The Discursive use of Family Love: A Powerful Emotional Appeal in Advertisements

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Abstract
The present research examines Pakistani advertisements from a distinct feature of Pakistani culture that continues to value and uphold familial bonds despite destabilizing notions of family love and bonding in the contemporary world. To illustrate this, the researcher examines advertisements from Pakistani media: Milk Pak, Coca-Cola, Tapal Danedar, Dalda Oil, and Sooper Biscuit advertisements. The analysis of these advertisements demonstrates how the portrayal of family love and bonding is strategically employed as a factor of persuasion in Pakistani media to enhance the attraction and desirability of their products. The researcher uses Critical Discourse Analysis model of Fairclough (2001) along with multimodal visual analysis by Machin (2007) as theoretical framework. The study finds out that advertisers strategically utilize particular text and visuals to tap into customers' social and emotional needs, particularly their desire for family love and shared experiences. This strategic approach adds to the emotional impact of the advertisements which entices viewers and increases sales of the products. The current study paves a way for other researchers to analyze the different local and international advertisements from cultural perspectives using theories by discourse analysts, sociolinguists and anthropologists.

Keywords: critical discourse analysis, advertisements, family love, Fairclough, Machin

Introduction

Advertisement is the art of appealing to people to make purchases without even an urgent need for that specific purchase. Thus, advertisements are crafted with such persuasive elements that the reader or viewer is convinced to purchase what they do not even need at the moment of viewing an advertisement. Advertisers communicate with their audience through advertising material and this manipulated communication is the reason of their enhanced revenue. However, the way to persuade different audiences varies depending upon various variables, such as demographics, religious beliefs, cultural preferences, personal needs and values of customers, and more.

According to Hornikx, J. et al. (2023), advertisers use different tactics to appeal to a specific audience of any particular culture. Advertisers strategically use persuasion factors, including age or gender, that align with customers' demographic (N, Schwarz et al., 2007), personal or social needs, and the target audience's individualistic and collective belief systems. These factors can also be based on customers' social or religious values and psychological capacity (Wheeler et al., 2007). For the same reason, a celebrity family endorsement is a more effective strategy than a single celebrity endorsement in advertisements to capture customer's attention, interest, memory, search, and sharing (Pramudya, 2020). One of these appealing factors is the display of family-centred values in advertisements to appeal to customers' attention; beyond the surface, this factor is critical to creating a stronger personal brand, leading to more substantial business (Greenwood, R et al., 2011). It has been found by Rizal that the Indonesian advertisers use family-centred celebrities in branding and product promotion (Rizal, 2019).Such tactics by the advertisers come under the category of particular language

use in particular context, called as discourse. Discourse has been defined in many ways and one way to define it is as any kind of text whether written or spoken or a visual description presented within a certain context. (Javed, M et al., 2023).

Discourse analysts consider Advertisements a form of discourse, e.g., Fairclough, 1993; Leech, 1966; Cook, 2001. These analysts examine the hidden interplay of meaning, power, and ideology. In its simplest form, advertising discourse can be termed as a marketing strategy that is used to tap into the emotions and ideology of the targeted audience, to capture the attention of a target group resultantly, and to encourage them to take actions such as purchasing of the product. Thus it can be said that the advertisements are an evolved persuasive social discourse (Liyanage, D., 2020), and the advertisers strategically craft the written discourse and visuals of advertisements purposefully (Nandana U.S., Sanjeev S.R 2023) to attract their customers. One such purposeful craft is the use of family bonding in text and visuals in advertisements.

Aristotle declared man a "social animal" by nature and based on our intrinsic need for belongingness and shared experiences with family, the advertisers employ this need as a persuasion factor to capture customers' attention. Harvard Business School professor Gerald Zaltman (2003) states that customers' needs act as a driving force and that 95% of our purchase decisions are unconsciously made. Neuroscience further supports the idea that customers make purchases based on emotions, subsequently justifying them with logic. To analyse the use of emotions in advertisements, the current study examines commercials from Pakistani media, including those from Milk Pak, Coca-Cola, and Tapal Danedar, Dalda Oil, and Sooper Biscuit to illustrate how the portrayal of family love and bonding is strategically employed as a factor of persuasion in Pakistani media to increase their revenue. This study highlights the uniqueness of Pakistani culture, which advertisers strategically use in Pakistani advertisements. These unique cultural characteristics include the significance of familial bonds in Pakistani social system, which also influence customers' behavior. Further, it adds to our knowledge by highlighting the difference between manipulative tactics of the advertisers and the portrayal of genuine family connection in advertisements.

Research Questions
- How can family love be a factor of persuasion in Pakistani advertisements?
- How do the advertisers hold power over customers through advertising discourse?
- How are Pakistani advertisements representative of Critical Discourse Analysis?

Research objectives
- To investigate family love as a factor of persuasion in Pakistani advertisements
- To reveal advertisers' hold of power over customers in the advertising discourse.
- To analyze the application of Fairclough 3D Model (2001) and Machin's Multimodal Analysis (2007) on Pakistani advertisements

Statement of problem

Advertisements impact their viewers through their content, visuals, and display medium. With several pieces of research on ads from the past few decades, there is still space to study Pakistani TV advertisements with a focus lens on the display of unique cultural characteristics of Pakistani culture in advertisement as a factor of persuasion. One such unique cultural aspect of Pakistani society is the shared family system.This study aims to research how advertisers use the power of family love in advertisements to persuade Pakistani audiences to enhance their revenue.

Literature Review

Many studies on advertisements have been done over decades to reveal different aspects related to advertisements. Many researchers have focused on analyzing the cultural elements in advertisements. Some of these aspects are even regressive such as biases related to colour, gender (Reghunath, Sreena K 2023; Sharma & Bumb, 2021; Soni, 2020; Haripriya, 2005) religion, and social status (Nandana U.S., Sanjeev S.R 2023) while the others are related to the hidden power and ideological interplay. Some studies focus on the influence of cultural appeal (Hornikx, J et al., 2023) as a factor of persuasion, and others have concentrated on manipulation techniques of advertisers to psychologically trap customers' attention.

Raghunath, Sreena K (2023), and Nandana U.S.,& Sanjeev S. (2023) study how traditional gender roles and stereotypes are portrayed in Indian advertisements and how this can negatively impact consumers' societal attitudes and beliefs. The portrayal of stereotypes and gender biasedness can lead to adverse gender-based discrimination that can lead to an extreme level of gender objectification in society. Meanwhile, Nandana U.S., Sanjeev S.R (2023) analyses mutual fund advertisements in India and describe the extent of gender tabooing and discrimination related to male, female, and familial structure. The finding of both of the studies shows how the Indian commercials present a mixture of gender taboos, gender power differences, highlighting the internalization of the social construction of gender roles. These studies highlight the significant need of inclusive and diverse representations of genders in commercials to promote an objectification-free society with gender equality. Thus it also highlights the need to redefine individual roles against the traditional family role models just like other redefinitions as redefining of Americanism (Ahmad, D.S, et al., 2020) in the current times.

S.H. Pramudya (2020) proves that celebrity family endorsement is a more effective strategy than single celebrity endorsement in advertisements to pique consumers' attention and interest. To prove this, the researcher presents the results of two surveys of Instagram advertisements for cake and acne cream products. The findings of both surveys prove that family endorsement for cake and acne cream is more effective in activating the participant's desire than the comparative form of advertisement, for instance, single celebrity endorsement.

Sahira Jabeen and Cecilia Cheong Yin Mei (2023) study Pakistani TV commercials with their socio-cultural context through a three-fold socio-semiotic multimodal approach focusing on narratology to analyse the narrative function of advertising discourse. The findings of the study revealed strong family ties and gender roles in the underlying narrative of advertisements result in customers' urge to purchase products to cherish family time due to the underlying family narrative- portrayal of family connection among the participants of the advertisement.

Overall, advertisements have been considered worthy of research for decades with their various aspects to be researched. However, there is a space to study the portrayal of genuine human connections, especially familial connections, in an advertisement that is used as a technique to tap into the human's inner desire to stay close to their family bonds and the significance of shared experiences with parents, siblings and marital partner. The current study aims to study Pakistani advertisements from a unique cultural characteristic of Pakistani society: to cherish familial love and shared experiences in advertisements.

Theoretical Framework and Research Methodology

This study analyses three Pakistani TV advertisements. These advertisements were selected because of their strategic base, which lies in promoting products by portraying family love and values. Then, Three-dimensional CDA model by Norman Fairclough is applied to analyse the whole discourse process of the advertisements. Secondly, the medium used for these advertisements is analyzed to understand why these advertisements are displayed through television only, to answer how these advertisements are produced, distributed, and consumed by Pakistani audiences. Thirdly, the display of these advertisements is explicitly analyzed before the Pakistani audience to know the broader socio-cultural dimension of the selected advertisements.

Discourse is a purposeful language that shapes the listeners thoughts, ideas, and beliefs and refers to both spoken and written language (Shehzadi, M et al.,2023).The theoretical source of the current study is the Three-dimensional CDA model by Norman Fairclough (2001). Norman Fairclough proposed a framework consisting of three-dimensions of CDA: Description, interpretation and explanation. This framework helps in analyzing language to understand the underlying efforts made to build and maintain social control. Fairclough proposed this model to investigate the complex relationship between power and ideology that is present beyond the text (language) in social and political contexts. It is not only applicable to bigger political discourse analysis but also to analyze the advertising discourse. The first dimension of Fairclough's model is description, the analysis of doctrines and beliefs behind text (text production, consumption and analysis,). For instance, in the current study, we see how the beliefs or culture of Pakistanis for family love and shared experiences are expressed through the text of selected advertisements. The second dimension of this framework is interpretation (process analysis, discourse practice); with it, the advertisers' power to persuade the audience is analyzed. It helps to explore how the advertisements are produced, distributed, and then interpreted by the consumers. The third dimension of the framework by Fairclough is the Explanation (social dimension), with an analysis of the broader socio-cultural practices in a society.
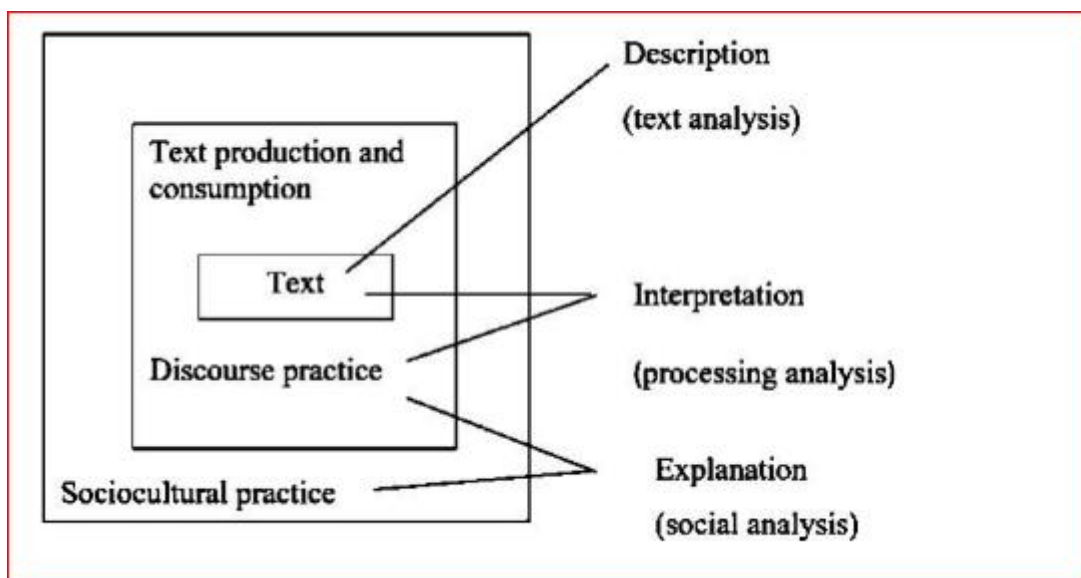
Further, the communicative features of visuals in advertisements are interpreted through multimodal analysis by Machin (2007). This framework is used to analyze the visuals (images, graphics, layouts, etc.), gestures (body language, posture, facial expressions, etc.), colour scheme, and arrangement of elements (spatial dimension), and other visual aspects too. Machin

(2007) describes two types of semiotic representations that are denotation and connotation. In denotation, images that describe an event or indicate some places or different things. While in connotation, a specific image explains a concept or describes a specific thing. Every picture connotes and denotes according to social context and there are hidden meanings behind a specific image and language. In visual analysis gaze of participants, color and poses are observed.

Analysis and Discussion

Advertisement No. 1

This study takes its first ad of Tapal Danedar to prove its stance. This advertisement depicts a happily married couple sharing smiles. This shows the warmth of shared experiences with familial connection. The ad's visual analysis, supported by Machin (2007), shows the implication of showing a happy couple with a smiley face as a technique to tap the custom's emotional need for shared experience in marital relations.

A further ad theme is strategically red again, a symbol of love. This theme analysis of the ad is supported by research on colour symbolism by Lichtenstein et al. (2004), who stated that red is often associated with love and warmth. With spatial analysis, the posture of the couple and the smile in the ad create a connection and warmth that represents the happiness of their shared experiences. Finally, the linguistic analysis studies the depth of the phrase "Tum, mein aur aik cup chai," which shows the sufficiency of the couple for each other while having a cup of Tapal Danedar tea. Gilly et al. (1998) raised a similar point that supports the textual analysis of the ad, which states that language can influence consumer attitudes and behaviours. The analysis of this ad shows advertisers do not only advertise their product but the whole social experience to persuade their desired audience.

Advertisement No. 2

The second advertisement for analysis is Coca-Cola TV commercial. The textual analysis through the Fairclough model discusses the ad text "Share a Coke with Dada, Nani…." This text explicitly taps into the desire for shared experiences with friends and family. Abdelaal and Sase (2014) also applied Fairclough's framework to analyse the language and semiotics

used in advertisements. The strategic code-switching represents the affection associated with the words Dada, Nani, and others compared to grandfather, grandmother, and others (Orth & Holancova, 2004). According to Pakistani culture, these words represent more warmth and connectedness towards relationships, thus these are effectively used as a persuasion factor in Pakistani advertisements. According to Machin 2007, the varying sizes of the bottle represent a sense of togetherness with each family member, younger or older; this is what the human soul yearns for: the shared experiences with loved ones. This shows how the representation of family members' values can move Pakistani people to take purchase action, so this strategy is used to persuade the Pakistani audience to act in favor of advertisers. The color theme of this advertisement is red again, which symbolizes family love.

Advertisement No. 3

The study takes its third advertisement of Nestle Milk Pak. Through its visual analysis by Machin 2007, there is a representation of a happy family moving forward together, each member smiling. Here, the visual "smiling family member is a strategic persuasion factor that can influence the consumer's attitudes and behaviours (Kover, 2004). Here, the advertisers tap the factor "family value," and the audience being targeted is those who give importance to family values and a substantial generation. Another dimension is that children are moving forward in the presence of their parents, which shows the importance of parents' presence in their children's progress. Through this visual, advertisers can strategically persuade those who value strong family units. The ad's theme has colours like sky blue, white and green, which show peace and comfort.

Advertisement No. 4

The fourth advertisement for this analysis is for "Dalda," a cooking oil advertisement. This product is a home accessory that is necessary for the nourishment of all family members. There seems to be a mother in the ad; she is smiling with a pencil and a heartfelt note to Dalda. The note's text is, "With the joy of my motherhood came the responsibility of my child's health." This line shows how Pakistani mothers are concerned about their children's health and how this very concern can be used as an appealing factor to them.

Further, this note states, "Ever since I have relied on Dalda for helping me take care of my family…" This line again appeals to customers through a mother's care towards the family. As cooking is considered a woman's responsibility in Pakistani culture, the text and visuals of the ad are specifically crafted to appeal to Pakistani females. Moreover, in the end, the note concludes, "No wonder Dalda is the symbol of trust for mothers." This final line holds an enormous persuasion in itself; the appealing factor that is the word "mothers" is us to convey that mothers who are affectionate and caring towards their family and child health trust Dalda, so can you if you have the same values towards your family (Kover, 2004).

The main text of this advertisement states: "Her maa ki jeet her maa ka aitamaad." This is a prominent note written in the advertisement, code-switching to Urdu. There is also the use of reading specifically for the word "Dalda," which represents mothers' love and trust for the Dalda. This statement conveys a deeper level of trust in Dalda, so the customers or consumers of the advertised product could reciprocate the same trust.

Another dimension of this advertisement is the color scheme, supported by another study by Lichtenstein et al. (2004) on color symbolism; light colors represent peace, trust, and calmness. This is a strategic use of red to reciprocate this behavior in consumers (Kover, 2004). Through the visual analysis by Machin 2007, the mother's smile and a picture of another woman with her child all create an experience of her shared happiness, warmth, and love for her child. Thus, the calm setting of the advertisement is a strategy to build consumers' trust in Dalda.

Advertisement No. 5

The fifth advertisement for this study is the "Super Biscuit" TV advertisement. This advertisement portrays a happy family: a mother, a father, and a little girl with a beautiful, full-teeth smile. The girl is in her father's lap, and the mother is holding her chin, and they are all seeing each other. The whole portrayal is a profound, overjoyed family moment that is their shared happiness due to Super Biscuit that becomes the reason for such a happy moment. This scene creates a quick appeal to people with a love for family system and shared happiness.

The textual dimension of the advertisement by Fairclough 2001, represents a simple but deep statement شکر کی ساده سی خوشی; it represents simple, heartfelt joy and gratitude for this shared happiness due to Super Biscuit. This statement has a central idea "شکر," which is considered as a very much valuable element of life in Pakistani culture. So, this advertisement has used a distinct Pakistani cultural feature to appeal to the Pakistani viewers and consumers. Similarly, the color shade represents simplicity, peace, and warmth that equally support the peaceful and warm portrayal of a happy family. It verifies that "Language is embodiment of traditions, standards and beliefs of a particular society" (Mahmood et al.,2020)

Conclusion

In conclusion, this research shows how the notion of family love is preserved in Pakistani culture. It also highlights how this distinct cultural trait is used as a persuasion technique in commercials from Pakistani media, including those from Milk Pak, Coca-Cola, , Tapal Danedar, Dalda Oil, and Sooper Biscuits. The study concludes that "Family love" is a unique cultural characteristic of Pakistan. Advertisers use this cultural context to persuade Pakistani audiences, as evidenced by the current analysis, to enhance their revenue. This highlights the significance of familial bonds in Pakistani culture, which still have the power to persuade people to purchase, no matter how much the notion of family is destabilized in the modern world. Further, it shows how advertisers display genuine connections alongside manipulative tactics to persuade the audience and enhance their income by such means.

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