

CRITICAL DISCOURSE ANALYSIS ON PRINTED CIGARRETTE ADVERTISEMENT

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Abstract

This paper tries to analyse the linguistic features used in cigarette advertisements and their relations with social and cultural development as well as the power showed by the discourse used in cigarette advertisements. The research uses descriptive qualitative method by using content or document analysis. The analysis adopts Fairclough's Critical Discourse Analysis (CDA) framework. The result shows that many printed cigarette ads can often be interpreted negatively because their ideas are often related to capitalism and not reflect the eastern culture. The company in fact should build positive image in the minds of public. They should not only make the advertisements as catchy as possible but also consider about the effect of the language in the public interpretation. The ads viewer as consumers should aware of the manipulating language of advertisement that can affect the social and cultural aspects.

Keywords: Fairclough's Critical Discourse Analysis, Cigarette Advertisement

I. INTRODUCTION

Language is an essential part in human life because through language people can communicate with others. It is based on definition of language given by Crystal (1992:210) who states that language is sounds, signs or written symbols which are used based on convention in human society to communicate and to express their feelings. The communication can be in the form of informing, questioning, asking for something or persuading others.

One kind of persuasion use of language is in the advertisement. In advertisement, language is used to deliver specific message with the intention of influencing, convincing and persuading audiences. This persuasion message is not only for product advertisement but also for non-product advertisement. Product advertisements usually relates to the problem solution pattern. Therefore, the persuasion language used in product advertisement is mostly to convince the viewer that their product is the best answer to solve the problem. Cook in Kaur, Arumugam and Yunus pointed out that in the advertisements, the producers or advertisers inform, persuade, remind, influence and perhaps change opinions, emotions and attitude of the viewers. Thus, advertisements do not only sell the product, but at the same time they can also construct identities and attitude.

Based on that view, there have been many researches which study about the language use in advertisements. But there are only few of them which revealed the socio-cultural processes and changes made by the advertisements and the power which can be shown by the discourse. Many of them are only studied about the regularities and patterns which characterised the advertisement genre. This is supported by Renkema (2009:94) who states that most of the researches on the advertisements only focus on the linguistic features. He argues that studying beyond the language of the advertisement requires multidisciplinary

perspectives. It does not only require the analysis on the linguistic, but also the analysis on the socio and psycholinguistic aspects. It also requires multimodal analysis because advertisements employ multi-modes in order to rich maximum effort in persuading consumers.

Therefore, this paper is going to study about the discourse on the advertisement and the socio-cultural processes and changes made by those advertisements. It also analyse the power among participants: the power of the advertisement producers and the audiences that can be revealed from the language use. The writer focuses one type of product sold in the advertisement that is cigarette in order to get pattern on their language and pattern beyond the language that is the changes and the power of the participants of the ads. In order to analyse them, the writer will use Fairclough's three-dimensional model for critical discourse. The three aspects of social context proposed by Gerot and Wignel will also be used to analyse the field, tenor and mode used in the advertisements.

This paper will provide the information about the linguistic features used in cigarette advertisements and their relations with social and cultural development as well as the power showed by the discourse used in cigarette advertisements. Moreover, people in Indonesia are generally not that much aware of what is happening in the society or environment. They are usually convinced by the media. The ad makers may take advantage of this and make the advertisements to convince the people through catchy language and half-truths. This research makes the people aware of the manipulating language of advertisement and any effects that can affect the social and cultural aspects.

II. REVIEW OF RELATED LITERATURE

1. Review of Related Theories

This paper will show nature of critical discourse analysis, the key features of it and the Fairclough's critical discourse approach that within the critical discourse analytical movement represents, the most developed theory and method for research in communication, culture and society. In the third features of CDA, the writer explains three aspects of social context proposed by Gerot and Wignel (1994:10-11).

1.1 The Nature of Critical Discourse Analysis (CDA)

Critical discourse analysis which is often abbreviated to CDA plays an important role in discourse studies. This is supported by Jorgensen and Phillips (2002:60) who states that many studies which look for the relations between discourse and social and cultural developments in different social domain are based on the theories and methods of CDA. Renkema (2004:282) adds that it is not only used as the most prominent approach to discourse and culture but also as an approach to detect societal problems in the discourse studies especially which are related to discrimination problems. Renkema (2009:277) explains more in his book that the idea which become the basis of CDA is that the text plays a key role in maintaining and legitimizing inequality, injustice and domination in society.

Based on the explanation of these linguists, CDA is suitable to analyse the cigarette advertisement because the writer is intents to see whether there is any relations between the discourse in the advertisement with the social and cultural development and how the discourse can relate to social and cultural development. But, the additional function of CDA to study any discrimination problem does not address the purpose of this study.

CDA can be an approach to detect social problem because the analysis refers to the differences in language use within one language; it does not refer to the differences in language use between languages. Like Jorgensen and Phillips' statement (2002:62) that discourse within one language can be seen as a reflection of the power relations of the language users within society. Renkema (2004:283) supports it by stating that the analysis is much paid to the power relations and ideology among the language users which are generated by the use of discourse which makes the readers or listeners perceive reality in a specific biased way. Renkema (2009:278) explains more that CDA does not only use discourse analytical methods but also works with critical social theory. The latter is used to interpret the power in relations on systematic descriptions of the discourse.

From the explanation above, CDA is not only to find out how the discourse can relate to social and cultural development but also to see the power relation among the language users based on the use of discourse. If it is related to the aim of this paper, the writer first analyses the relations between verbal that is the text in the advertisement and non-verbal or the images in the ad. And the writer then will find out the relations of these discourses with social and cultural developments. The analysis then goes to see the power relations and ideology between the producer and the consumers that may be shown from the discourse used in the advertisement.

1.2 Key elements of CDA

Jorgensen and Phillips (2002:60-64) give the features of CDA which make it possible to analyse the relations between discourse and social and cultural developments. First, they say that the character of social and cultural processes and structures is partly linguistic-discursive. The production of texts and the consumption of text in everyday life can be seen as discursive practices. These discursive practices enable the researcher to view the social and cultural reproduction which contributes to social identities and social relation. They add that the discourse is not limited to the written and spoken language only but also to the texts containing visual images. In this case, CDA also considers the special characteristics of visual semiotics and the relationship between language and images. This is supported by Renkema (2004:282) who says that CDA was used in its first publication to analyse the internal cohesion relations in an advertisement and its correlation with society and culture. Thus, it is really suit with the aim of this paper.

The second feature of CDA is that it sees discourse as a form of social practice which both constitutes the social world and is constituted by other social practices. In other words, discourse does not only influence the social life but also vice versa. It contributes to shape and reshape social structures and it also reflects social structures. Jorgensen and Phillips (2002:62) confirms that people can change the world through language-as-discourse and the language is socially situated and in a relationship with all aspect of social.

Jorgensen and Phillips (2002:63) gives the third feature of CDA that in order to analyse the relations between discourse and social and cultural developments, the language use should be empirically analysed within its social context. They say that this is based on three aspects of social context proposed by Haliday and Hasan (1985:3.5). Gerot and Wignel (1994:10-11) has the same view which says the social context in term of context-text connection.

Gerot and Wignel (1994:10-11), Jorgensen and Phillips (2002:63) and Renkema (2009:46) are in line that all meaning is situated in a context of situation and culture. The

context can be specified in three register variables: field, tenor and mode. Field refers to what is going on including the nature of social action that is taking place. Renkema (2002:47) give more specific question to answer that is about what the participants are engaged in. Tenor refers to the nature of the participants. It answers about who produces the text, for whom the text is produced, what the status and roles of the participants and what kind of role relationship that exist between the participants. Thus, tenor can be used to analyse the power and social relationship of the discourse within the advertisement that will be analysed. The last variable is mode which refers to how the language is being used. It is about the symbolic organisation of the text, its status, its function in the context and the channel (written, spoken or combination of the two) and the rhetorical mode. Thus, the three aspects of social context will help to answer the research questions. Finding out the field, tenor and mode will enable the analysis of the relation between the discourse and the social and cultural development and the analysis of power between the participants.

The fourth feature of CDA given by Jorgensen and Phillips (2002:63) is that discourse functions ideologically. The ideological effects happen because the discourse can create unequal power relations between social groups. Renkema (2009:279) adds that people aware that their work is driven by social, economic and political motives.

The last feature of CDA is that critical research. It is said critical because CDA is not politically neutral but it is politically committed to social change. It takes the side of oppressed social group in the name of emancipation. Its aim is to reveal the role of unequal power relations. Renkema (2004: 283) agrees by saying that language does not only perform ideational function of representing the world and textual function of relating discourse and context, but also interpersonal function of enacting social identities and relations.

It can be sum up that in order to find the relations between verbal and non-verbal language and also their relation towards social and cultural aspects, the sender and the receiver of the discourse should be seen as a discursive part so that it will be possible to analyse how the discourse constitutes and is constituted to form social identities and relations. This analysis should be done within its social context in order to find the power behind the producers and the receivers.

1.3 Fairclough's Critical Discourse Analysis

The analysis of discourse as social practice is based on framework constructed by Fairclough. Jorgensen and Phillips (2002:65) state that Fairclough's approach is a text oriented form discourse analysis which tries to unite three traditions; first it analyses the text within the field of linguistic then it analyse the macro-sociological to see its social practice. The micro-sociological is then analysed to give interpretative tradition within sociology where everyday life treated as the product of people's actions in which they follow a set of common rules and procedures.

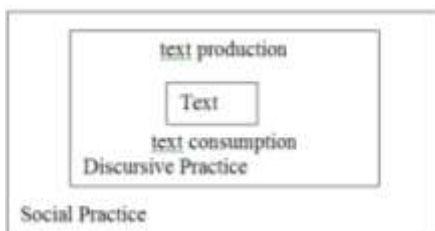


Figure 1. Fairclough's three-dimensional model for critical discourse

Jorgensen and Phillips (2002:68) describe Fairclough's three-dimensional model shown in figure 1. This model is an analytical framework for empirical research on communication and society. There are three dimensions that should be analysed in Fairclough's model for critical discourse; they are text, discursive practice and social practice. These three dimensions should be covered in a specific discourse analysis of communicative event. First, the analysis should focus on the linguistic features of the text. Text analysis concentrates on the formal features such as vocabulary, grammar, syntax and sentence coherence. Then, the analysis focuses on the processes relating to the production and consumption of the text or within its discursive practice. The third step is the analysis within the wider social practice to which the communicative event belongs.

From the framework, it can be seen that the relationship between texts and social practice is mediated by discursive practice. Through discursive practice people use language to produce and consume the texts. Like the feature of CDA explained at the previous section, the texts shape and are shaped by social practice. At the same time, the text influences both production and consumption process. For example, the advertisement designers will think about the wording and the involvement of any modes on their advertisement. They will use the more persuasive wording and modes to attract the consumers.

As a comparison, four elements of social-psychological approach to communication proposed by Harold Lasswell in Renkema (2004:208) can also be used to analyse the linguistic forms and the social factors involved in the advertisement as a kind of genre which uses persuasion form. The first is the source or who writes the text. In this analysis, the credibility of the writer can also be discussed because it influences the audiences' attitude towards the source of the communication which takes place or in this case is the advertisement itself. The second factor is the message or what information is being conveyed. The emotion involved by the writer can also be discussed to analyse the way they persuade the audiences. Next factor is the channel of the advertisement. The modes involved in its channel can also be discussed. The fourth factor is the audience or to whom the advertisement is intended. The analysis of these four factors can be compared with the analysis proposed by Fairclough.

Based on the explanation above, it can be concluded that the verbal and non-verbal text within the advertisement is first analysed in the level of its linguistic. Then to see its social practice, the text is analysed within the discursive and social practice. Register variables proposed by Gerot and Wignel: field, tenor and mode can be used in these steps. The text is analysed is to find out what the messages of the advertisement are, what modes are used in the advertisement, who writes the advertisement, to whom the ad is intended, what the status and roles of the participants and what kind of role relationship that exist between the participants. Through this analysis the power and social relationship of the discourse within the advertisement can be revealed.

2. Review of Related Studies

The rich and sound researches in the field of critical discourse analysis towards advertisement genre can be an interesting starting point to this study. The writer chooses three studies which applied the same method in analysing the printed advertisements. Though they did not analyse cigarette advertisement, all of them used Critical Discourse Analysis based on Fairclough's model to reveal the relations between the texts and images with socio-cultural processes and changes made by those advertisements. They also

analysed the power among participants: the power of the advertisement producers and the audiences. Thus, they are very useful as guidance for this study. Moreover, their findings will be compared later with this research finding to see whether there is any similarity in the relations of power among participants showed by the advertisements.

The first related study entitled “The Power behind Images: Advertisement Discourse in Focus” was done by Vahid in 2012. He analysed 6 different advertisements, product and non-product advertisements. The product ads promoted Big Hamburgers, Nivea: Goodbye cellulite and Nivea Hair Care and the non-product ads were Non-smoking Area, Use Electricity Wise and WMF. The analysis used Fairclough’s 3D Model and Kress and van Leeuwen’s Grammar of Visual Design. The result showed that the private producers intended to persuade the viewer to buy the special product by giving the power to the viewer to intentionally buy because they really needed the products and their products were the best solution towards their problem. But, for the non-product advertisements whose producer was the government, she tried to show her power and used that power and ideology to change people’s behaviour and thought.

The second related study was done by Kaur, Arumugam and Yunus in 2013. They mainly focused on analysing beauty product advertisements in two popular local women’s magazines, Cleo and Women’s Weekly by using qualitative research method. They analysed the use of language in those advertisements and strategies employed by advertisers to manipulate and influence their customers. The findings indicated that advertisers used various strategies to manipulate women. The advertisers promoted an idealised lifestyle and manipulated readers to a certain extent into believing whatever that were advertised was indeed true. The advertising language was used to control people’s minds. Thus people in power (advertisers) used language as a means to exercise control over others.

Next study was done by Ferreira and Heberle (2013) who limited their study on analysing a Diners Club International magazine advertisement. First it revealed that processes of production of the advertisement had involved many different stages, from choosing the most suitable publicity agency to actually launching the advertisement, and a great number of different professionals, such as graphic designers, technicians, writers, photographers, editors and so on. Then, through multimodal analysis, the advertisement constructed a complex problem-solution structure. Along with the visual organisation of the text, the presence of rhyme, the advertisement associated with social context in which the target audience of this ad is the well-educated and business people who travel a lot.

III. RESEARCH METHOD

The research was conducted by using descriptive qualitative method. There were nine printed cigarette advertisements were analysed by using Fairclough’s model. Therefore the sample was considered taken through purposive sampling. The tenor and modes of the ads was analysed by using Renkema’s approach. The advertisements were collected from internet.

IV. FINDINGS AND DISCUSSION

This chapter will study 20 printed cigarette advertisements by using Fairclough’s three-dimensional model for critical discourse. First, the analysis focuses on the linguistic features of the text or on the description of the text. The description does not only concentrate on verbal language but also non-verbal language. Then, the analysis focuses on

the interpretation processes within its discursive practice. The third step is the social analysis or explanation within the wider social practice to which the communicative event belongs.

Before we analyse the ads by using Fairclough's model, let us discuss the tenor and modes of the ads by using Renkema's approach. These 9 advertisements have the same genre, which is cigarette advertisement with the purpose to persuade the viewers to use the product being advertised. Thus, all of them belong to product advertisement. The target audiences of these advertisements are the smokers; they can be men or women. Thus, these advertisements do not use gender discourse, even though the majority smokers in Indonesia are male. These ads also belong to multimodalities text because they use multi modes such as word(s), phrase(s) or sentence(s) as the verbal text as well as pictures, different colours, symbols and signs as the non-verbal text.



Picture 1.

Picture 2. Picture 3. Picture 4.

In picture 1, on top there are white clouds shaping the following discourse "*Kalau gue dingin, kenapa lo yang panas*". This discourse is clearly visible because it is contrast with the blue sky background. On the left side of it, there is a tag line "*bukanbasabasi*" with red letters and red frame and on the right of the sentence there is A Mild logo. Below the advertisement, there is a warning written in black, small letters and not too conspicuous warning that "smoking can cause cancer, heart attacks, impotence as well as pregnancy and foetus disorders."

If we examine from the goats' faces, they show hostile attitude, especially if we relate it with the sentence above them. The words cool and hot in this discourse cannot be translated literally because they actually do not indicate temperature word but figurative language which represent attitude. This discourse can be interpreted "If I take it easy, why do you worry about it?" or "It's my business, not yours". If it is associated with cultural context in which the advertisement is made, this sentence can be interpreted that the speakers of this sentence do not want to be interfered by others. And if we relate this sentence with a cigarette being advertised, this sentence can have provocative meaning that is whether I smoke or not, it's not your business at all. Moreover, there is a tag line "*bukanbasabasi*" which implies that if we want to do something, we do not have to think about others. Based on this analysis, the advertisement indirectly provokes the smokers to continue smoking and not to care about others opinion. It is clear that this ad engraves negative attitude. But why the government let such ads to be published for the society. If we think critically, this discourse shows the power of the tobacco companies as one of the biggest source of income for the country. Although this ad indirectly contains negative provocation, it is still allowed by the government. The tobacco companies realise the power that they have. Thus they use their power and ideology to change the behaviour and thought of people.

Picture 2 shows a number of people who are cliff jumping. At the top left, there is a discourse “*Pikirpendek Go ahead*” or “Short-sighted Go ahead” with red colour in the go ahead. And “A” logo indicates A mild brand is written with red big letter. The warning “smoking can cause cancer, heart attacks, impotence as well as pregnancy and foetus disorders” is also written in small, black and not too conspicuous letters.

The discourse indirectly represents that cliff jumping is dangerous and people who do that are short-sighted. The ad however advocates the activity by saying “go ahead”. If we relate the discourse with the main goal of the ad to sell the cigarette, it can be interpreted that though smoking is dangerous, just do it. The effect will not be felt at the present day, thus we do not have to think it now. This ad also contains provocative language and it shows negative attitude which endangers the viewer especially the teenagers which are also the consumers of light cigarette. This tobacco companies again use their power and ideology to change the behaviour and thought of people and again show their power in the advertisement discourse.

Picture 3 is also A mild ad showing young couple sitting closely one another. “*HilangArah Go ahead*” or “Losing control Go ahead” is written with go ahead in red colour. This discourse is really not suitable with our culture because it can be interpreted negatively by young people. It can be interpreted with free sex because the picture shows a man and a woman sitting closely one another. It can also be interpreted by using drugs or doing anything which indicate losing control. It seems that they support behaviours which are out of the track or breaking the rules. Thus, the power behind the discourse can change the ideology thought and behaviour of the viewers.

Picture 4 is a billboard advertised a brand of cigarette, A Mild. The ad really improperly advertised in Indonesia. The discourse “*Mulamulamalumu lama lamamau*” and a man hugging the woman’s waist are really improperly advertised in Indonesia. It can be interpreted with free sex by the viewer. By showing their back, it seems that the man and the woman ignore surrounding. Moreover, the tag line “go ahead” seems support this behaviour and the sign 18+ at the right corner indicates that if your age is more than 18, you are allowed to do this. This ad can change the ideology of viewers especially young generations since they have not been able to interpret anything wisely.



Picture 5. Picture 6. Picture 7. Picture 8. Picture 9

Picture 5, 6 and 7 are the A mild ads. Like the previous discussions, the message behind the discourse can also be interpreted negatively. Picture 5 shows a boy who pull up his head; the wording “*Sokjago go ahead*” is really described the boy’s attitude. It may be good to be confident but excessively confident is called narcissistic and it is not good because we tend to underestimate others by doing so. Unfortunately, this ad support it by saying go ahead. If we relate it with the aim of cigarette ad, it may say that smoking can show braveness and maturity. So, it is ok to smoke to show that you have been mature.

Picture 6 shows unusual thing in which a man hanging with their legs. The words “*Lupadaratan Go ahead*” indicates that it is all right to be delirious. It can be interpreted negatively by relating it with using drugs which can make people delirious and even unconscious. This can lead to criminal acts because the doers are not conscious with what they do. Regrettably, this ad indicates that it is all right to endanger ourselves by being delirious. If it is related to smoking ad, it can indicate that smoking can be a way to be delirious and to forget all the problems.

The worst effect can be shown by picture 7. It shows a boy throwing something and there is an explosion in front of him. The wording “*Penuhekspresi Go ahead*” indicates that it is ok to explode our anger. Moreover, the sentence at the bottom page makes it worst by saying “*Banyakhal yang tidakbisaterungkapoleh kata-kata karenatidakbisadiambegitusaja*” or “Many things cannot be expressed through language, we can’t let it be”. This sentence can turn into anarchism because it says many things cannot be expressed through language, we cannot let it be and the picture shows that go ahead to explode your anger through action. The action in this ad is perhaps smoking as much as you want to explode your anger.

Picture 8 shows two boys walking at the wall by pushing toward each other and the wording says “*Setiakawan Go ahead*”. Normally, it is awkward to walk at the wall, why do we have to risk our self by walking on the wall while we can take the common one by walking at the floor. This ad shows that maintaining friendship is ok though our friend is doing unusual thing. It is ok to support our friend by endangering ourselves. This behaviour is often done by teenagers; they are often unable to refuse their friend’s invitation to smoke because they are afraid of being called disloyal event though they know smoking endangers their health and they are actually not smokers. Thus, these three ads support the wrong ideology and indirectly justify the viewers that those behaviours can be accepted.

Picture 9 shows a traffic sign originally means it is not allowed to enter the area. For fun this sign is added curve sign which make the meaning is contrary to the original so that it becomes the sign which allows people to enter. With the LA light logo and the tag line “Let’s do it”, this ad becomes negative interpretation because smoking that is forbidden intentionally breaks by changing the sign and saying let’s do it. It seems ignores the warning that smoking endangers people’s life and persuade people to smoke LA lights. Moreover, this ad can also give negative effect because it shows that changing traffic signs are something funny and can be done.

V. CONCLUSION

Critical discourse Analysis can be used to explain why the texts are written in the way they are and how they can drive social, economic and political motives. It uses Fairclough’s model which analyses the text within the field of linguistic then the macro-sociological to see its social practice. Tobacco companies which are one of the product companies are forbidden to advertise cigarette by showing someone smoking or any wording that persuade people to use their products. Therefore, they try to persuade viewers indirectly by using figurative language through multimodality language.

Nevertheless, their effort can often interpreted negatively because their ideas are often related to capitalism and not reflect the eastern culture. They in fact should build positive image in the minds of public. Although this ad indirectly contains negative provocation, it is still allowed by the government. The tobacco companies realise the

power that they have. Thus they use their power and ideology to change the behaviour and thought of people.

Unfortunately, public sometimes cannot judge the ads through their benefit. They just take the entertain factors that are proposed by the advertisement. The ad makers may take advantage of this and make the advertisements to convince the people through catchy language and half-truths. Therefore, we as consumers should aware of the manipulating language of advertisement and any effects that can affect the social and cultural aspects.

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