

uses Critical Discourse Analysis (CDA) as a useful tool. Because Critical discourse analysis (CDA) is a form of research that analyses the relationships between discourse, society, power and ideology (Fairclough, 1989). Fairclough (1989) also remarks that discourse as social practice has relation with text, interaction and context. The analysis is based on Fairclough's three-dimensional model of critical discourse analysis as it focuses on the production and reception process of discourse than just analyzing the text.

In addition of analysis of this study, the writer also uses the concept of discourse analyzing of advertising by Guy Cook (2001). There are three parts in analyzing the discourse of advertisement based on the Cook's framework; they are Materials, Text and People. Materials analysis relates with paralanguage, substance, music and picture in advertisement. Then, text analysis related with connected text, grammar, prosody, words and phrases. The last analysis is people. It relates with social/psychological function, observes and addresses senders and narrators. Concerning the topic of this study, the writer only uses materials analysis. This is important to help the reader know about the substance, situation, and surroundings of the advertisement of this study. This part is the beginning analysis of this study before the writer goes to the main analysis based on Fairclough's three dimensional models, that is, textual analysis, discursive and social analysis. Here is the theory framework of this study:

1. Discourse of Advertising

The discourse of advertising explores the language of advertising. The words of advertisements are not viewed in isolation, however, but in complex interaction with music, pictures, other text around them, and the people who make and experience them. In contemporary society, advertising is everywhere. Attitudes to advertising can be indicated as the effect of our personality or social and ideological position. In a world beset by social and environmental problems, advertising can be seen as urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry and ambition. On the other hand, it may be argued that many advertisements are skillful, clever and amusing, and that it is unjust to make them scapegoat for all the sorrows of the modern world (Cook, 2001: 2).

The discourse of advertising mainly focuses on analyzing the language in advertisements which is not only concerned with language alone, but also the other aspect around them (context). In the other hand, advertisement also examines the context of communication; who is communicating with whom and why; in what kind of society and situation; though what medium; how different types and acts of communication evolved, and their relationship to each other (Cook, 2001: 3).

In this case, the terms “text”, “context” and “discourse” should be used precisely. **Text** is used to mean linguistic forms, temporarily and artificially separated from context for the purposes of analysis. Then, **context** includes all of the following:

- a. Substance: the physical material which carries or relays text, music and pictures.

- b. Paralanguage: meaningful behavior accompanying language, such as voice quality, gesture, facial expressions and touch (in speech), and choice of type face and letter sizes (in writing).
- c. Situation: the properties and relations of objects and people in the vicinity of the text, as perceived by the participants.
- d. Co-text: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse.
- e. Intertext: text which participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation.
- f. Participants: their intentions and interpretations, knowledge and beliefs, attitudes, affiliations and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants are usually described as senders and receivers. (The sender of a message is not always the same as the addresser, however, the person who relays it. In a television advertisement, for example, the addresser may be an actor, though the sender is an advertising agency. Neither is the receiver always addressee, the person for whom it is intended. The addressees may be a specific target group, but the receiver is anyone who sees the advertisement).
- g. Function: what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees.

Discourse is text and context together (Cook, 2001: 4).

sustaining them or changing them (Fairclough, 1989: 163). In this case, we analyze the text as text and as discursive practice; our focus turns to the broader social practice of which these dimensions are part. It is here that questions relating to change and ideological consequences are addressed. Does the discursive practice reproduce the order of discourse and thus contribute to the maintenance of the status quo in the social practice? Or has the order of discourse been transformed, thereby contributing to social change? What are the ideological, political and social consequences of the discursive practice? Does the discursive practice conceal and strengthen unequal power relations in society, or does it challenge power positions by representing reality and social relations in a new way?(Jorgensen and Phillips, 2002: 87).

Fairclough (1989) distinguishes two dimensions of explanation, depending on whether the emphasis is upon process or structure; upon processes of struggle or upon relations of power. On the one hand, discourses are seen as parts of social struggles, and contextualize them in terms of these broader (non-discoursal) struggles. On the other hand, we can show what power relationships determine discourses; these relationships are themselves the outcome of struggles, and are established by those with power.