



Exposing Ideological Whims: A Discourse Analysis of Selected Advertisements

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ABSTRACT

This study focuses on commercials advertisements which have been published, showing the contexts where hidden ideologies and their consequences have been reflected. These ideologies are important in illustrating the goals of advertising rules and regulations. Socialization and cultural factors have impacts on the wonderful subject of critical discourse analysis. Changes in society and politics are quite important in this regard. One excellent instrument for observing the aftereffects of ads is research methods have been approached by Kress and Leeuwen's representation of data analysis and visual design grammar which are clear sources for observing the hidden and true meanings of commercials. Human mental capacities have a significant impact on the transition of various ideologies from one comparative study to another. This illustrates what the human mind is capable of depending on the situation. The various socioeconomic circumstances are regarded as essential resources for adjusting the situational analysis. The audiences just focus on the conductivity of various situations and analytical theories of various substances, whether or not these are creative. Therefore, it can be concluded that Fairclough's paradigm of interpretation and explanation is quite applicable in this situation. Therefore, we must concentrate in this context by determining the situational settings.

Keywords: Ideological, Whim, Discourse, Advertisement, Socioeconomic.

The use of language is an important component of the human experience. Generally speaking, the purpose of these particular communications is to convince individuals to purchase particular goods or services. It is not necessary that advertising is only used for selling something; rather, advertising is used for conveying an important message to the public and for imposing one's ideology on other people. This type of advertisement is frequently referred to as non-product advertisement. Language in advertising is very important on account of the fact that it assists people in recognising the product and remembering it. In order to get an understanding of the meaning, the purpose, the message, and the inference that lies behind the advertisement, it is necessary to examine the structure and language of the advertisement, as well as the verbal sign and the non-verbal sign of the commercials. Not only does this study involve verbal advertising, but it also includes non-verbal advertising, and within this study, we will concentrate on both product and non-product advertising.

For the purpose of identifying the ideologies and specific goals of various advertising, I have utilised the critical discourse analysis paradigm developed by Fairclough. In this research, Fairclough has provided an in-depth explanation of the several processes that address the characteristics and fundamental aspects of ads. In order to expound on the systematic perspectives of various ideologies in specific parts, there are a few laws and regulations that are quite accessible to a user of common discourse. With the advent of advertising, the preceding period, which lasted from 1950 to 1960, came to an end. Over the course of these centuries, it has developed into a permanent field within the area of discourse analysis. In the process of analysing advertising, which

is becoming increasingly important, advertising has been a subject of study. When it comes to purchasing a particular product, discourse categories are extremely important components; yet, it is possible to argue that these functions are, in some way, the primary service that the discursive elements provide throughout their operation. The majority of individuals believe that discourse plays a significant part in revealing the concealed ideologies that are included within the many categorical components of the postmodernist approach. Among the various forms of ads, there are some that are productive while others are not profitable at all. When it comes to making money, adverts that are productive are highly cognizant of such things.

It is possible to claim that discourse has been explained by GEE as "language in use with more social politically orientated meaning." If we observe, then we can say that this is the case. According to the concept developed by Fairclough, it is nothing more than a certain way of doing social activities.

Literature Review

These days, advertising is something that is quite widespread in our culture. Through the use of this technology, many businesses are able to convince us to purchase their goods. In today's world, it has evolved into practical and commonplace equipment. The use of verbal and non-verbal cues, as well as the deft use of language, compels us to purchase a certain product. This is due to the fact that language is an essential component of our lives, whether it is in written or spoken form. In the field of advertising, language is utilised as a tool to convey a certain message to the purchaser, and the objective of this is to bring something to the attention of the general public. Ads are typically designed to express particular characteristics of a product, but they are also frequently created to communicate a highly significant message to the general public. There is a possibility that this is a serious message, or that it is intended to bring people's attention to a very important matter. Advertisements frequently serve a variety of objectives, including encouraging, informing, misinforming, warning, amusing, and many more. They frequently include a great deal of hidden meanings. And now, there is another side of the coin that is also there; there is now advertising that is not specifically about the product, and the purpose of this advertisement is to alter the actions and behaviours of individuals. According to Wodak, the objective of CDA is to reveal the ideologically concealed and frequently ambiguous structures of power and political control, as well as the techniques of discriminating inclusion and exclusion in the language that is being used. Ideology may be defined as a collection of ideas, conventions, and values that offer a limited perspective on any particular civilisation. This is due to the fact that ideology varies from individual society to individual society. In his work published in 1995, Van Dijk makes the observation that "ideologies are generally, but not entirely, conveyed and reproduced in speech and communication, including non-verbal semiotic signals, such as pictures, photographs, and movies." Considering that every individual possesses his or her own ideology, and that every individual is influenced by his or her own ideological viewpoints, and that every individual interprets things in accordance with his or her own ideology, it is possible for an individual who is advertising to impose his or her ideology on other individuals through advertising. Using Hall's (1973) theory of encoding and decoding, we are able to provide an explanation for this kind of behaviour.

In his work published in 1989, 1992, 1995a, and 1995b, Fairclough presented a model for CDA that incorporates three-dimensional boxes. The text is presented in the box on the inside, the discourse practice is presented in the box in the middle, and

the socio-cultural practice is presented in the box on the opposite side. The term "text" is used to refer to the language itself in the context of commercial discourse. The setting in which the language is employed, on the other hand, is referred to as the context. This includes things like the substance or the actual material of the text, music and visuals, paralanguage, scenario, and co-text. Due to the fact that CDA focusses primarily on language as a social activity, it is very necessary for it to take into account the context in which language is used (Wodak, 2001). "This is confirmed by Cook (2001), who states that context should always be taken into consideration when research is being conducted on language. It is therefore possible to regard advertisements to be a form of discourse that, at its core, involves the interaction of power and ideology, and that may be utilised to both express and enforce one's own ideology. Consequently, CDA might be utilised to conduct an analysis of this kind of discourse in order to reveal the concealed ideas that lie behind it.

Methodology

Models for analysis

- Fairclough's 3D model.
- Kress and van Leeuwen's grammar of visual design.

(a) Procedure:

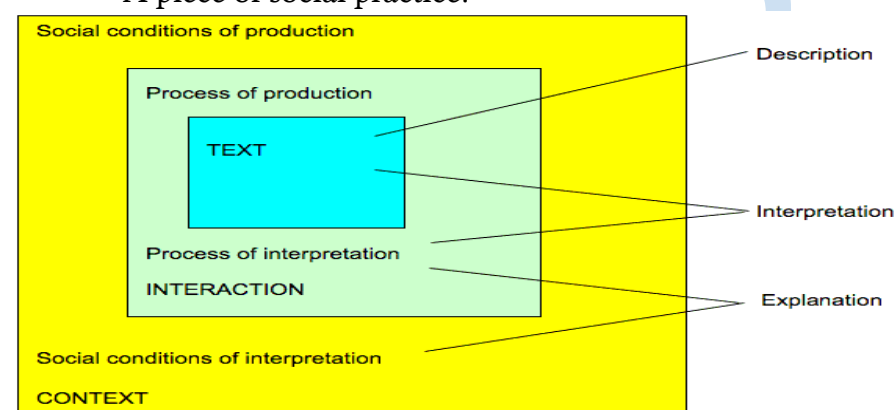
In light of the fact that the analysis is founded on Fairclough's three-dimensional model and Kress and van Leeuwen's grammar of visual design, the process for each advertisement was as follows: first, each advertisement was analysed based on the three dimensions of Fairclough's three-dimensional model, which are description, interpretation, and explanation; then, based on Kress and van Leeuwen's model, each advertisement was analysed. On the other hand, as was noted before, determining who the producer is is not a simple operation. Because of this, it is not possible to determine who the people who are responsible for producing these adverts are. As a result, the only characteristics that were specified for each advertising were the position of the recipient.

Explanation of these two models:

(b) Fairclough's 3D Model:

For every discursive event Fairclough(2003) has elaborated 3 dimensions. Which are as follows:

- A spoken or written text
- A practice which is related with the production and interpretation of the text
- A piece of social practice:



(Inner square= 1st dimension, middle square= 2nd dimension, outer square= 3rd dimension)

The purpose of CDA as a research instrument was explained by JANKS through the introduction of Fairclough's idea of the interconnected three-dimensions of discourse. The first dimension provides information on the source of the analysis, which may be verbal, visual, or a combination of verbal and visual materials. Text is not limited to the linguistic units of clauses and sentences; it encompasses much more than that. Text can be composed of a broad variety of elements, such as images, various colours, sounds, signs, and so on.

According to JANSKS (1997:26), the second dimension may be defined as the process by which the item is generated and received by human subjects. This process includes writing, designing, redacting, listening, and looking, among other activities. In order to do this, questions such as "Who are the producers?" will be asked.

Additionally, what are their reasons for engaging in this kind of work? And lastly, the explanation of the third dimension of discourse is that we need to discover the power that lies behind the discourse, also known as social practices. This is due to the fact that the discourse is comprised of certain social behaviours as well as certain social historical works and conditions that lead to certain techniques of production and reception.

There are several different kinds of analyses that need to be carried out for each dimension:

- Analysis or description of the text is connected to the first dimension.

There is a connection between the second dimension and the processing of analysis and interpretation.

- The social analysis and explanation of the analysis that was discussed is connected to the third dimension of the three-dimensional model developed by Fairclough.

Each and every one of these interpretations was provided by JANKS. Within the framework of Fairclough's three-dimensional model, he provided an explanation of this model. Specifically, he stated that all dimensions are interconnected, and that it is irrelevant whether or not they have a relationship with one another that is distinct.

(c) Kress and Van Leeuwen's Grammar of Visual Design:

In the same way that language structure can be read, the grammar of visual design can be interpreted via the examination of cues and indications that each have their own meaning and may combine with one another to provide a more complex and multi-layered impact. via the utilisation of a variety of modes, meaning is communicated via the design interpretation and manufacturing processes.

In 1996, Kress and Van Leeuwen created two components that are considered to be part of visual discourse:

- Represented participants.
- Interactive participants.

It is because of this that we are able to assert that the advertising discourse is comprised of four primary relations. These relationships are not entirely distinct from one another and are intertwined with one another.

- The first relation is concerned with the relationships that exist between the respective pictures (or between the individuals who are being portrayed).
- The subsequent two are concerned with the position of the producer, and then with the position of the receiver in relation to the picture.
- The final section is connected to these processes as a whole on a societal level.

For this reason, we will be discussing various public commercials here in order to elaborate, as well as to demonstrate the outcomes and the method of presenting the ideology. We are going to examine the ideology as well as the manner in which various ideologies are presented in certain ways. We are going to examine the manner in which productive and non-productive information is delivered, as well as the impact that these factors have on the general audience.

Non-Productive Advertisements



According to the present political environment in Pakistan, this commercial is extremely targeted but does not produce any results. It is an advertising that aims to reveal the true nature of a media institution that is located in Pakistan. This is a form of social

awareness that was offered on social media a few days before to this happening. Through the use of this advertising, the mystery surrounding a certain media organisation (GEO) is revealed.

Additionally, the colour scheme that is utilised in this commercial is quite intriguing. The word "GEO" is used to emphasise the individual who is cutting, and the colour black is utilised to symbolise an axe. Additionally, there is an Indian flag with a red arrow located at the bottom of the poster. The arrow, which is red in colour, is pointing out the potentially harmful secret, and it is also presenting the facts.

In the event that we take note of this, we are able to draw the conclusion that the GEO is the root of all the sectarianism and anarchy that exists in Pakistan. This is because, if we examine the image, we discover that India is a significant backer of the GEO in its efforts to incite violence between the political institutions and the army in Pakistan. On each of the three trees, there are some words written on them. It is the middle tree that is completely dominating over the other two trees, and it is displaying the reflection of the entire Pakistani society, which includes religion, culture, conventions, and values. All of these characteristics are closely tied to our sense of unity. As seen in the illustration, a guy with an axe, known as GEO, is the one responsible for destroying our identity by cutting down the middle dominating tree. This man, GEO, is carrying out this mission with the assistance of Indian intelligence services. Because of this, we are able to assert that this statistic is an accurate depiction of the fierce role that GEO plays.



It is quite easy to see the image that is displayed above. This is an advertising that does not provide any results, although it does have certain societal connotations. In order to serve as a warning to drivers of vehicles travelling at excessive speeds, this picture has been created on the road. Understanding its depth requires an understanding of the extremely significant meanings it contains. It is a significant signal for the warning that the image depicts a man who is hiding behind the jail rods.

At this specific juncture, the primary objective of this warning is to highlight the dangers that are associated with exceeding the speed limit. Those individuals who exhibit an aggressive temperament at this time are also subject to a severe warning. Words like as "Do not SPEED" are said prior to the visual presentation of the jail. Following this, the image of the jail is displayed in the event that there is violence. This is the principal warning that is given to the drivers. In addition to this, there are a few automobiles that are shown in a queue rather than other ways. The next important route, which is characterised by a significant amount of traffic, is represented by this image of automobiles. Moreover, this is a circumstance that is really concerning.

The colour scheme that was chosen in this advertising is one that is really noticeable. White is used to accentuate the jail, while yellow is used for the text, which indicates that cars should come to a complete stop as soon as they reach this location. It is possible to distinguish between the various forms of traffic by the colours of the automobiles. In a nutshell, the objective of this advertising that is not beneficial is to encourage people to become more conscious of the dangers that come with driving at excessive speeds.



Presented by an organisation that is concerned with water supplies from all over the world, this commercial is equally ineffective and cannot be considered beneficial. People's minds are being stirred up by this image, which is a finely crafted figure, with the intention of bringing about the disappearance of water supplies. The graphic is an accurate illustration of the water difficulties that have manifested themselves in recent times all across the planet.

The image depicts a jar made of mirrors that has both water and fish inside of it. There is a lack of complete closure on the valve that is linked to the outside of the jar because of some negligence. Water is continually releasing water in the form of droplets into the environment. Despite the fact that the amount of water that is being excreted is extremely little, it is a process that occurs continuously. As a result of this negligence, the life of the fish that is contained within the jar is also coming to an end due to a lack of water. This demonstrates that lives are becoming quite inexpensive as a result of our non-serious attitude towards this wonderful example of natural resources. Not only that, but there are also some inscriptions inscribed in the picture, such as "SAFE WATER SAFE LIFE." The connection between water and life is demonstrated by these words in a direct manner.

This advertising makes use of a colour palette that is characterised by extreme lightness, darkness, and whiteness. These bright hues illustrate the perilous scenario that we are in with regard to our lives. The red and yellow light hue is used to emphasise the fish being discussed. Which is incredibly essential since the primary focus of this advertising is on the life that exists in all of the planets that are alive currently. In conclusion, every single facet of this advertising is extraordinary in terms of its ability to stimulate the thinking pattern in a good direction.



This ineffective commercial is being presented by the United Nations Children's Fund (UNICEF), which is a highly well-known and global organisation. The significance of this picture cannot be overstated. The purpose of this advertising is to create the impression that there is a social family problem that is associated with young children. An excellent illustration of natural relationships is provided by this advertising, which is quite profound.

This picture illustrates the many natural aspects that are associated with family life. UNICEF is an organisation that serves children who are disabled or who do not have parents from all over the world. There is a youngster seen in the figure who is standing between two statues at a store. According to the image, the child is hoping that these sculptures are his parents because statues may be of any gender. Taking into consideration this significant number, we come to the realisation that this is a natural process, and that no one can disregard the necessity of this demand. In his life, a youngster who does not have any parents has a significant

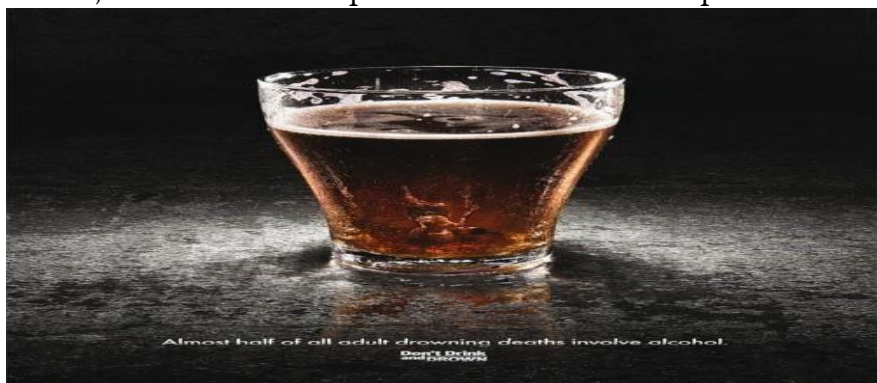
lack of these two essential components of a family. There are some phrases that are displayed on the picture that are similar to the phrase "EVERY CHILD NEEDS A FAMILY." These are extremely important terms to use in order to spread the concept of adopting children who do not have parents throughout the human population.

This advertising features a colour palette that is just stunning all the way through. For the purpose of highlighting the crucial aspect of this statement, the words that have been mentioned above have been written in a rough writing style. The illustration of mother is represented by the capital letter "A," whereas the illustration of father is represented by the letter "I". In a nutshell, the objective of this outstanding social marketing is to instill a sense of high status not just among members of the elite class but also among members of the general public.



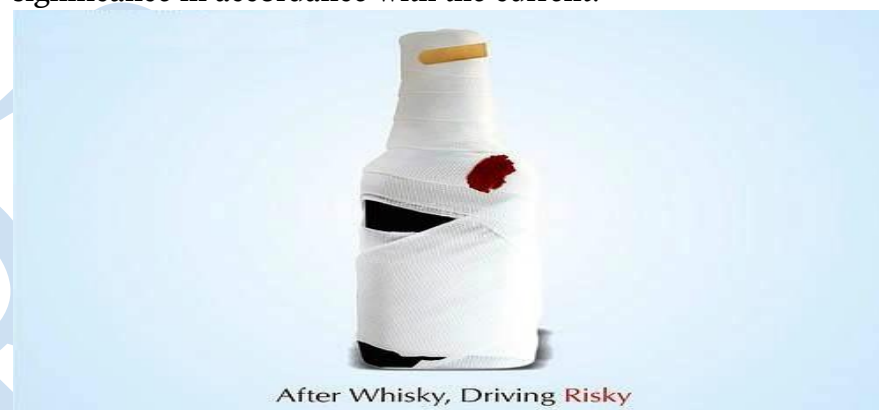
An example of an advertising that is both very conducive and unproductive may be found above. A well-known organisation from all around the globe, WWF, was the one who presented this advertising. There is a connection between our organisation and the wilds of the earth. Since the beginning of the previous thirty years, it has been working on the same job. The conservation of wild animals is the primary objective of this form of advertising. The construction of a forest in the shape of lungs makes the figure above more prominent. The lungs are connected to both our breathing and the environment, and if we do not have them, our lives would come to an end. In light of this, the organisation has utilised this section in order to draw our attention to the protection of wild animals all over the world. The forest in the shape of a lung has been severely damaged, and almost half of it has been destroyed. As far as the following image is concerned, it is about the "PANDA," which is a very beautiful animal in this universe; however, due to our carelessness towards these natural territories of animals, this very beautiful animal is in a dangerous condition of extinction. This is a very sad condition that depicts that it is very dangerous for animals that live in and around the focused forest. In light of this, the advertising is a concerning circumstance.

This advertising makes use of a colour palette that is mostly composed of three different sorts, green, brown, and white are examples. Brown indicates that this natural source of animal is now heading towards the "dead condition," and these sources are finishing rapidly due to our ignorance. This is a very pitiful condition for the animals, and in addition to this, our atmosphere is also in danger due to the elimination of fresh oxygen sources. Green is the colour that represents the natural territory of animals, and brown is the colour that indicates that this natural source of animal is now going towards the "live condition." In a nutshell, it is a point that requires us to be really concentrated. And if we choose to disregard this, then our natural ecosystem will be ruined, and a more widespread extinction will take place.



The image that you see above is an advertising that is not constructive and is tied to our societal awareness. W.H.O., which

is widely considered to be the greatest health organisation in the world, promoted this advertising. Zround the course of its existence, this organisation has been instrumental in raising awareness about health issues all around the world. One of the primary goals of this organisation is to instill a sense of responsibility for the preservation of our natural health in order to improve our quality of life. The colour palette that was chosen in this advertising is one that is frequently employed. This tint bears a striking resemblance to our cold beverages, which are made up of a significant amount of alcoholic beverages. Our younger generation is the target audience for this campaign, and its primary objective is to instill in them a good feeling of responsibility to abstain from using alcoholic beverages. A sentence that is particularly concerning in the short term is the hue of the line that is written with the company's emblem at the bottom of the photo. This advertising has a politically motivated ideology that is extremely targeted. The container contains a young guy who is depicted as "drowning" in the beverage that is considered to be hazardous to his health. The warning that young people have developed an addiction to such alcoholic drinks is represented by this statement from the organisation. In order to improve their health and quality of life, it is thus recommended that they refrain from using certain non-conductive goods. Consequently, we are able to assert that this commercial contains a significant and holy significance in accordance with the current.



The issue of unsafe driving, which may be attributed to a variety of factors, is a global problem that is rapidly growing around the globe. "DRINKING" is the most significant contributor to this hazardous ailment, and the number of people who are affected by it is growing on a very regular basis. Consequently, in order to communicate a message to the general public in a manner that is not audible, a company has created an advertising.

This advertising makes use of a colour system that clearly illustrates all of the events that occurred both before and after the driving with whisky. As a result of the wound, the bottle is covered with a clinical white strip, and the colour red is used to symbolise the blood. If we pay attention to the line that is written below, we will notice that the final word, "RISKY," is written entirely with red ink. This is due to the fact that red as a colour represents the risk and the potential for injury.

A highly ideological character of the contemporary period is shown in the advertising that is exhibited above. One might see that driving a car after drinking has developed into a trend in recent years. The primary objective of this picture is to demonstrate the reality that one encounters after driving with "WHISKY." A line that is put at the bottom of the photograph and reads "AFTER WHISKY, DRIVING RISKY" is an excellent representation of the truth surrounding the situation. When a guy consumes alcohol while operating a motor vehicle, he becomes a person who poses a significant risk not only to himself but also to other people. In light of this, the construction of advertising that are so significant for the purpose of improving our societal evils is a step in the right direction.

PRODUCTIVE ADVERTISEMENTS

Now, we will talk about the same characteristics that are present in certain successful advertising. Each and every one of these adverts is motivated only by the objective of generating revenue. When different firms of different items want to market their products, they design various forms of advertisements to

demonstrate the strength and relevance of the particular product they are doing business with. In order to see all of these aspects, we will take various instances as indicated below:



An advertising for NIVEA hair cream may be seen in the image that was just spoken about. It is an advertising that does not have any connection whatsoever with the profitable aspects of advertisements. The most important purpose of this commercial is to highlight the outstanding qualities that this cream possesses. It has been designed with a number of intriguing characteristics in order to attract the attention of the onlookers. Using this image, the connected firm has demonstrated how it has concentrated its attention in order to demonstrate its influential significance to the viewers.

There are three characteristics that are displayed by the colour scheme that is employed in the image. The hue white depicts the scene of a grave, and the colour white is used for the bones of the face to represent the disappearance of the woman human character. In the event that we pay close attention, we will discover that the hair is still red even after she has passed away. There is a reference of the Nivea cream logo in the corner, which indicates that the woman who is being referred to was a user of this product for her hair when she was still living. As a result, even after a significant amount of time has passed after her passing, her hair continues to be beautiful, despite the fact that her entire body has transformed into a skeleton.

In the event that we investigate the philosophy that is behind this image, we will discover that it is an advertisement that is highly produced and interesting in order to sell the goods. When a typical observer sees this picture, they are undoubtedly influenced by the powerful attributes that it possesses in terms of preserving the appearance of the hair. As a consequence of this, he or she purchases this item in order to satisfy his or her need. Consequently, it is "socially" performed in the general public by means of this method.



In addition to that, it is a pretty intriguing picture that was provided by a firm called "SCOTH MAGIC."An commercial that is entirely based on successful puppies is shown here. If we look at this picture, we will see that it depicts a heavy dumper that is loaded with a significant amount of sugarcane and that it has been blown away from its path that it was travelling. Not only does the car appear to be tilted to one side, but it also appears to have lost its equilibrium. Scotch magic tape is used to secure the vast quantity of sugarcane that has been gathered. As a result of the fact that this tape is capable of securely catching, the bundles of sugarcane do not run the risk of being disorganised while they are being dumped. There is no threat to the safety of a cow that is also shown by these loaded packages.

The colours that are utilised in this picture are ones that are highly recognisable and natural. The colour red is used to symbolise the vehicle, while the colour brown is used to represent the bundles of sugarcane. The colour red is used to represent the scoth tape, which is used to designate its appearance across the entire image. In addition to this, a cow that is in its natural hue is a significant symbolic expression of the phrase "no risk." In order to emphasise the significance of the company's monogram in relation to the overall image, it is displayed in a variety of hues in the top right-hand corner of the image.

This image contributes significantly to the establishment of the ideology that has an influence on the human psyche. Due to the fact that the product was presented in its initial form, a typical observer will undoubtedly be able to conjure up a mystical vision of this scoth tape when he watches this image. Therefore, anytime he will feel the need to tightly knot the goods, he will make sure to remember of the significance of this tape. Because of this, he will make a purchase, and the standards that the corporation has set forth to display this advertisement will be satisfied. Therefore, this is a trait that assists in social practice.



It is the productive advertisement that is required to fulfil the hidden aims of a multinational corporation in order to meet the needs of the selling process. This advertising makes reference to the replacement parts that are manufactured by the HONDA firm. Providing an explanation of the value of original spare parts is the primary objective of this picture. An attachment of a monkey's mouth is seen on the face of a man in the photograph. Although the half face is an original design, the remaining portion is a sketch of a monkey. This does not look nice. That is, the corporation is looking to increase the demand for its product.

In this particular picture, the colour scheme that is utilised is often of a dark brown tone. While the lines are written in white to emphasise their prominence and to elucidate on their goals, the lines themselves are written in black. The words that are written as "USE ORIGINAL PARTS" demonstrate the meaning with which the image is intended to be interpreted. In addition to this, the lips of the monkey is also brown in colour to demonstrate the negative connotation associated with the use of imitations that are not the original.

"SOCIAL PRACTICE" is substantially influenced by the idea that lies behind this picture. The phrase "USE ORIGINAL PARTS" and the term "HONDA" are both examples of statements that satisfy the standards of the firm. These are developing the influence sense among the people by displaying the harmful impact of employing the non-original spare parts. Therefore, in this manner, this marketing motivates individuals to offer authentic spare parts associated with Honda vehicles.



It is demonstrated above that the commercial advertisement for the tooth paste and brush manufactured by "ORAL-B" is quite effective. This advertising is very well produced in order to demonstrate the significance of the brand "ORAL-B". It is without a doubt the case that the image has an element of exaggeration; yet, it is the need of the corporation to display such an advertisement. The image depicts a variety of edible items, including an apple, a burger, a piece of chicken, and a fish skeleton, all of which are linked together with elastic bands. "ORAL-B" goods are used in the construction of this string. All of the goods are displayed next to their respective half pieces. As a result, it is clear that this string possesses a tremendous deal of ability to simultaneously break things into bits.

The colour palette that is used to fill the image is quite consistent with nature. All of the edibles are displayed in their natural hues, while the ORAL-B package is fully filled with the colour blue. The entire picture is typically composed of extremely bright and dark colours, and the text that is printed in black colour begins with the word "ORAL-B," however there are three dots right after some space in between the words. The importance of the thing that was described is being suggested by these dots, which are producing the suspensial effect.

When we discuss the philosophy that lies behind this image, we discover that the phrase "...Can not FIND DESSERT" that comes after the term "ORAL-B" is an effective statement that conveys the idea that the teeth that are cleansed by ORAL-B are significantly more powerful than the dessert. It is therefore unnecessary to make use of this dessert. Furthermore, this remark is a significant factor in attracting individuals to complete the need of the "SOCIAL PRACTICE" component of the Fairclough's model.



In order to increase the proportion of its goods, the helmet manufacturer LAZER has created a highly relevant commercial, which can be seen in the image that is displayed above. The purpose of the image that was just shown is pretty obvious. A person is depicted in the picture who was seriously injured in an accident and had most of his body, with the exception of his head, completely ruined. The helmet was placed over the player's head. As a result of the helmet, the life of the individual represented was preserved. His head was spared from death as a result of the fact that he was wearing a helmet manufactured by the "LAZER" firm. He is still alive despite having suffered a severe injury to his entire body.

In the image that was just presented, the colour scheme is of considerable relevance. A large number of strips that are white in hue are found on the wounded individual. It demonstrates that the injury has caused harm to the entire body, despite the fact that the hue of his head is normally occurring. At the very bottom, in the right-hand corner, the name of the firm is written out as "LAZER." For the purpose of drawing attention to this particular word, the colour red has been used to emphasise it. A pair of words that are referred to as "BIKE HELMET" may be found below this word. These are categorised as identifying information about the firm, and they are black in hue.

The philosophy that behind this artwork is rather straightforward. With regard to the product that was discussed, the corporation is looking to enhance the ratio. Additionally, in order to clarify on the two meanings, it produced this advertising for this reason. The initial interpretation is that of the "essentialness" component. It means that people who ride bicycles should always be sure to wear

helmets on their heads in order to protect themselves from suffering serious injuries in the event of an unforeseen accident. Second, in order to accomplish this goal, they should only use helmets manufactured by the "LAZER" firm. As was described in the graphic, the company has demonstrated its strength. Therefore, the corporation is able to enhance the ratios for its product as a "SOCIAL PRACTICE" among the general population by using this method.



A successful advertisement for "WRANGLER" jenes can be seen in the figure that is presented above. Through the presentation of an intriguing image of this pent, the company works towards the goal of increasing the product ratio. The figure is a wonderful piece of elaboration that demonstrates the positive aspect of this jenes pent bottle. In point of fact, this picture demonstrates the power and quality of the "WRANGLER" jenes pent. Two feet that have been burned and damaged are depicted in the figure. While the legs are covered with the aforementioned pent, these feet have suffered severe damage as a result of a number of accidents. Because this pent is of such high quality and strength, his legs are protected from harm."

The colour scheme that is used in this picture is very straightforward. For the purpose of illustrating the true extent of the damage, the area of the body that has been burned is highlighted in black. On the other hand, the colour of pent is depicted as blue, which is how it is most commonly seen. The words "WE ARE ANIMALS" are written on a line that can be found by looking at the bottom right corner of the image. In order to emphasise the function of this line, it is completely filled with white colour. While the word "WRANGLER" is written in "free style script" to highlight the company name.

The ideology and purpose of this advertisement is very prominent to the common viewers. The line which is written at the bottom as "WE ARE ANIMALS" is a highly presenting feature to complete the company desires of increasing its product ratio. These three words has a great impact on the mentality of common people. These are very inspirational words to improve the mentality of the viewers towards this mentioned company as "WRANGLER". So for as "SOCIAL PRACTICE" is concerned then we can say that when a common man sees this image with its full features then he becomes inspirative and makes an intention to buy this very strong product. So this is the way by which different companies sell their products to the common public.

Discussion and Conclusion

The objective of this study was to examine a selection of commercials, both those that were productive and those that were not productive, with the goal of determining the instances in which the producers make use of their authority to suggest something to the audience. For the purpose of analysing seven non-productive advertisements, the three-dimensional model developed by Fairclough and the grammar of visual design developed by Kress and Van Leeuwen for print advertisements and mass media communication were utilised. This is a. b is revealed by the GEO secret. Do not go too fast (c). Use water wisely (d). Children under the care of UNICEF (e). Both W.H.O. and W.W.O. are abbreviations. SECURE DRIVING OPERATING.

Aside from this, we also conducted an analysis of the ideological power that was behind the six advertisements for products, which are as follows: This is a. The hair cream from NIVEA (b). Magic tape made by SCOTH (c). HONDA replacement components (d).

Brush and paste for teeth made by ORAL-B (e). This is a LAZER helmet (f). The WRANGLER pent is a pent.

In order to acquire a more profound comprehension of the conclusion, it is necessary for us to examine concepts such as power and ideology in the context of conversations.

When attempting to provide an explanation for the connection between power and discourse, it is necessary to examine the work of Fairclough (1989) titled "Language and Power." In this work, Fairclough differentiates between power in discourse and power behind discourse. It is possible to exercise power in discourse as a form of social practice in a variety of different ways, such as through face-to-face interactions or through the discourse of the mass media. Power behind discourse describes the formation of the orders of social practices, which are themselves shaped and constituted by power relations.

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