of mobile wireless media*. Amsterdam, Netherlands: Amsterdam University Press.

Elsaesser, T., & Hagener, M. (2015). *Film Theory: An Introduction Through the Senses* (2nd ed.). New York, USA: Routledge.

Fairclough, N. (2003). *Analysing Discourse: Textual analysis for social research*. London, UK: Routledge.

Fairclough, N. (1993). Critical discourse analysis and the marketization of public discourse: The universities. *Discourse & Society*, *4*(2), 133-168.

Fairclough, N. (2013). *Critical Discourse Analysis: The Critical Study of Language* (2nd ed.). London, UK: Routledge.

Fairclough, N. (1989). *Language and power*. New York, USA: Longman Group UK Limited.

Fairclough, N. (2001). The dialectics of discourse. *Textus*, *14*(2), 231-242.

Flichy, P. (1999). The construction of new digital media. *New Media & Society*, *1*(1), 33-39.

Flichy, P. (2007). *The internet imaginaire*. Cambridge, MA: The MIT press.

Jorgensen, M. W., & Phillips, L. J. (2002). *Discourse analysis as theory and method*. Thousand Oaks, California: Sage.

Kaur, K., Arumugam, N., & Yunus, N. M. (2013). Beauty product advertisement: A critical discourse analysis. *Asian Social Science*, *9*(3), 61-71.

Labrador, B., Ramón, N., Alaiz-Moretón, H., & Sanjurjo-González, H. (2014). Rhetorical structure and persuasive language in the subgenre of online advertisements. *English for Specific Purposes*, *34*, 38-47.

Lister, M., Giddings, S., Dovey, J., Grant, I., & Kelly, K. (2008). *New media: A critical introduction* (2nd ed.). New York, USA: Routledge.

McQuarrie, E. F., & Mick, D. G. (1996). Figures of rhetoric in advertising language. *Journal of consumer research*, *22*(4), 424-438.

Natale, S., & Balbi, G. (2014). Media and the imaginary in history: The role of the fantastic in different stages of media change. *Media History*, *20*(2), 203-218.

Nicoll, B. (2017). Bridging the Gap: The Neo Geo, the Media Imaginary, and the Domestication of Arcade Games. *Games and Culture*, *12*(2), 200-221.

Rodowick, D. (2001). *Reading the figural, or, philosophy after the new media*. London, UK: Duke University Press.

Small, J., Harris, C., & Wilson, E. (2008). A critical discourse analysis of in-flight magazine advertisements: The 'social sorting' of airline travellers?. *Journal of Tourism and Cultural Change*, *6*(1), 17-38.

Thompson, K. (1988). *Breaking the glass armor: Neoformalist film analysis*. New Jersey, USA: Princeton University Press.

Van Dijck, J. V., Poell, T., & Waal, M. D. (2016). *De platformsamenleving: Strijd om publieke waarden in een online wereld*. Amsterdam, NL: Amsterdam University Press.

Van Enschot, R. (2006). *Retoriek in reclame. Waardering voor schema's en tropen in tekst en beeld* (Thesis). [Sl: sn].

Wikipedia. (2019, April 3). *AT&T*. Retrieved from https://en.wikipedia.org/wiki/AT%26T

Wikipedia. (2019, July 21). *You Will*. Retrieved from https://en.wikipedia.org/wiki/You_Will

Williams, R., & Edge, D. (1996). The social shaping of technology. *Research policy*, *25*(6), 865-899.

Winner, L. (1997). Technology today: Utopia or dystopia?. *Social research, 64*(3), 989-1017.

Attachment

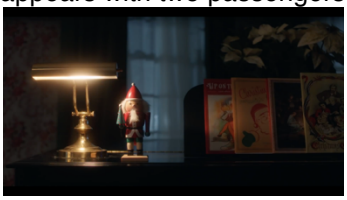
Note: These transcriptions and text analysis contain only relevant fragments, texts and shots that were the most valuable for the research. I transcripted and analysed the corpus more in detail with the use of detailed shots and accurate descriptions of the written and spoken texts in the commercials, website and keynote. If you want to have insights and access to the full analyses, please contact me: melvinrostamkhan@hotmail.com or m.s.rostamkhan@students.uu.nl

Transcription 1: Home Alone Again with Google Assistant

File name: Home Alone Again with Google Assistant commercial
Audio length: 00:01:00
Date transcribed: 16th of April 2019

K: Kevin McCallister
G: Google Home/Assistant
M: Man at the door
TV: Television voice
V: Person's voice outside
S: Written words on the screen

TIME SEGMENT	SUMARRY TEXT	VISUAL ILLUSTRATIONS
00:00:19	K: Hey Google, remind me to clean these sheets later.	 Kevin is jumping in his bedroom while he is asking the Google Assistant to remind him to clean those sheets later. Compared to the previous shot, which was mainly green (including his clothes), this shot is mainly red (including his clothes).
00:00:23	G: Someone's at the front door.	 A medium close-up shot of Kevin, holding ice cream. Kevin is looking at his tablet because the Google Assistant noticed and told him that someone is at the front door.

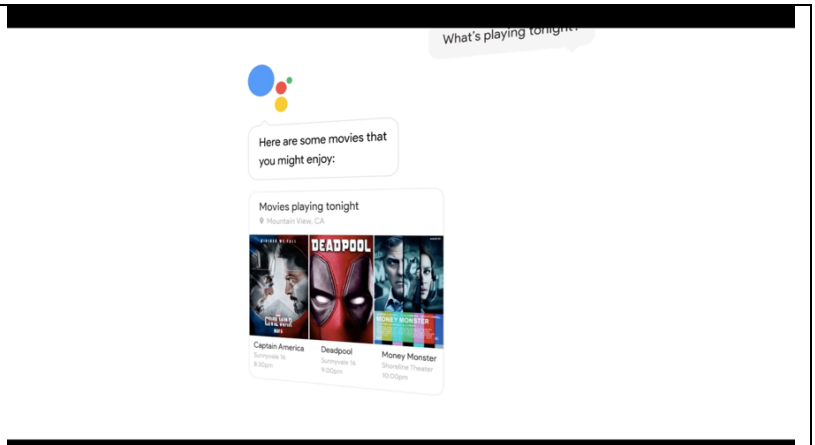
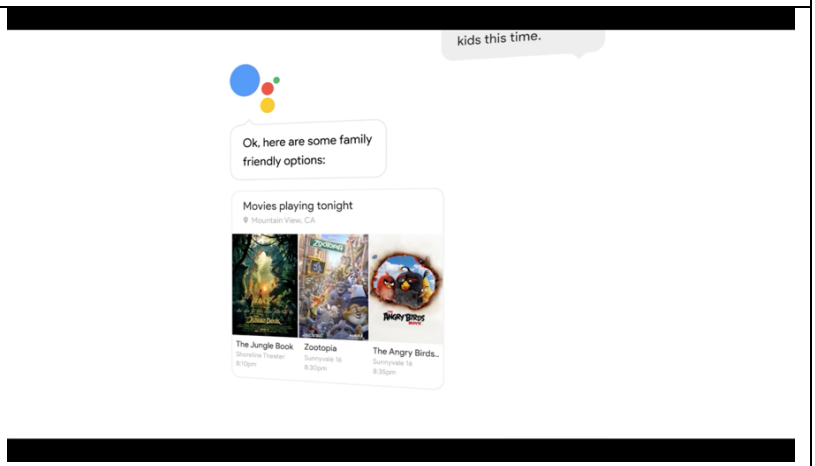
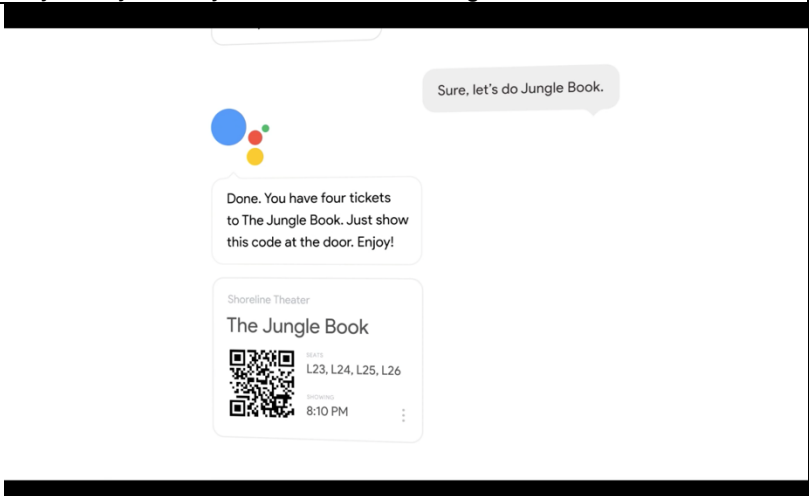
00:00:44	**[Music: Brenda lee – "Rockin around the Christmas Tree"]**	  A shot of the house at night. A car appears with two passengers.   These two shots show that Google Home turned on the lights.   These two shots show that Google Home locked the door.   These two shots show that Google Home lightened the fireplace. moving around in the house.

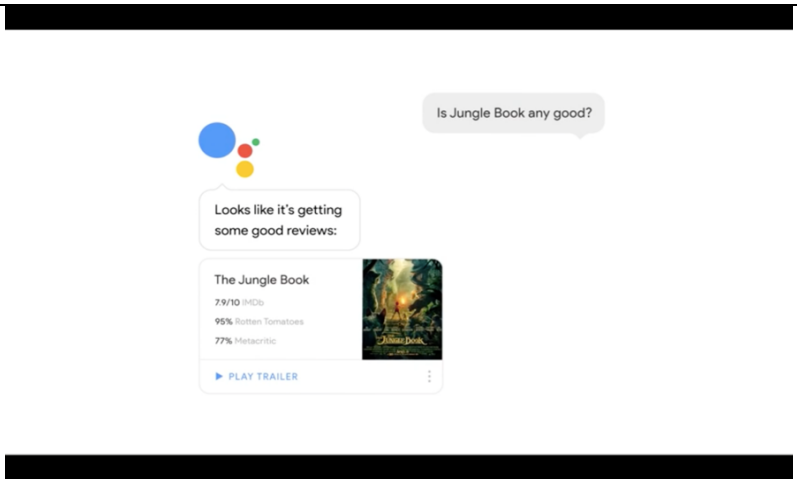
Transcription 2: Keynote GoogleHome

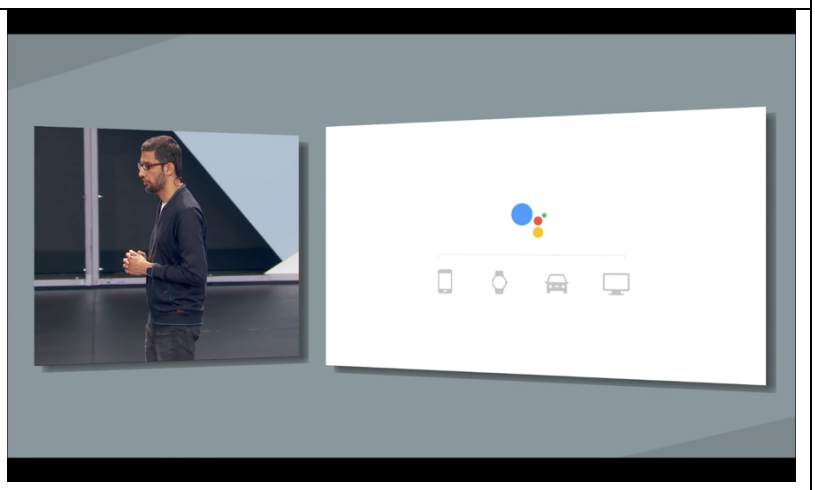
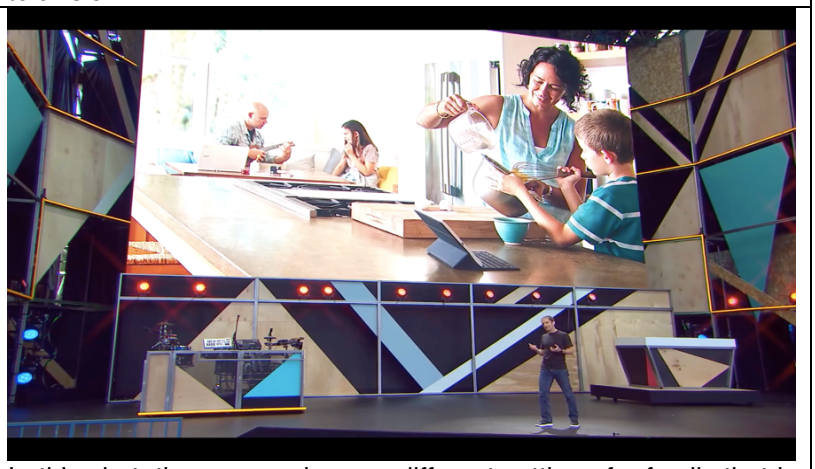
File name: Google I/O 2016 Keynote
Audio length: 01:54:18 (00:15:35 – 00:27:50)
Date transcribed: 17th of April 2019

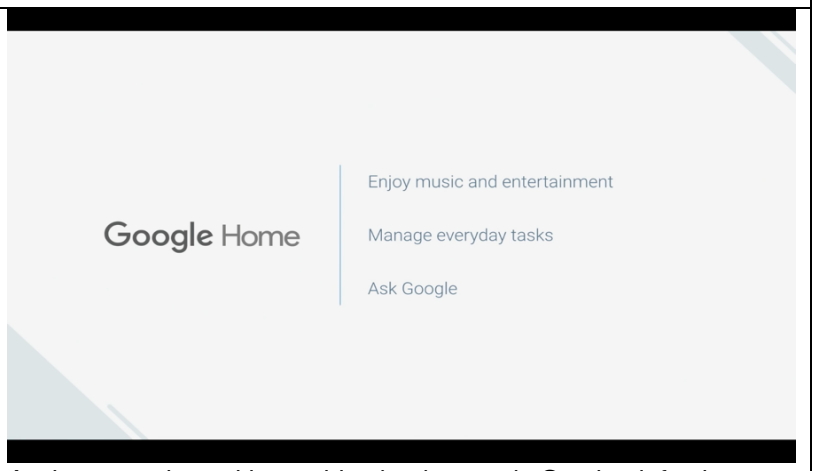
S: Sundar Pichie (CEO)
M: Mario Querioz (Chromecast Team Google)
G: Google Assistant

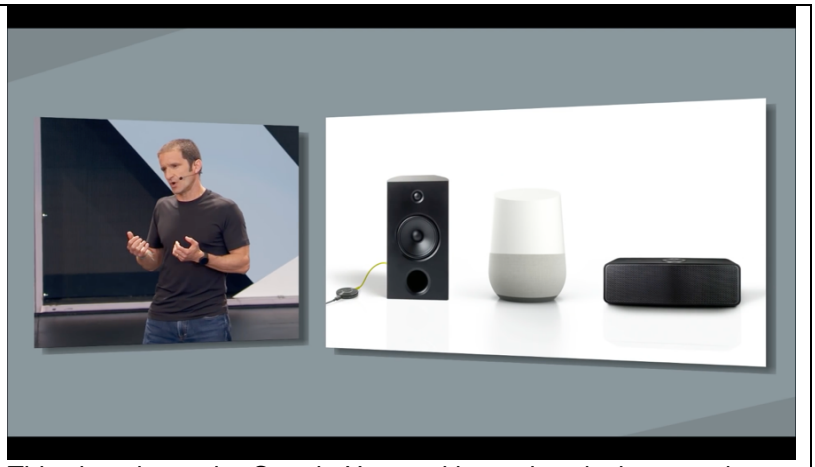
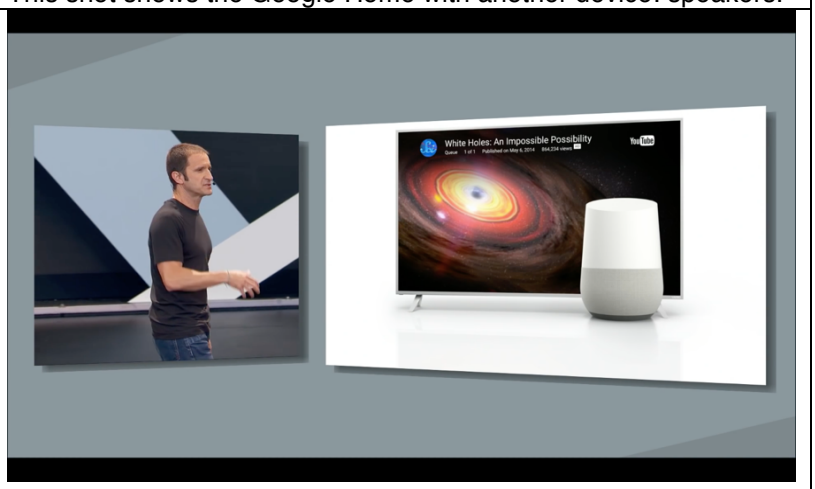
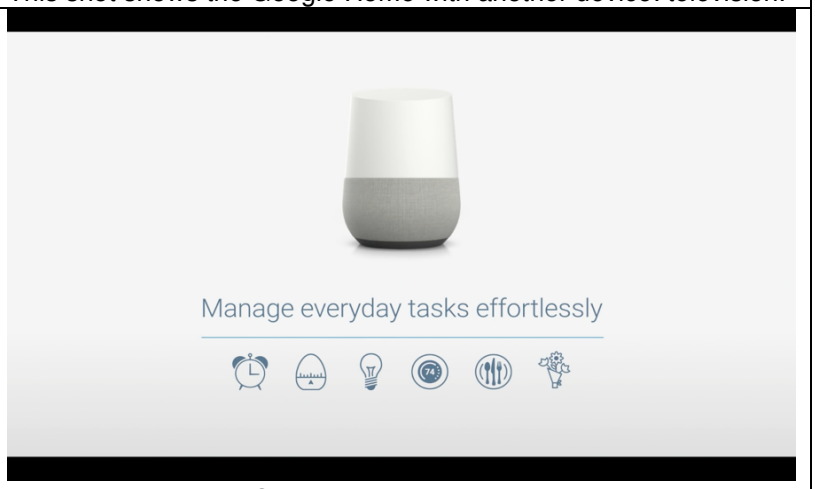
TIME SEGEMENT	SUMARRY TEXT	VISUAL ILLUSTRATIONS AND DESCRIPTION
00:12:49	S: Here's a common situation. It's Friday night. I'm sure many of you can relate to it back home.	
00:12:54	S: And I want to take my family to a movie.	
00:12:56	S: You know, you normally pull out your phone, research movies, look at the reviews, find shows nearby, and try to book a ticket.	
00:13:05	S: We want to be there in these moments helping you.	
00:13:08	S: So you should be able to ask Google, what's playing tonight?	
00:13:12	S: And by the way, today, if you ask that question, we do return movie results, but we want to go a step further.	

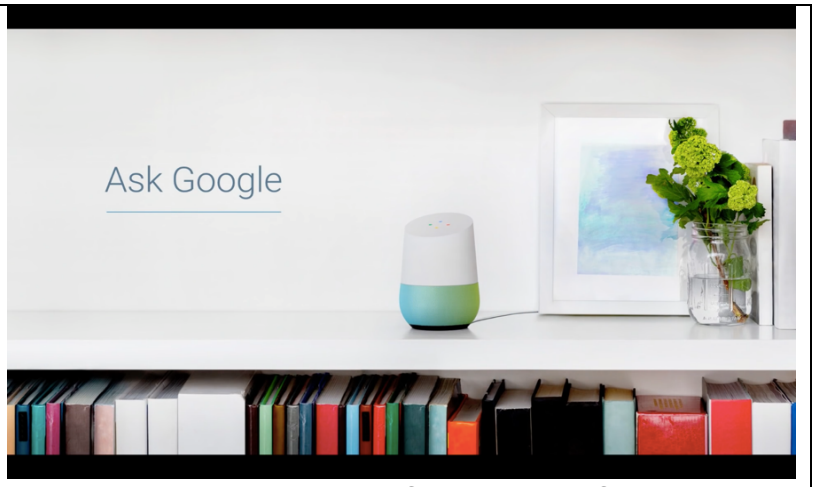
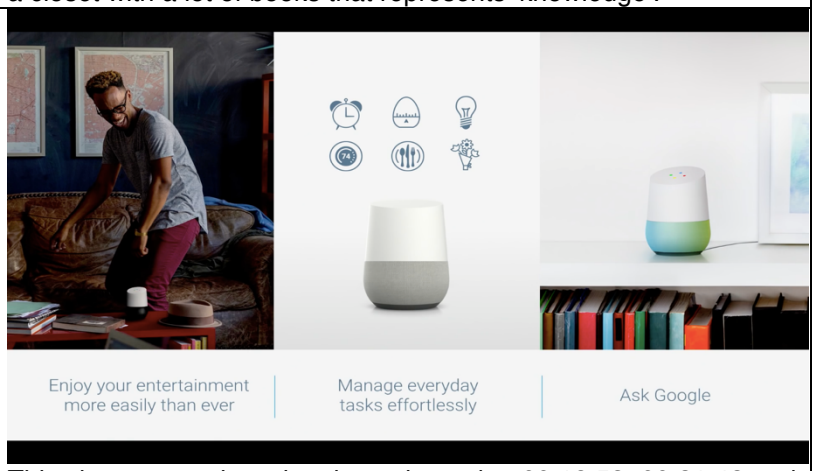
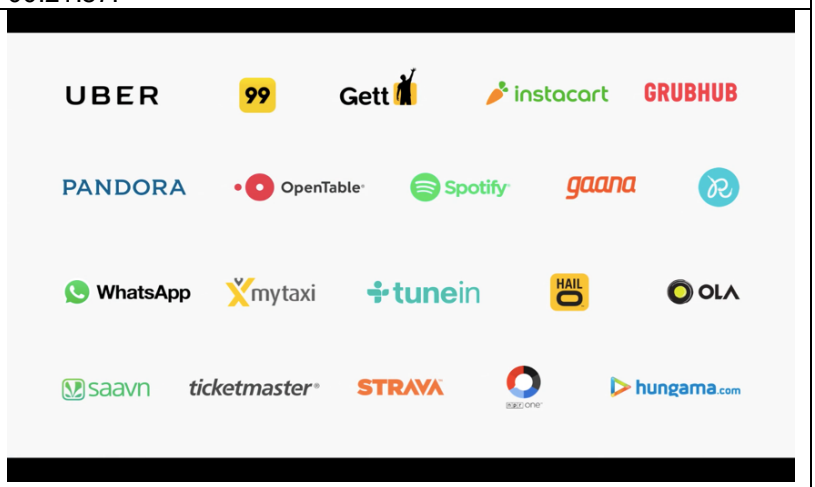
00:13:19	S: We want to send your context and maybe suggest three relevant movies which you would like nearby.	 In this shot, a two-way conversation between Sundar and Google Assistant is displayed. On the right side are the questions and answers of the user, on the left side are the questions and answers of Google Assistant. The lay-out is in the form of text clouds.
00:13:26	S: I should be able to look at it and maybe tell Google, we want to bring the kids this time.	
00:13:22	S: And then if that's the case, Google should refine the answer and suggest family friendly options and maybe even ask me, would you like four tickets to any of these?	 In this shot, the answers of Google Assistant are refined by showing only family friendly movies such as Jungle Book.
00:13:43	S: And if I say, sure, let's do "Jungle Book," It should go ahead and get the tickets and have them ready waiting for me when I need it.	 This shot shows how Google Assistant display his actions and

		formulates an answer as soon as it has booked the tickets for Jungle Book. This shot tells that Google Assistant is explaining what Sundar has to do: showing this code at the door. The code includes the title, seats, which cinema and the time.
00:13:58	S: As you can see, I engage in a conversation with Google, and it helped me get things done in my context.	
00:14:06	S: And by the way, this is just one version of the conversation.	
00:14:11	S: This could have gone many, many different ways.	
00:14:14	S: For example, when Google returned the results, I could've asked, is "Jungle Book" any good?	
00:14:21	S: And Google could have given me the reviews and maybe even shown me a trailer.	 This shot shows how Google Assistant provides a summary of reviews of Jungle Book. Now, it also provides Sundar a button to directly play the trailer of the movie.
00:14:26	S: And by the way, I saw the movie.	
00:14:27	S: It's terrific and hope you get to see it as well.	
00:14:31	S: Every single conversation is different.	
00:14:34	S: Every single context is different.	
00:14:37	S: And we are working hard to do this for billions of conversations for billions of users	

	around the world for everyone.	
00:14:46	S: We think of the Assistant as an ambient experience that extends across devices. I think computing is poised to evolve beyond just phones. It'll be in the context of a user's daily life.	
00:15:00	S: It'll be on their phones, devices they wear, in their cars, and even in their living rooms.	 In this shot, the background has a grey layout and two squares are showed. On the left, Sundar is continuing talking and on the right are five pictograms of Google, a smartphone, a watch, a car and a television.
00:16:23	M: Our as aspiration is to make the assistant useful and enjoyable in one of the most important places in your world: where you spend time with your family. When I walk into my house, I want to be able to continue to have access to the Google Assistant, but I should be able to interact with it in a hands-freeway, simply using my voice without having to take out my	 In this shot, the screen shows a different setting of a family that is cooking and playing guitar. There is a tablet on the table and another laptop in the background.

	phone.	
00:16:48	M: This is why we're creating Google Home, a device which will be available later this year.	
00:16:57	M: Google Home let's you enjoy music and entertainment throughout your entire house, manage everyday tasks more easily, and ask Google what you want to know.	 A close-up shot with a white background. On the left, the grey Google Home-logo is introduced for the first time. On the right, three features of the GoogleHome are mentioned.
00:20:15	M: So when you want to listen to Coldplay in the living room speakers, you can simply say, "Play Viva La Vida" in the living room and it will start playing.	

00:20:25	M: Cast Support also enables multi-room playback, so you can add one or more google home devices to a group of speakers and really blast your favourite tunes.	 This shot shows the Google Home with another device: speakers.
00:20:38	M: And it let's you control your video content, too. Let's say that you want to watch that episode of Jimmy Kimmel or the trending YouTube video on your TV.	 This shot shows the Google Home with another device: television.
00:21:42	M: Further in the future, we'll work with developers to make it possible to control things beyond the home, like booking a car, ordering dinner, or sending flowers to mom, and much, much more, all with just your voice.	 This shot shows the GoogleHome, the sentence *Manage everyday tasks effortlessly* and six pictograms that symbolizes the previous mentioned examples of the Google Home's functionality.

00:21:57	M: Third, Google Home let's you ask Google about anything you want to know.	 A different shot with the text Ask Google and the Google Home on a closet with a lot of books that represents 'knowledge'.
00:23:29	M: Enjoy music and entertainment throughout your entire house, manage everyday tasks effortlessly, and ask google what you want to know.	 This shot summarizes the shots showed at 00:18:53, 00:21:42 and 00:21:57.
00:27:18	S: We already do this a lot at Google today. using Google products, you can already book a movie ticket with Fandango, get a car with Uber, listen to music on Spotify, book a restaurant with open table, maybe record a ride with Strava, and many, many more such use cases	 This shot shows twenty logos of companies that work together with Google and the Google Assistant.

Transcription 3: Google Home Official Ad

File name: Google Home Official Ad

Audio length: 00:02:09

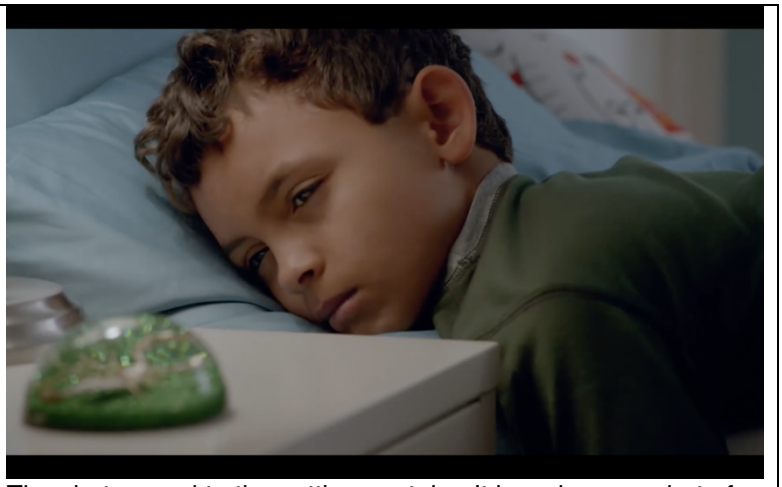
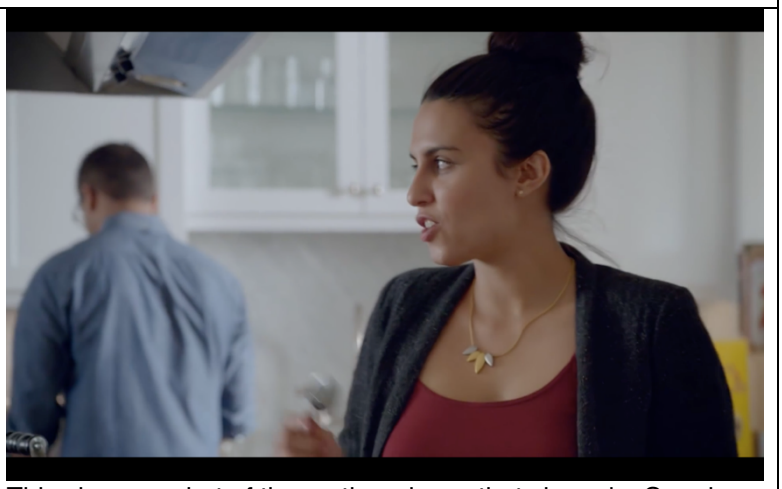
Date transcribed: 26th of April 2019

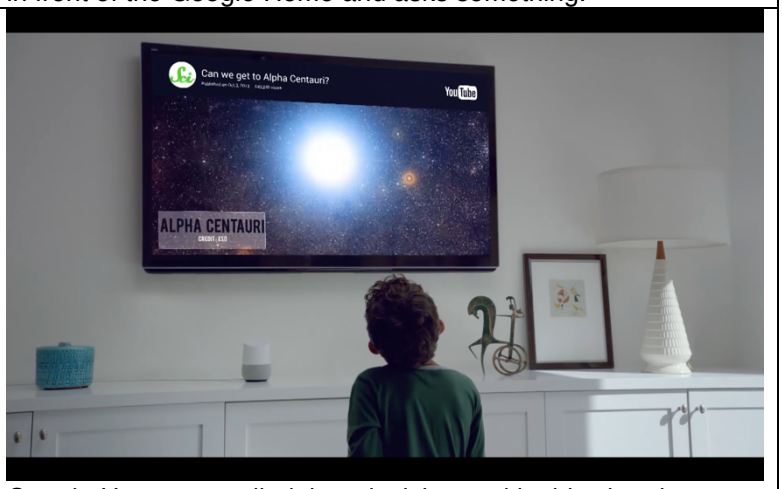
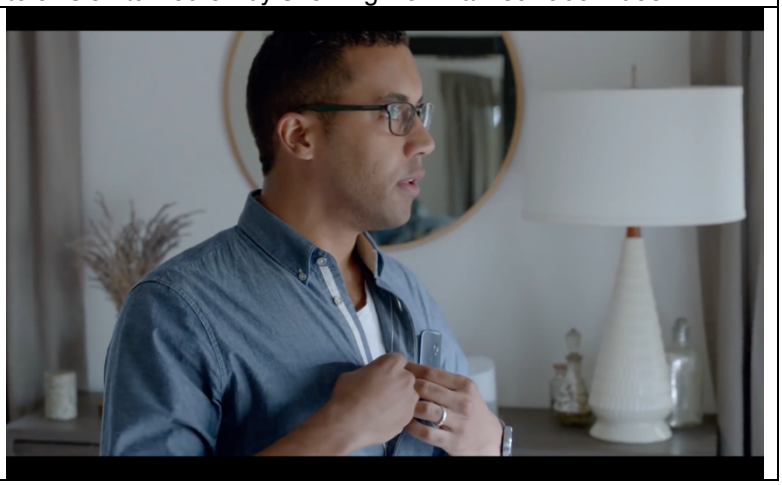
F: Father
M: Mother
D: Daughter
K: Kevin

TIME SEGMENT	SUMARRY	VISUAL ILLUSTRATIONS
	M: Okay Google, I'm listening.	 This shot shows a different setting. It shows an adult room where the mother is packing her suitcase. While she is doing is, a transition is made to a different angle of the room where the Google Home stands.
00:00:23	G: Your flight to Portland is delayed by 30 minutes.	 In this shot from the perspective of the mother, the mother tells Google that she is listening which suggests that she is waiting for an answer.
00:00:27	M: Change my dinner reservation tonight from 7:30 to 9:00.	

00:00:30	G: Your reservation at “Andina” is now confirmed for 8:00pm.	 A close-up shot of the Google Home. Google Assistant confirmed the dinner reservation changes.
00:00:35	M: Hey Google text Louise: “Flight is delayed, dinner move to 8:00”.	 The daughter is brushing her teeth. The shot is taken from the perspective of the daughter while she is looking in the mirror.  The next shot shows the mother again. While she is still packing her suitcase, she asks Google Assistant to text Louise.

00:00:39	G: Okay , message sent.	 Another close-up shot of the Google Home. As soon as the device responds, the dots on top colouring up and blink.
00:00:42	D: Morning.	 The shot shows the kitchen from another angle, the daughter is downstairs now and she brought her books and greets her dad.
00:00:43	F: Morning, hey Google turn the lights on in Kevin's rooms.	 The father is cooking while he asks Google Assistant to turn on the lights in the boy's room.

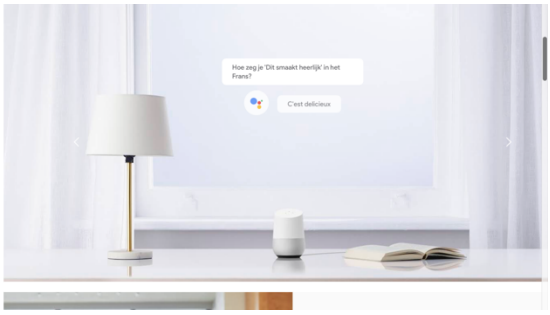
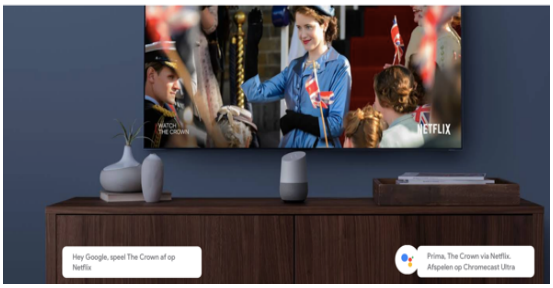
00:00:47	**[KEVIN WAKES UP AND THE LIGHT TURNS ON]**	 The shot moved to the setting upstairs. It is a close-up shot of Kevin who's awake now because the lights turned on.
00:00:49	M: I thought you finished that already.	
00:00:57	M: Hey Google, has my package shipped?	 This close-up shot of the mother shows that she asks Google Assistant whether her package has shipped or not. She is probably eating now and the background of the shot is the father still busy in the kitchen.
00:01:04	M: Maybe.	
00:01:05	F: Interesting.	
00:01:06	K: Okay Google, how many stars are in our galaxy?	 In this shot, Kevin stands in front of the Google Home and is asking it a question. The mother, father and daughter are still busy in the background of this shot (the kitchen).

00:01:09	G: Well, there are about 100 to 400 billion stars according to space.com.	
00:01:14	K: Which star is the closest?	
00:01:16	G: According to NASA, the nearest star system is Alpha Centauri.	
00:01:20	K: Can you show me what it looks like on the TV ?	 The setting is still the same but shot is taken from another angle. It looks like Kevin is located in the living room. The television and a dresser are displayed in this shot. Kevin is still in front of the Google Home and asks something.
00:01:23	**[GOOGLE START PLAYING THE YOUTUBE-VIDEO "CAN WE GET TO APLHA CENTAURI" ON THE TELEVISION SCREEN]**	 Google Home controlled the television and in this shot the television turned on by showing Kevin a YouTube-video.
00:01:26	F: Okay Google, how is the traffic from public school to the airport?	

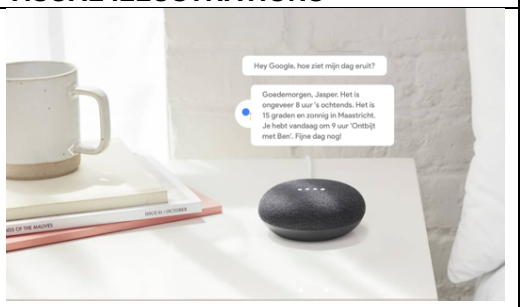
Transcription 4: google.com/home – Google Home webpage

File name: google.com/home
Date transcribed: 29th of April 2019

1. **GOOGLE HOME**

SUMMARRY TEXT	VISUAL ILLUSTRATIONS
Grote Hulp, zonder handen. Maak kennis met Google Home.	  Google Assistant answers in French.
Handsfree entertainment. De Google Home werkt met Chromecast, dus je kunt programma's, films en muziek naar je tv of speakers streamen[3] [31]Voor de Google Home moet je beschikken over wifi, een stopcontact in de buurt en een geschikt mobiel apparaat met Android 4.4 of hoger, of iOS 9.1 of hoger. Zie g.co/home/req. Voor bepaalde functies zijn geschikte smart-apparaten vereist. Voor de spraakopdracht "Speel the Crown af op Netflix" heb je bijvoorbeeld een Netflix-abonnement en een Chromecast-apparaat nodig.	 This shot shows a television where Google Home starts a Netflix-serie.

2. **GOOGLE HOME MINI**

SUMMARRY TEXT	VISUAL ILLUSTRATIONS
Klein maar krachtig. Maak kennis met de Google Home Mini.	 In this shot, Google Assistant tells Jasper his planning.

Google Assistant sets the alarm.

Google Assistant calculates.

Transcription 5: Family Time I Google Home Mini
File name: Family Time I Google Home Mini
Audio length: 00:02:05
Date transcribed: 1th of May 2019

F: father
M: mother
K: Kai
L: Leo

TIME SEGMENT	SUMMARRY TEXT	VISUAL ILLUSTRATIONS
00:01:28	F: Hey Google, let's play freeze dance.	 The family dances together and their facial expressions are happy and fun.
00:01:32	G: It's time for freeze dance.	
00:01:38	G: Stand as still is a brick wall.	
00:01:42	M: The Google Home is great for entertainment, it's like endless games.	
00:01:45	F: Hey Google, play musical chairs.	
00:01:46	F: No matter what game they play, they can Turn it into a competition and argument. But then when it clicks you can just see their love and you see how much they connect to one another.	
00:01:55	F: We have this Assistant at home	

	now that helps us this way, we just get to play with them, you just have fun and when the thing ends it ends.	

Text analysis 1: Home Alone with Google Assistant ad

TIME SEGMENT	SUMARRY TEXT	LINGUISTIC FEATURES
00:00:04	**[Music: John Williams – "Somewhere in my Memory"]**	
00:00:05	K: Mom? Dad?.. Hey Google what's on my calendar today?	- Question
00:00:10	G: You have one event called "House To Yourself".	- Fact
00:00:13	K: Oh yeah.	
00:00:15	**[CHIMES]** K: Hey Google, add aftershave to my shopping list.	- Imperative: A command to Google Assistant is described as 'add aftershave'.
00:00:26	M: Looks like you paid online?	
00:00:28	TV: Keep the change ya filthy animal.	
00:00:29	Men: Ok, cool.	
00:00:31	K: Hey Google, down the temperature to two degrees.	- Imperative: A command to Google is described as 'down the temperature'.
00:00:38	K: Hey Google, begin "Operation Kevin".	- Imperative: A command to Google is described as 'begin Operation Kevin.
00:00:42	G: "Operation Kevin" underway.	

Text analysis 2: google.com/home – The Google Home website

1. **GOOGLE HOME**

SUMMARRY TEXT	LINGUISTIC FEATURES
Grote Hulp, zonder handen. Maak kennis met Google Home.	- Ellipse: "Gorte Hulp, zonder handen" (Great Help, without hands) is an incomplete sentence but easy to understand based on the context of the sentence. It might be "De Google Assistant is een grote hulp." (meaning: The Google Assistant is a great help) - Ambiguity: 'Without hands' can be interpreted in different ways. For instance, it might refer to the Google Assistant as a non-human help. But it can also refer to users' ability to control things with only their voice. - Imperative: "Maak kennis"
Spreek en het speelt. Luister naar nieuws, muziek en meer, met een geweldig geluid uit de Google Home-speaker met grote uitslag.[1] [1]Voor sommige content is een abonnement nodig. Er kunnen aanvullende algemene voorwaarden en/of kosten van toepassing zijn.	- Chime rhyme: The verbs 'spreek' (speak) and spelt (play) both start with 'sp' in Dutch. - Imperative: 'Luister naar nieuws' - Coloured language use and hyperbole: The adjectives 'geweldig' (amazing) and 'groot' (big) are used to add an emotional value to the product.
Grip op je dag. Ontvang gepersonaliseerde hulp met je planning, herinneringen, nieuws en meer wanneer de Google Home je stem herkent.[2] [2]Tot zes mensen kunnen hun account aan de Google Home koppelen voor gepersonaliseerde antwoorden. Zelfs als je de functie 'Meerdere gebruikers' hebt ingeschakeld en de Google Home je stem zou moeten herkennen, kan Google denken dat jij het bent als er een vergelijkbare stem of een opname van je stem wordt gebruikt.	- Ellipse: Certain words are left out in the sentence 'Grip op je dag' (Grip on your day), but the context helps to understand its meaning: control things in your home. - Enumeration: A set of cases are mentioned to describe how the Google Home might help, such as: personalized help with your planning, reminders and news.
Handsfree entertainment. De Google Home werkt met Chromecast, dus je kunt programma's, films en muziek naar je tv of speakers streamen[3]	- Ellipse: Certain words are left out in the sentence 'Handsfree entertainment' which makes the sentence incomplete. However, it means that users can entertain themselves with their voice. - Enumeration: A set of examples of how Google Home and Chromecast are functioning together.

2. **GOOGLE HOME MINI**

SUMMARRY TEXT	LINGUISTIC FEATURE
Klein maar krachtig. Maak kennis met de Google Home Mini.	- Ellipse: Certain words are left out in the sentence 'Klein maar krachtig' (Small but powerful) which makes the sentence incomplete but still easy to understand based on the context of the compact form of the Google Home mini. - Imperative: 'Maak kennis' (Meet the Google Home Mini)

Handsfree hulp voor in huis. Google Home Mini is een slimme speaker met ingebouwde Google Assistent. Google Home Mini staat altijd klaar om je te helpen.	- Ellipse: Certain words are left out in the sentence 'Handsfree hulp voor thuis' (Hands-free help for at home) which makes the sentence incomplete but still easy to understand based on the context of the compact form of the Google Home mini. - Coloured language use: The adjective 'slimme' (smart) is used to describe the speaker - - Personification: The Google Home Mini is portrayed as if it is capable of standing in front of you to help.
Krijg antwoorden van Google. Wil je actuele informatie over weer, verkeer, financiën, sport en meer? Dan kun je daar gewoon om vragen.	- Imperative: 'Krijg antwoorden van Google' (Get answers from Google) - Enumaraion: A summary of topics where Google Assistant can give you information about.
Gemaakt om er helemaal bij te horen of juist op te vallen.	- Ellipse: Certain words are left out in the sentence which makes the sentence incomplete but still easy to understand. 'Gemaakt' (made) might be 'De Google Home Mini is gemaakt om..' (The Google Home Mini is made for..)

Text analysis 3: Google I/O Keynote

TIME SEGEMENT	SUMARRY TEXT	LINGUISTIC FEATURES
00:07:21	S: Image recognition and computer vision, we can do things which we never thought we could do before.	- Tickle advertising: A form of imagination from the past is formulated.
00:07:27	S: If you're in Google Photos today and you search for hugs, we actually pull all the pictures of people hugging in your personal collection.	
00:07:40	S: We have recently extended this to videos.	
00:08:38	S: So leveraging our state-of-the-art capabilities in machine learning and AI, we truly want to take the next step in being more assistive for our users.	
00:08:47	S: So today, we are announcing the Google Assistant.	
00:08:57	S: So what do we mean when we say the Google Assistant?	- Anaphor: A repetition of 'so' in the last three sentences.
00:09:00	S: We want to be there for our users, asking them, "Hi, how can I help"?	
00:09:06	S: We think of the Assistant in a very specific way.	
00:09:09	S: We think of it as a conversational assistant.	- Parallelism: The last three sentences begin with 'we want, we think, we think'. - Personification: Google Assistant is described as a conversational assistant as if it is a real person.
00:09:13	S: You want users to have an ongoing two-way dialogue with Google.	
00:09:19	S: We want you to help get things done in your real world.	
00:09:23	S: And we want to do it for you, understanding your context, giving you control of it.	
00:09:29	S: We think of this as building each user their own individual Google.	
00:09:35	S: We already have elements of the Assistant working hard for our users.	- Parallelism: The last four sentences begin with 'we want, we want, we think, we already have'.
00:09:39	S: I mentioned earlier that 20% of queries on our mobile append Android in the US are voice queries.	- Fact: A
00:09:46	S: Every single day, people say "Okay, Google" and ask us questions that we help them with.	
00:09:56	S: And we have started becoming truly conversational because of our strengths in natural language processing.	- Technical terms
00:09:59	S: For example, you can be in front of this structure in Chicago and ask Google, who designed this?	- Concretization: An example about Chicago is used to concretize how understanding someone's context works in practice.

00:10:06	S: You don't need to say the beam or the cloud gate.	
00:10:10	S: Understand your context, and we answer that the designer Anish Kapoor is Anish Kapoor.	
00:10:16	S: Here's another example. You can ask Google "Who directed *The Revenant*?" G: *The Revenant* was directed by Alejandro Gonzalez Inarritu.	- Concretization: An example about The Revenant (movie) is used to concretize how understanding someone's context works in practice.
00:10:27	S: And you can follow that up with a question, "Show me his awards".	
00:10:32	S: Notice that I didn't say the name, which I'm glad, because I find that name very, very hard to pronounce.	
00:10:38	S: And Google could pick that conversation up and return the right to answer.	
00:10:43	S: This has historically been really hard to do for computers.	- Hyperbole: 'Historically' and 'really hard' are used as an exaggeration to make the previous claims about Google Assistant more powerful.
00:10:47	S: The reason we are able to do this is because we have invested the last decade in building the world's best natural language processing technology.	- Hyperbole: A 'decade' is used to emphasize the amount of time that Google invested in language processing technology. 'The world's best' is used to powerfully express the technology they want to construct.
00:10:56	S: And our ability to do conversational understanding is far ahead of what other assistants can do.	
00:11:03	S: Especially if you look at follow-on queries, our studies show that we are an order of magnitude ahead of everyone else.	
00:11:12	S: So today, people are using Google and asking us questions in many, many different ways.	
00:11:18	S: So we put together a short video so that you can take a look.	
00:12:26	S: As you can see, users are already looking to Google to help them get things done.	
00:12:33	S: But we believe we are just getting started.	
00:12:36	S: We believe this is a long journey.	- Metaphor in narrow sense: The original image (the development of the Google Assistant) is replaced by 'a long journey'. - Euphemism: The term 'a long journey' is used here to attenuate the whole process of constructing a technology (time, money, research etc.).
00:12:38	S: And given it's a journey, we want to talk to you a little bit about the future.	- Allegory: The metaphor of the previous sentence is implemented in the next sentence.

00:12:42	S: We want to show you the kind of things we ask to be able to do.	
00:12:47	S: Now, let me do that with an example.	- Concretization: An example is announced.
00:12:49	S: Here's a common situation. It's Friday night. I'm sure many of you can relate to it back home.	- Concretization: The example of the movie is used to concretize the things Google want to be able to do in the future.
00:12:54	S: And I want to take my family to a movie.	
00:12:56	S: You know, you normally pull out your phone, research movies, look at the reviews, find shows nearby, and try to book a ticket.	- Enumeration in imperative way: Sundar mentions a summary of how the audience would normally book a ticket for a movie. This is mentioned in an imperative syntax.
00:13:05	S: We want to be there in these moments helping you.	
00:13:08	S: So you should be able to ask Google, what's playing tonight?	
00:13:12	S: And by the way, today, if you ask that question, we do return movie results, but we want to go a step further.	
00:13:19	S: We want to send your context and maybe suggest three relevant movies which you would like nearby.	
00:13:26	S: I should be able to look at it and maybe tell Google, we want to bring the kids this time.	- Tickle advertising: The author imagines how the Google Assistant should work.
00:13:22	S: And then if that's the case, Google should refine the answer and suggest family friendly options and maybe even ask me, would you like four tickets to any of these?	- Tickle advertising: The author imagines how the Google Assistant should work.
00:13:43	S: And if I say, sure, let's do "Jungle Book", it should go ahead and get the tickets and have them ready waiting for me when I need it.	- Tickle advertising: The author imagines how the Google Assistant should work.
00:13:58	S: As you can see, I engage in a conversation with Google, and it helped me get things done in my context.	
00:14:06	S: And by the way, this is just one version of the conversation.	
00:14:11	S: This could have gone many, many different ways.	- Hyperbole: To strengthen the idea of sending a person's context, 'many, many different ways' is added.
00:14:14	S: For example, when Google returned the results, I could've asked, is "Jungle Book" any good?	- Concretization: An example about Jungle Book is used to concretize a different possible way..
00:14:21	S: And Google could have given me the reviews and maybe even shown me a trailer.	
00:14:26	S: And by the way, I saw the movie.	
00:14:27	S: It's terrific and hope you get to see it as well.	- Coloured language use: 'Terrific' is used as an emotional value to colour his opinion about Jungle Book.
00:14:31	S: Every single conversation is different.	
00:14:34	S: Every single context is different.	- Anaphor: The last two sentences both started with 'every single'

		- Epistrophe: The last two sentences both ended with 'is different'
00:14:37	S: And we are working hard to do this for billions of conversations for billions of users around the world for everyone.	- Hyperbole: 'Billions of' and 'for everyone' are used to strenghten Google's claim that they just want to 'help' a lot of users around the world
00:14:46	S: We think of the Assistant as an ambient experience that extends across devices. I think computing is poised to evolve beyond just phones. It'll be in the context of a user's daily life.	- Comparison: The Google Assistant is compared to an ambient experience. - Modality: A middle degree of modality because of 'think' instead of 'know'
00:15:00	S: It'll be on their phones, devices they wear, in their cars, and even in their living rooms.	- Anaphor: Both parts of this phrase started with 'in theit' - Enumeration: A summary of future possibilities.
00:15:43	S: So we've been thinking hard about how to bring this vision of Google Assistant into your home.	
00:15:50	S: Credit to the team at amazon for creating a lot of excitement in this space.	
00:15:55	S: We've been thinking about our own unique approach, and we are getting ready to launch something later this year.	- Hyperbole: The adjective 'unique' is used to powerfully describe Google's new approach.
00:16:01	S: To give you a preview, I'm going to invite Mario from the Chromecast team.	
00:16:23	M: Our aspiration is to make the assistant useful and enjoyable in one of the most important places in your world: where you spend time with your family. When I walk into my house, I want to be able to continue to have access to the Google Assistant, but I should be able to interact with it in a hands-free way, simply using my voice without having to take out my phone.	- Hyperbole: Instead of using the term 'home', Mario describes a home with 'one of the most important places in the world' and 'where you spend time with your family' to strengthen the importance of this place. - Synthetic personalization: To speak to the audience, 'you' is used. - First person: The example is told from the perspective of the narrator (Mario).
00:16:48	M: This is why we're creating Google Home, a device which will be available later this year.	
00:16:57	M: Google Home let's you enjoy music and entertainment throughout your entire house, manage everyday tasks more easily, and ask Google what you want to know.	- Enumeration in imperative way: A summary of the Google Home's functionalities is imperatively described. - - Predictions/promises: Three promises are made of what the Google Home might do in the future.
00:17:10	M: All of this will be done by speaking with the Assistant.	
00:17:14	M: It will let anyone in the family, kids or adults, have a conversation with Google.	
00:17:20	M: Google Home is unmatched in far-	- Positive evaluation: The product is

	field voice recognition, since its powered by more than ten years of innovation in natural language processing.	positively described.
00:17:30	M: I can continue the two-way dialogue with the assistant that Sundar mentioned earlier, whether I'm standing nearby cooking dinner or sitting across the room playing a game with my daughter.	
00:17:43	M: With Google Home, we set out to create and design a beautiful product that's warm and inviting and fits naturally in many areas of the home.	- Coloured language use: An emotional value is given to the Google Home by describing it as 'beautiful', 'warm', 'inviting' and 'naturally.
00:17:52	M: We're designing the top to blend into your home.	- Hyperbole: To exaggerate the product's value, it is described as 'the top'.
00:18:53	M: First, music and entertainment are a big part of what makes being at home relaxing and fun.	
00:19:00	M: Not long ago, we introduced Chromecast, designed to play your favourite shows, movies, and YouTube-videos on the biggest screen in your house.	
00:19:10	M: Last year, we added Chromecast audio to bring the music you love to your best speakers.	
00:19:44	M: Of course you can access songs, playlists, albums, artists, and podcasts from your favourite music services just by asking with your voice.	- Enumeration: A summary of different music-related things users' have access to.
00:19:56	M: Or if you prefer, you can send music from your android or iOS device through google cast.	
00:20:04	M: And unlike other home Assistants, Google Cast Support allows you to control other speakers in your home, without complicated setup.	
00:20:38	M: And it let's you control your video content, too. Let's say that you want to watch that episode of Jimmy Kimmel or the trending YouTube video on your TV.	- Concretization: An example of watching Jimmy Kemmel or YouTube is illustrated to clarify the functionality of Cast Support.
00:20:46	M: Just tell Google Home, and the content will appear on the biggest, brightest screen in your house.	- Hyperbole: 'Biggest' and 'brightest' are used to exaggerate the size of a television or computer screen in the houses of the audience. - Chime rhyme with coloured language use: 'Biggest' and 'brightest both start with a 'B' and they both function as adjectives to describe home screens.
00:20:55	M: Next, Google home will become more and more of a control centre for your whole home.	
00:21:01	M: Home is where lots of daily tasks just need to get done.	
00:21:05	M: Having access to the Google Assistant makes this a lot easier.	

00:21:10	M: It's like having a voice-activated remote control to the real world whenever you need it.	
00:21:16	M: You can do the basics like setting alarms and timers or managing to-do lists and shopping lists.	- Enumeration: A set of functionalities of what the Google Home can do.
00:21:23	M: We're also designing Google Home to connect your smart home seamlessly. It will support the most popular home networking systems so that you can easily control your lights, thermostats, switches, and more, including our own nest devices.	- Enumeration: Another set of functionalities of what the Google Home can do in your house. - Positive evaluation: Good features of the product are mentioned.
00:21:42	M: Further in the future, we'll work with developers to make it possible to control things beyond the home, like booking a car, ordering dinner, or sending flowers to mom, and much, much more, all with just your voice.	- Enumeration: A set of future functionalities that Google wants to realise. - Tickle advertising: Imagination of how the Google Home might work in the future.
00:21:57	M: Third, Google Home let's you ask Google about anything you want to know.	
00:22:04	M: Of course you can get the basics like the weather or facts that you might find on Wikipedia.	
00:22:12	M: But what makes Google Home really shine is that it has search built in.	
00:22:18	M: It draws on 17 years of innovation in organizing the world's information to answer questions which are difficult for other assistants to handle.	- Modality: A high degree of modality because the author states a fact about other assistants.
00:22:29	M: You might ask: How much fat is in an avocado? or: What is Draymond green's jersey number? And then follow-up that last question with: Where did he go to college? Or try something more complex.	
00:22:43	M: What was the U.S. population when NASA was established? You'll get immediate, accurate answers from Google each time.	
00:22:54	M: And the Google Assistant not only knows a lot about the world, but it will stand apart in how it can also get to know you over time. with your permission, of course.	
00:23:05	M: It can help you retrieve your travel itinerary, your daily schedule, your traffic to work, your package delivery information, and much more.	- Enumeration in anaphoric way and synthetic personalization: A set of functionalities are mentioned of how Google Home can know its users. This is described by repeating the term 'your'
00:23:16	M: And as Google keeps getting better, so will Google Home.	
00:23:21	M: So that's google home. A beautiful, smart, voice-enabled assistant for the whole family.	- Coloured language use: The adjectives 'beautiful' and 'smart' are used to describe the Google Home. - Hyperbole: 'The whole family' is used to

		proclaim that the Google Home can be used by the whole family. But not everyone might be able to use it. - Positive evaluation: Positive adjectives are mentioned to positively describe the product.
00:23:29	M: Enjoy music and entertainment throughout your entire house, manage everyday tasks effortlessly, and ask Google what you want to know.	- Enumeration in an imperative way: A repetition of the functionalities of the Google Home as mentioned at 00:16:57. It is described by using the following imperatives: *enjoy music, manage everyday task* and *ask Google.*
00:23:39	M: It's early days, but we want to give you and show you how we envision the Google Assistant coming to life at home.	- Personification: The Google Assistant is treated as having lively characteristics as the ability and agency to 'come to life'.
00:23:46	M: We created a short video to bring the product into a family setting to capture what it might be like in the future to have your personal Google around the house.	
00:23:57	Let's roll the video.	
00:23:58	**[Google Home Official ad presented, see Transcription 3 on page X]**	
00:26:07	**[END VIDEO CHEERS AND APPLAUSE]**	
00:26:17	M: We're really, really excited about what's ahead.	- Coloured language use: 'Really, really excited' gives an emotional value to the feeling of Google about launching the product.
00:27:00	S: It's really exciting to see the Google Assistant come to life with Google Home and to help people get things done.	
00:27:08	S: To do this well as Mario mentioned, we really need to work with developers and third parties so that we can provide these actions for our users.	
00:27:18	S: We already do this a lot at Google today. Using Google products, you can already book a movie ticket with Fandango, get a car with Uber, listen to music on Spotify, book a restaurant with open table, maybe record a ride with Strava, and many, many more such use cases.	- Enumeration in a imperative way: A set of examples of what users can do with Google products are described with imperatives such as 'book a movie ticket', 'get a car' and 'record a ride'. - Reason advertising: Direct facts about the product are mentioned.
00:27:38	S: So we are thinking about this thoughtfully, and we're working on a comprehensive way by which third-party developers can interact with the Assistant, and we'll be sharing a lot more in the upcoming months.	
00:27:51	**[NEW TOPIC INTRODUCED]**	

Text analysis 4: Google Home Official ad

TIME SEGMENT	SUMARRY	LINGUISTIC FEATURES
00:00:05	F: Okay Google, play the morning playlist.	- Imperative: A command to Google is described as 'Play the morning playlist'
00:00:08	G: Okay, playing morning playlist.	- Imperative: Google Assistant's answer is described as an imperative 'playing morning playlist'.
00:00:09	**[MUSIC STARTS PLAYING]**	
00:00:11	F: Okay Google, play music in all rooms.	- Imperative: A command to Google is described as 'Play music in all rooms'.
00:00:15	**[MUSIC STARTS PLAYING IN ALL ROOMS]**	
00:00:22	M: Okay Google, I'm listening.	
00:00:23	G: Your flight to Portland is delayed by 30 minutes.	- Fact
00:00:27	M: Change my dinner reservation tonight from 7:30 to 9:00.	- Imperative: A command to Google is described as 'Change my dinner reservation..'.
00:00:30	G: Your reservation at "Andina" is now confirmed for 8:00pm.	- Fact
00:00:35	M: Hey Google, text Louise: "Flight is delayed, dinner move to 8:00".	- Imperative: A command to Google is described as 'text Louise'.
00:00:39	G: Okay , message sent.	- Fact
00:00:42	D: Morning.	
00:00:43	F: Morning, hey Google turn the lights on in Kevin's rooms.	- Imperative: A command to Google is described as 'turn on the lights'.
00:00:47	**[KEVIN WAKES UP AND THE LIGHT TURNS ON]**	
00:00:49	M: I thought you finished that already.	
00:00:53	D: Uhm.. I forgot, okay google what's apples in Spanish?	
00:00:55	Google: "Manzano's".	- Fact
00:00:57	M: Hey Google, has my package shipped?	- Question: The mother asks a question to Google Assistant.
00:00:59	G: Yes it's already shipped, it will arrive tomorrow.	- Fact
00:01:02	F: Oh is that for me?	
00:01:04	M: Maybe.	
00:01:05	F: Interesting.	
00:01:06	K: Okay Google, how many stars are in our galaxy?	- Question: The boy asks a question to Google Assistant.
00:01:09	G: Well, there are about 100 to 400 billion stars according to space.com.	- Fact: Google Assistant explains a fact about the galaxy.
00:01:14	K: Which star is the closest?	- Question
00:01:16	G: According to NASA, the nearest star system is Alpha Centauri.	- Fact: Google Assistant explains a fact about the Alpha Centauri.
00:01:20	K: Can you show me what it looks like on the TV ?	- Rhetorical question: Google Assistant will not refuse this question, therefore this question has also imperative features.
00:01:23	**[GOOGLE START PLAYING THE YOUTUBE-VIDEO "CAN WE GET TO APLHA CENTAURI" ON THE TELEVISION SCREEN]**	
00:01:26	F: Okay Google, how is the traffic from public school to the airport?	- Question
00:01:29	G: Your normal route has heavy traffic,	- Fact

	there is a faster one that will take about 35 minutes. I've sent it to your phone.	
00:01:37	F: Okay.	
	[FATHER, MOTHER AND DAUGHTER ARE READY TO LEAVE THE HOUSE]	
00:01:39	F: Go!	
00:01:40	K: Dad!	
00:01:47	F: Hey Google, what's on the calendar today?	- Question
00:01:50	G: The first event is space day at Kevin's school. It starts at 8:00 am.	- Fact
00:01:54	F: Space day, are you ready buddy?	
00:01:55	K: Ready.	
00:01:56	F: Let's go!	- Imperative: A command to Google is described as 'Let's go!'. This imperative comes from an enthusiastic impulse rather than a command.
00:01:56	M: Come on! **[FAMILY LEAVING THE HOUSE]**	- Imperative: A command to Google is described as 'Come on!'. This imperative comes from an enthusiastic impulse rather than a command.
00:02:02	**[TEXT APPEARS: MEET GOOGLE HOME]**	
00:02:03	**[KEVIN OPENED THE DOOR AND CAME BACK]** K: Okay Google, goodbye.	
00:02:05	G: Goodbye.	
00:02:07	**[TEXT AND ILLUSTRRAIONS APPEAR]** - Enjoy your entertainment more easily than ever - Manage everyday tasks effortlessly - Ask Google	- Question

Text analysis 5: Family Time I Google Home Mini

TIME SEGMENT	SUMMARRY TEXT	VISUAL ILLUSTRATIONS
00:00:18	F: Uhm..	
00:00:20	L: Hey Google, don't leave my homework.	- Imperative: A command is described as 'don't leave'.
00:00:24	G: Let me see if I can help, I can do all kinds of calculations, give you definitions or tell you about specific people or events.	
00:00:30	L: What is 383 times 211?	- Question
00:00:34	G: The answer is 80.813.	
00:00:37	F: That's a hard math problem Leo.	- Coloured language use: The adjective 'hard' is used to describe math.
00:00:39	F: Leo sort of the opposite of crime.	
00:00:41	M: Yeah.	
00:00:43	K: Hey Google, how tall is a giraffe? What do Racoons eat? Can bears be in bad moods? What sound does a lion make?	- Questions
00:00:50	G: Here's a lion sound.	
00:00:51	**[LION SOUND PLAYED]**	
00:00:57	F: Hey Google, show me the den on the kitchen TV.	- Imperative: A command is asked to the Google Assistant.
00:00:59	G: Okay, streaming the den on kitchen TV.	
00:01:01	F: You want to tell them that uh breakfast is ready.	
00:01:03	B2: Hey Google, broadcast 'breakfast is ready'.	- Imperative: A command is asked to the Google Assistant.
00:01:06	G: **[BELL RINGING]** Time for breakfast. Come and get it.	
00:01:28	F: Hey Google, let's play freeze dance.	- Imperative: A command is asked to the Google Assistant.
00:01:32	G: It's time for freeze dance.	
00:01:34	F: Family time for us is really anything that allows us to interact where we really feel like we're participating.	
00:01:38	G: Stand as still is a brick wall.	
00:01:42	M: The Google Home is great for entertainment, it's like endless games.	- Hyperbole: The adjective 'endless' is used to emphasize that the Google Home can dilever endless entertainment in the form of games. - Positive evaluation: A good feature of the product is mentioned. - Coloured use of language: Both adjectives describe an opinion.
00:01:45	F: Hey Google, play musical chairs.	- Imperative: A command is asked to the Google Assistant.

00:01:54	L and K: Hey Google, drop a beat.	- Imperative: A command is asked to the Google Assistant.
00:01:55	F: We have this Assistant at home now that helps us this way, we just get to play with them, you just have fun and when the thing ends it ends.	