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Research Article

Critical Discourse Analysis of Mobile Phones Advertisements: Applying Fairclough's 3D Model and Social Semiotic Theory

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ABSTRACT

This study employs critical discourse analysis to examine recent advertising campaigns for mobile phones, focusing on a leading global brand. Conducted purely for academic purposes and not reflecting any official brand positions, our research uses a qualitative approach combining Fairclough's 3D model and Kress and Van Leeuwen's social semiotics theory. We analyze both textual and visual aspects of 2023 mobile phone advertisements to decode underlying ideologies. Our multimodal critical analysis reveals how linguistic and visual techniques construct aspirational yet constricting identities and lifestyles revolving around constant consumption of mobile technology. Findings demonstrate that these ads exert rhetorical power by addressing perceived shortcomings in target audiences' lives and positioning new products as indispensable solutions. Imperatives compel viewers to envision improved lifestyles necessitating regular upgrades, while vibrant images of confident models reinforce ideological influence. This study showcases how critical discourse analysis can uncover subtle sociocultural assumptions and mechanisms of rhetorical influence in mobile technology promotions. It exposes how ads promise meaningful change but ultimately deliver superficial upgrades that sustain corporate interests. The key insight is that while ads link consumption to aspirational identities, a critical examination reveals this diversionary focus hinders pursuit of genuine social change. Our analysis contributes to the broader understanding of advertising discourse and its societal implications.

Keywords: *Critical Discourse Analysis, Mobile phone advertising, Ideology, Social semiotics*

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INTRODUCTION

Critical discourse analysis (CDA) has emerged as a valuable approach for systematically unraveling the connections between language, power relations and social context across various genres of writing and speech acts, including advertisements (Fairclough, 2013). For instance, prior CDA research has critically examined the discursive construction of gender roles and normalization of beauty standards in advertisements for cosmetic products and skincare brands like SK-II (Xu & Tan, 2020). Other studies like Al Falaq & Puspita (2021) have applied CDA to unpack representations of masculinity and muscular male bodies in supplement advertisements. However, despite the rapid proliferation of smart mobile devices worldwide in recent decades which has fundamentally transformed communication practices, cultures and lifestyles globally (Ling, 2012), few studies have critically analyzed the discourse specifically surrounding mobile phone advertising and promotions. Even as smart devices become ubiquitous globally, the ideological messages encoded within advertisements for these technologies, their makers and their role in contemporary life remain understudied from a critical discourse perspective.

"Mobile phone ads promote consumption as a path to better living, but critical analysis reveals these promises often mask superficial upgrades that serve corporate interests."

Recent studies have begun to address this gap, examining various aspects of advertising discourse. For example, Stanković et al (2018) investigated the effect of advertisements on consumers' attitudes, while McBride et al (2019) explored the digital manipulation of images in advertising and its impact on public health. Additionally, Evans et al (2017) analyzed the effectiveness of disclosure language in Instagram influencer advertising, highlighting the growing importance of social media platforms in modern advertising strategies. Furthermore, Tiggemann and Brown (2018) studied the impact of fashion magazine advertisements on body dissatisfaction, demonstrating the continued relevance of traditional media in shaping consumer perceptions. Lastly, Small (2017) examined the representation of women's "beach bodies" in Australian magazines, further illustrating the persistent focus on body image in advertising discourse.

As ideological messages encoded within advertisements and promotions for technology products and services remain understudied from a critical discourse perspective (Van Leeuwen, 2005), this present study aims to fill that research gap by applying concepts and tools from critical discourse analysis to recent mobile phone advertising campaigns by the global brand Samsung. Specifically, it will combine Norman Fairclough's influential three-dimensional frameworks for critical discourse analysis along with the social semiotics theory developed by (Kress & Van Leeuwen, 2020) which provides additional conceptual tools for analyzing visual modes ofcommunication. This will allow for a rigorous multimodal critical discourse analysis examining both textual and visual elements. Using this analytical approach combining multiple frameworks,the study aims

to denaturalize and unpack the assumptions and implied ideologies within these Samsung mobile advertisements. It seeks to illuminate how the verbal language and visual imagery used in these ubiquitous technology promotions discursively construct the cultural role and symbolism of mobile phones, internet-connectivity and digital lifestyles in contemporary society for target audiences across the world (Mayr & Machin, 2011).

Furthermore, this study aims to fill the existing research gap by conducting a thorough and critical analysis of prominent mobile phone advertising discourse using concepts from CDA. The goal is to reveal the normalized ideologies and power dynamics that are embedded in such advertising campaigns. By focusing on Samsung's mobile advertising campaigns, this study will provide empirical evidence on how this under-explored form of technology promotion subtly reinforces and normalizes specific social hierarchies, aspirational lifestyles, and the vested interests of mobile technology corporations (Van Dijk, 2015). Furthermore, it will shed light on how this advertising discourse shapes global consumer cultures and values regarding digital life and consumption (Castells et al., 2009).

CDA is an important and rigorous methodological approach that allows for a thorough examination of power dynamics and ideology within various forms of communication, such as mobile phone advertisements (Asghar, 2014; Caruana & Crane, 2008). Inthis study, we aim to demonstrate the continued relevance and significance of CDA in analyzing and uncovering the sociocultural assumptions and silenced perspectives embedded within modern commercial messages that promote mobile devices and connectivity. These messages are playing a transformative role in shaping communication patterns on a global scale.

By combining Fairclough's framework and social semiotic theory in a multimodal CDA, this study provided a systematic analysis of Samsung advertisements. Specifically, it examined how metaphorical associations, emotive appeals, and portrayals of lifestyles and identities construct ideological meanings about the necessity and benefits of ubiquitous mobile technology consumption. The findings aim to challenge these normalized assumptions and expose whose interests are advanced through this rapidly evolving promotional discourse.

In summary, this proposed study intends to build on prior CDA research to uncover and critically examine the subtle ways power and ideology operate through mobile technologyadvertising discourse to shape digital lifestyles globally. The following research questions guided the study:

RQ1: How is the analysis of the mobile phone advertisement through the lenses of Faiclough 3D model?

RQ2: How is the analysis of the mobile phone advertisement through the lenses of Social Semiotic Theory?

LITERATURE REVIEW

Critical Discourse Analysis in Advertising: Unveiling Power Structures and Ideologies

CDA has emerged as a powerful tool for examining the complex relationships between language, power, and society, particularly in the realm of advertising. Fairclough's three-dimensional model, involving analysis of text, discursive practices, and social practices, has been widely applied to uncover hidden ideologies and power dynamics in various forms of advertising (Dover, 2021; Kusumaningsih et al., 2023; Lestari & Paramita, 2022). In the context of advertising, CDA reveals how language and visual elements are strategically employed to construct and maintain societal norms and power structures. Al Falaq & Puspita (2021) demonstrated how L-Men advertisements in Indonesia use specific linguistic and visual strategies to promote an idealized masculine body, thereby reinforcing cultural expectations of male dominance. Similarly, Kusumaningsih et al (2023) applied Fairclough's model to analyze used motorcycle advertisements on Facebook, revealing how even seemingly mundane product ads reflect and reproduce social values.

The power of advertising discourse in shaping public perceptions is further emphasized by Suphaborwornrat and Punkasirikul (2022) in their analysis of soft drink advertisements. They highlighted how multimodal elements in ads work together to construct brand identity and influence viewers, often reflecting and reinforcing cultural norms. This multimodal approach is also evident in the work of Bi (2019), who analyzed soft drinks advertising using a multimodal discourse analysis framework.

Moreover, CDA has been instrumental in exposing the historical continuity of certain advertising strategies. Dover (2021) analyzes a vintage American Airlines advertisement, revealing how it subtly reinforced gender roles and male dominance while appealing to a predominantly male, affluent customer base in the 1960s. This historical perspective demonstrates the enduring nature of certain ideological constructions in advertising.

The application of CDA to various types of advertisements has yielded significant insights. Hu and Luo (2016) applied social semiotic analysis to Air France's print advertisements, revealing how visual elements contribute to meaning-making in advertising discourse. Similarly, Kuswandini (2018) conducted a multimodal analysis of car advertisements, further demonstrating the importance of considering both textual and visual elements in advertising discourse.

Gender Representations in Media: A Critical Discourse Perspective

The application of CDA to gender representations in media has yielded significant insights into how advertising discourse shapes and perpetuates societal norms around gender and body image. Several studies have focused on the construction of femininity and masculinity in advertisements, revealing persistent stereotypes and unrealistic ideals.

Lestari and Paramita (2022) examine how Indonesian slimming product advertisements construct ideals of female beauty. Their analysis reveals that these ads promote a slim body as ideal and tie it to concepts of happiness and success, demonstrating how advertising discourse can reinforce societal pressure on women's appearances.

Similarly, Islam (2022) analyzes billboard advertisements in Bangladesh, showing how they often objectify women and promote unrealistic beauty standards.

On the masculine side, Al Falaq and Puspita (2021) demonstrate how protein powder advertisements construct masculinity as tied to physical appearance and strength, potentially promoting harmful stereotypes and unrealistic body standards for men. This echoes findings by Suphaborwornrat and Punkasirikul (2022), who note the presence of masculine cultural elements in soft drink advertisements.

The historical persistence of gender stereotypes in advertising is highlighted by Dover (2021), whose analysis of a 1960s airline advertisement reveals the dichotomous portrayal of stewardesses as both professional and maternal/nurturing, reflecting the gender expectations of the era. This historical perspective is crucial in understanding the evolution of gender representations in advertising.

Importantly, these studies also reveal the potential negative impacts of such representations. Lestari and Paramita (2022) highlight how the internalization of beauty standards promoted in advertisements can harm women's self-perceptions. Similarly, Al Falaq and Puspita (2021) warn of the potential negative consequences of promoting unrealistic masculine body ideals.

The multimodal nature of gender representations in advertising is further explored by Bi (2019) and Kuswandini (2018), who emphasize the importance of considering both textual and visual elements in understanding how gender is constructed in advertising discourse. Hu and Luo's (2016) social semiotic analysis of Air France advertisements also contributes to this understanding, showing how visual elements can reinforce or challenge gender stereotypes.

In conclusion, CDA has proven to be a valuable tool for exposing how advertising discourse constructs and maintains gender norms and expectations across various media and cultural contexts. By revealing these hidden ideologies and power structures, CDA contributes to a more critical understanding of media representations and their societal impacts.

METHOD

Research Design and Context

This study employed a qualitative approach through Critical Discourse Analysis (CDA) (Fairclough, 2013; Van Dijk, 2015). The research examined how Samsung mobile phone advertisements constructed aspirational yet constricting identities and lifestyles centered on constant mobile technology consumption. Drawing on Fairclough's three-dimensional framework, the analysis integrated social semiotic theory.

Object of the Study

This study analyzed two Samsung mobile phone advertisements from 2023, selected to examine ideological constructions in contemporary tech marketing. Through purposive sampling, the advertisements were chosen across different product lines and campaigns to provide comprehensive coverage of Samsung's promotional discourse. The analysis

explored how Samsung's advertising strategies aligned with contemporary marketing trends, examining both textual and visual elements to uncover the underlying ideologies and rhetorical techniques in their messaging.

Data Collection

Data for this study was collected from two Samsung mobile phone advertisements sourced from Samsung's official YouTube channel, ensuring authenticity of the multimodal content. These advertisements were selected from recent promotional campaigns to represent Samsung's current marketing strategies. The data collection process involved archiving the full advertisements and transcribing all verbal and written content. Key visual frames were also captured for semiotic analysis. This systematic documentation enabled a rigorous examination of both linguistic and visual elements, facilitating analysis of the ideologies conveyed through Samsung's advertising discourse.

Data Analysis

The data analysis in this study employed two main analytical frameworks. Firstly, Fairclough's three-dimensional CDA Framework (Fairclough, 2013) guided the analysis through three phases: text analysis, discursive practice analysis, and social practice analysis. The text analysis phase examined linguistic features of the advertisements, including vocabulary, grammar, and semantics. The discursive practice analysis focused on interpretation of the text by readers, examining how the advertisements were produced and consumed. The social practice analysis related the discursive practices to the broader sociocultural context, examining how the advertisements fit into social and cultural structures. Secondly, the study applied the social semiotic approach developed by Van Leeuwen (2005) and elaborated by Kress and Van Leeuwen (2020) to analyze visual elements, examining representational, interpersonal, and compositional meanings conveyed through visual resources. The analysis process was iterative, involving multiple rounds of examination to ensure comprehensive understanding. The findings were interpreted through existing literature on advertising discourse, critical discourse analysis, and technology marketing, revealing how Samsung's mobile phone advertisements contributed to and reflected societal norms and aspirations regarding technology consumption and lifestyle.

FINDINGS

There are 4 Samsung Ads which were analyzed in this study. There were 2 videos ads from YouTube and 2 pictures ads from the web. The data were analyzed using the social semiotics theory and Fairclough 3D frameworks.

Data 1

Analysis using Social Semiotics theory

The content in the first video was taken from YouTube is a video titled "2023 Galaxy A: Official Film" by Samsung. The video showcases the features and design of the upcoming Galaxy A smartphone model. It highlights the phone slim design, the long-lasting battery life, and the sophisticated camera capabilities. Moreover, the video also aims at promoting the new smart phone model to the customers. Related to social semiotics theory by Kress (2011); Kress & Van Leeuwen (2020) which include visual modality, colors meaning, images composition, and facial expression, the promotional video can be analyzed as follow:

- The video visual modality is focusing to the features and exclusive qualities of the SamsungGalaxy A smartphone. In the video, an office worker model is acting to use this Galaxy phone in a variety of ways, including for taking pictures, taking videos, and using some sophisticated apps. The activities showed by the model in this video attracts viewers' interest on the visual used on this advertising video. Furthermore, this video also shows everyday activities by highlighting the complexity of the cellphone, which indirectly and instantly attracts viewers to join on the actions performed by the model. Therefore, even though the audience is thoughtful with their work, it can be claimed that the visual modalityemployed in this movie takes the viewers' curiosity about living a better quality of life in this age of modern technology.
- The meaning of the colors in this video mostly emphasizes brightness and enthusiasm, whatis intended in this case is to convey the impression of energy and excitement. The colors used in the video are mostly blue, green, and pink, which are often associated with technology and innovation. Through this combination of colors, the Samsung company wants to give the impression to the viewers that they can participate in the rapid technological developments like today. The color variations of this video also give the impression that the Samsung Galaxy A can be a partner in social, personal and work life for the viewers of this video. The colors used in this video also convey the impression thatif we want to have a vibrant and happy life, this sophisticated smartphone product is solution.
- The composition of the images in this video was carefully created to showcase the featuresand capabilities of this smartphone. Camera angles and shots are designed to highlight the phone's sleek design and user-friendly interface. Due to its composition which emphasizesthe shape of a cellphone that is easy to store and carry with a wide screen but is comfortablewith the slimness of this cellphone as well as a form and use that is easy and user friendly,Samsung Galaxy A is able to have a great social impact on its viewers. This can be seen from the angle and position of the shooting which really inspires the viewers to participatein the process of activities carried out by the model in this video. This shows that the composition of the images

in this video is able to provide an explanation with excellent code and image position, which will be able to give the audience the impression that the digital world is within our hand.

- The model in this video has a gaze that shows that he is someone who is confident and attractive, what is meant here is to attract the attention of the audience to focus on the cellphone and its features. The model's facial expressions are also carefully crafted to convey a sense of excitement and enthusiasm for the phone. The facial expressions used by this model have a social impact in terms of increased self-confidence by using this smartphone. The enthusiastic expression shown by the model gives a strong impression tothe audience that they can enjoy life and have fun by carrying out hobbies and other refreshing activities with the help of this smartphone. This indirectly shows that the model'sexpression in this video is a dream for people who want an ideal virtual and real quality oflife with the help of this smartphone. So, it can be seen that with just the help of a model with a gaze setting and facial expression like that, it can provide power that has a big impacton people's social life. The expression used is like someone who is leading with the use ofvery interesting language so that the audience is inspired to follow what is implied in this promotional video.

Overall, the visual modality, color meaning, image composition, as well as the gaze and facial expressions of the model in this video are all designed to show the Samsung Galaxy A cellphone in the best condition so that it can have a big social impact on changing the attitude of the audience so that they can start working side by side to achieve quality. which is better with thisSamsung Galaxy A smartphone. In other words, the video effectively combines visual elements, vibrant colors, thoughtful image composition, and expressive modeling to position the Samsung Galaxy A as a modern, versatile device. These elements create an aspirational narrative, showcasing the smartphone as a tool to enhance both personal and professional life. By appealing to viewers' emotions and practicality, the advertisement promotes the Galaxy A as a lifestyle companion, inspiring a vision of a better, technology-driven future.

Figure 1.
Screen shoots of scenes in Samsung Galaxy A advertisement video



Source: https://youtu.be/0AiZkv8x8eA?si=s41ul2dRtU57M9DV

Analysis of the Video using Fairclough 3-Dimensional Framework Textual Feature Framework

Furthermore, in term of the analysis using the theory of Fairclough, the first component which is the textual feature in the Samsung Galaxy A ads can be seen as follow:

a) The use of pronouns:
In the video, the pronouns "I" and "my" are used by the speaker to refer to themselves, for example, "I have an awesome camera" and "my awesome camera." The pronoun "you" is not directly used, but it can be implied as the speaker talks about how something is "for everyone."

b) The use of imperatives:
The video does not include any specific imperatives, which are commands or requests. It primarily focuses on showcasing the speaker's camera and does not provide instructions or suggestions to the audience.

c) The use of specific vocabulary:
The speaker uses simple and straightforward vocabulary in this video. The word "awesome" is frequently used to describe their camera. There is not much specific or technical vocabulary used in the video.

d) The use of scientific words:
There are no scientific words or technical jargon used in the video. The content is more focused on expressing enthusiasm for the camera, rather than providing scientific or technical information.

Discursive Features Framework

Next the analysis of the second model from Fairclough which is the discursive features can be explain as follow:

As we know, discourse analysis is a method of studying language use in social contexts. This includes the examination of how texts are produced, distributed, and consumed. In the case of Samsung Galaxy video, it can be seen that text (i.e. video) is produced by Samsung, and distributed through their official YouTube channel. The video meant to be watchedby their potential buyers. So it can be stated that the role of text which is the video in this context, is solely created and distributed by Samsung itself which has the purpose to persuade people whoare willing to buy the product of Samsung. So, the video here has a power to impact the people to buy the product that is promoted. It is like the video is a salesman who is using a good persuasivelanguage to make the people buy the products.

In terms of discourse strategy, the video uses some interesting techniques to attract consumers and uses power in delivery the content. This means that the video shows some featuresand the smartphone capabilities by designing interesting contents that can attract the potential customers. The use of bright colors as well as astonishing visuals and music, meant to create a sense of happiness and enthusiasm to the smartphone. The setting of discourse strategy here focusing on the use of great visuals and instruments like music to replace the texts which are commonly used as the media to explain and describe the product to persuade the potential customers.

Besides, the video uses a persuasive and rhetoric language to convince the customers that Galaxy A is the best choice to help them on their daily basis and needs. This can be seen from thevideo that emphasizes the friendly user interface, long-lasting battery life, and high-resolution camera. These all are the great features that can highly attract the potential buyers. In other words, the video uses some language expressions that have great power to influence the people's social life.

In summary, the discursive elements of the Samsung Galaxy video are skillfully designedto draw in customers and establish authority in the global market, eventually convincing viewers to modify their way of life in favor of Samsung's smartphone. Samsung is able to present the Galaxy A as a desired, high-quality product that is worthwhile to purchase by employingpersuasive language, eye-catching imagery, and other strategies.

Social-Cultural Practice Framework

According to the advertisement video of Samsung Galaxy A, social-cultural practices in the video can be observed from the way the interaction happened by using the high-resolution camera and the way the model expresses herself. The model behavior, included the eye contact, facial expressions, and her movements, reflect some common cultural practices that

can be observed in the modern society nowadays. Specifically, the model maintains her strong eye contactwith the camera that creates general nonverbal communication. This nonverbal communication later associates to the engagement and relationship toward the viewers.

Through consistent eye contact and the expression of excitement, playfulness, and satisfaction through his facial expressions, the model in this video provides an enjoyable and goodexperience for the viewers. This approach is in line with modern societal standards that place a high value on self-expression, connection, and honesty. These sociocultural activities also demonstrate the increasing impact of digital content and social media on our daily life. The videois created and will subsequently be viewed and shared on websites like YouTube, which are frequently utilized by people in today's culture to express themselves, look for enjoyment, andmake social bonds. In this film, the model's actions mirror the customs and standards of the digitalworld, where video producers frequently communicate with their audience directly via the camera.In short, the sociocultural practices in the video are characterized by interesting model behavior, including strong eye contact, expressive facial expressions, and movements that attractthe viewer's attention. These practices reflect contemporary social norms and the influence ofdigital platforms on personal expression and connection. This also serves as an image for theaudience to imitate the lifestyle reflected in this promotional video. Moreover, the language andvisual content in this video has the power to influence the audience to follow what is suggested in it.

Data 2

Analysis using Social Semiotics theory

In the video, the model shows a smartphone named Galaxy Z Flip from Samsung product. Visual modality from the video specifically focuses on the phone itself and the features. The videouses combination of some close-up and wider zooming style shots to show the design and the phone functions. Besides, the video is also vibrant and dynamic. These can be seen from the elements like various colors used, great composition, as well as the stunning gaze and expressionsfrom the models to create visual experiences that can be impactful to the viewers. In shorts, throughthe visual modality used in this video, Samsung wants to give great social effect, especially by moving to the next level of life by associated with this new type of Samsung product named GalaxyZ flip.

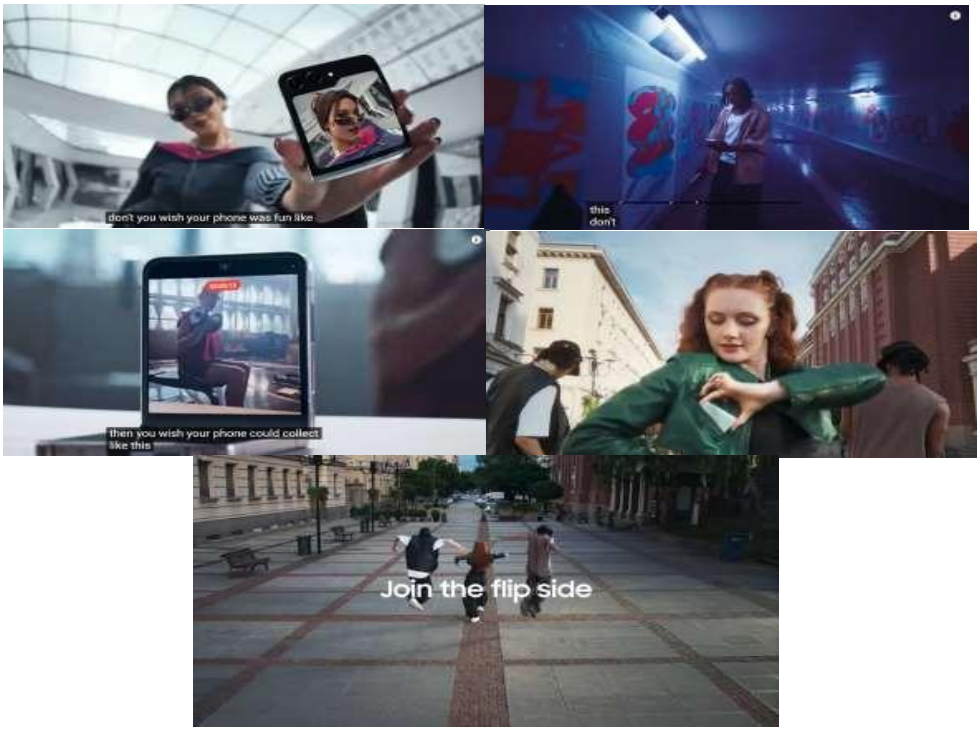
The color variants used in this video are mostly black and purple which represent the smartphone colors showcased. The black color commonly associated with sophistication and elegance, while purple represents the creativity and innovation. Besides, the colors meaning in thevideo are very important in delivering the emotions and attracting attention. These colors are alsoassociated with energy, happiness, and youthfulness, which in line with the theme of the whole video content.

The composition of images in the video are carefully created to show the designs and features of the smartphone. The video uses the combination of close-up shots and wider zoomingstyle shots to show the flip mechanism and various features owned by the phone. Moreover, the images compositions are carefully created to attract the viewers and create an

interesting narrationthrough great visuals the video has. Furthermore, this video shows some scenes which are transitioned rapidly and using some dynamic movements that transfer perfectly the viewers focusfrom one image or scene to the others. This technique helps maintain engagement and makes the video visually interesting.

The model in the video has a confident and engaging gaze, which helps to draw the viewer'sattention to the phone being showcased. The model's facial expressions are also carefully crafted to convey a sense of excitement and enthusiasm about the phone's features. The first model is a woman who showed her enjoyment in taking selfie and close up photo using the phone, she lookshappy and showed to the audience that the phone gives the satisfaction and enjoyment. Moreover,the second model is the man who is making graffiti on the wall of the train railway while taking a picture of the art he has made on the wall. He shows his excitement by showing the clarity of the picture that he takes even though it is taken in the dark. The third model who is doing gym also shows his affection by recording himself doing his activity using the phone. The last model is a woman who is dancing on the street. She shows her enjoyment and excitement in holding and putting the folding phone in her pocket while she is dancing with her friends. Overall, the video isdesigned to showcase the phone in a visually appealing and engaging way.

Figure 2.
Screen shoots of scenes in Samsung Galaxy Z flip advertisement video



Source: https://youtu.be/MeuycYr8qEo?si=X8QhJS9JZOB6O6Y0

Analysis using Fairclough 3-Dimensional Framework Textual Feature Framework

Furthermore, in term of the analysis using the theory of Fairclough, the first component which is the textual feature in the Samsung Galaxy A ads can be seen as follow:

a) The use of Pronouns: Pronouns are used to refer to people or things without specifying them directly. In the given text, pronouns are not extensively used. However, the pronoun "you" isused to engage the readers or viewers and create the connection. There are some language expressions used in the video that can be examples of creating the connection and the use of the pronoun "you". The first language expression is "don't you wish your phone was fun likethis", and another language expression like "then you wish your phone could collect like this".These two examples of language expressions used by the models are willing to create the connection and giving the influence to the viewers that if they want to be stylish or having a life quality like the models, they need to change their phones to the new product of Samsung.
b) The use of Imperatives: Imperatives are used to give orders or instructions. The imperatives used in the video are aimed at creating the feeling of desire and longing, as well as to explainthe benefits of the product. The examples of the use of imperatives in the video are "Don't youwish your phone was fun like this?", then "Don't you wish your phone look more like this?", and "Then you wish your phone could collect like this". These imperatives used in the expressions by the model show the power of the advertisement which can influence almost allthe viewers across the world.
c) The use of specific vocabularies: the texts used in the video consist of some specific vocabularies which are relevant with the video. Those words are "phone", "fun", and "collect".These words are intentionally chosen to deliver the main massage of the video and to build connection with the potential audiences or buyers.
d) Scientific words: the texts in the video do not consist of some scientific words. The reason isbecause the video uses more communicative and relevant style in delivering the messages which can attract the viewers or buyers rather than giving technical information usingscientific words or vocabularies. In short, the advertisement video does not focus on the use of some scientific words, rather than that, the ads video is more focus on how to build a goodconnection with the audiences.

The content of the texts in the video combines the use of pronoun, imperatives, specific vocabularies and effective conversation tones to engage with the audiences, deliver the messageseffectively, and create a sense of desire and longing to the product which is being promoted.

Discursive Features Framework

Furthermore, the second model analysis by Fairclough covers discursive features that is included the explanation about a) discourse analysis which looks at how the texts are produced, distributed and consumed, and b) discourse strategy which attracts the consumers and shows the power of the ads to the viewers unintentionally. The analysis can

be explained as follow:

a) Discourse analysis looks at how texts are produced, distributed, and consumed. This aspect examines the social and cultural context where the texts are created and used to deliver the meaning and influence the society. In this video, the texts are produced as marketing contentsto promote a product or service. The texts are distributed through the media named YouTubeplatform where the content of the video can be viewed by people all over the globe.
b) Discourse strategy used in the video to attract the consumers and to show or exert power. Thisvideo uses various techniques to engage the viewers and create a sense of desire and longing to the product. This strategy covers the use of important vocabularies, such as "don't you wish...", that attracts the viewers' attention and evoke their desire to have the product being promoted. Some sentences repetition like "don't you wish your phone…" and "then you wishyour phone…" also strengthen that sense of desire which is planted to the viewers' mind.

The video also uses the discourse strategy of relatability. By using pronoun "you" in almost all texts, the video wants to create the sense of personal relationship and engage with the viewersdirectly. This strategy is aimed at making the viewers feel that the product is designed specificallyfor them and are able to fulfill their desires and needs.

Moreover, the video employs a discourse strategy of comparison. this strategy is used to distinct and contrast condition of audiences or viewers' phones with the phone being promoted. The strategy also emphasizes the condition of the audiences' phones which are in the boring anduninteresting term, while it is in contrast with what the video shows to the viewers where the phone being described as fun and exciting. This strategy is aimed at creating a difference betweenthe audiences' present condition and the expected condition, so that in effective way this strategycan persuade them to buy the product to fill the gap.

In terms of showing the power of the video, it positions the product as the solution of what the audiences desire and expect. By showing the product as a superior and desired product, this situation emphasizes the power and influences toward the audiences' perception and decision-making process. The use of imperatives and the creation of product longing are some interestingtechniques which aimed at exerting the power and persuading the audiences to take action.

In short, the discourse strategy used in the video is aimed at attracting the consumers by baiting their desire, creating a sense of connection, and showing the power through persuasion and influence. This strategy is designed to engage with the audiences and unintentionally force themto consider the product or service being promoted.

Social-Cultural Practice Framework

In this video, the social cultural practices can be seen from several points. The first one is how the video uses the desire and the happiness toward new things by showing a smartphone as a desirable, fun, and exciting product. This is in line with the cultural practices in seeking entertainment and enjoyment in everyday life. In short, it can be stated

that the video shows the way of enjoying the life through technology.

Secondly, the video describes a desired phone situation as a trend and style of modern people nowadays. This reflects a cultural value that is placed on the appearance and social status.By showing the product as fashionable and desirable, the video attracts the viewers' aspirations toget social recognition and acceptance.

Thirdly, the video uses a social cultural practical distinction. This aspect differentiates theaudiences' present phone with the situation that they desire which is reflected by the phone in thevideo, so that it can create a sense of dissatisfaction toward their present phone and they get desireto get the higher product like being promoted in the video. This situation reflects social practical that shows people who seek for improvements and believe that newer and better products can improve someone's social life.

Furthermore, the use of imperative words and some phrases repetition like "don't you wish"and "then you wish" emerge the sense of longing and desire. This thing taps into the social-cultural practices of consumerism, where someone's desire toward certain product and new experience triggered through great marketing tactics. Overall, the video's social-cultural practice revolves around appealing to the desires, preferences, and values of the target audience within a particular cultural context. Through its discourse strategies, the video aims to influence consumer behavior and drive the adoption of thepromoted product or service.

Based on the 2 videos ads from Samsung product above, we can know that the Samsung ads use words and images to get viewers to buy their phones. They make you wish you had their newest, most exciting phone models. The ads call the phones "awesome" and talk about how much"fun" they are. This makes normal life without the phone seem boring. Words like "you" and "your" also make you feel like you need to have the phone personally. The ads don't just show thephones, they tell you directly to want them more and more.

The way the ads are made also projects power over the viewer. The colors, music, and happy models draw you into a perfect world where everyone loves their Samsung. The models look right at you and tell you not to settle for your old phone. The ads only show good things aboutSamsung phones, ignoring real problems people face daily. They try to make you think phones can fix your life's problems so you buy more. But life is complex, and new phones distract from making real change. The ads take advantage of people's wishes through slick, excited messages. A critical thinking process can help people to notice how ads promote false promises.

DISCUSSION

The analysis of Samsung mobile phone advertisements reveals a complex interplay between technology, identity, and societal aspirations. The findings demonstrate how these advertisements construct an idealized lifestyle centered around constant mobile technology consumption, echoing the observations of Suphaborwornrat and Punkasirikul (2022) in their analysis of soft drink advertisements. Both studies highlight how advertisements

create a narrative that ties product consumption to personal fulfillment and social status.

The linguistic and visual strategies employed in the Samsung advertisements align with the multimodal discourse analysis findings of Hu and Luo (2016) and Kuswandini (2018). These studies collectively emphasize the importance of considering both textual and visual elements in understanding how advertisements construct meaning. In the case of Samsung, the integration of text and image creates a powerful narrative of technological empowerment and lifestyle enhancement.

However, this narrative also reveals underlying power structures and ideologies. As Dover (2021) observed in his analysis of vintage airline advertisements, modern tech ads similarly reinforce certain societal norms and expectations. In Samsung's case, the ads promote a vision of success and social connection that is intrinsically linked to the latest mobile technology. This aligns with Al Falaq and Puspita's (2021) findings on how advertisements can reinforce cultural expectations and ideals.

The discursive practices revealed in the Samsung advertisements also reflect broader societal trends. The emphasis on constant connectivity and technological integration mirrors the findings of Kusumaningsih et al. (2023) in their analysis of social media advertising. Both studies highlight how digital platforms have become central to modern identity construction and social interaction.

Interestingly, the gender representations in the Samsung ads differ from those found in studies focusing on beauty and body image advertisements (Lestari & Paramita, 2022; Islam, 2022). While these studies found persistent gender stereotypes and unrealistic body ideals, the Samsung ads present a more gender-neutral narrative focused on technological prowess. This suggests that tech advertising may be moving away from traditional gender roles, although further research would be needed to confirm this trend.

The social practice analysis reveals how Samsung's advertisements both reflect and shape societal values around technology. The ads create a narrative of technological determinism, where social and professional success is contingent on adopting the latest mobile technology. This mirrors the findings of Suphaborwornrat and Punkasirikul (2022), who noted how soft drink ads tied product consumption to cultural values and social belonging.

From a methodological perspective, this study demonstrates the effectiveness of combining Fairclough's CDA framework with social semiotic theory. This approach, also utilized by Hu and Luo (2016), provides a comprehensive tool for unpacking the complex layers of meaning in modern advertisements. It allows for a nuanced understanding of how ads operate on textual, discursive, and social levels simultaneously.

The findings of this study have significant implications for understanding the role of technology advertising in shaping societal norms and individual aspirations. They suggest that while such ads promote technological progress, they may also create unrealistic expectations and perpetuate a cycle of constant consumption. This raises important questions about the ethical responsibilities of tech companies in their marketing practices.

To end this, the analysis of Samsung mobile phone advertisements reveals the sophisticated strategies used to create desirable technological identities and lifestyles. It

highlights the need for critical media literacy to navigate the complex messages embedded in modern advertising. Future research could explore how consumers interpret and respond to these advertisements, and whether the narratives presented align with real-world experiences of technology use.

CONCLUSION

This critical discourse analysis of current Samsung mobile phone advertisements shows how language and design tactics support identities and lifestyles that are both aspirational and constrained. The animated graphics and stories present mobile technology use as a necessary component of a fulfilling life. This discussion, however, ignores the ways in which these presumptions support corporate interests over those of customers. The allure of mobility and connectivity preys on weaknesses in a social structure that is becoming more and more isolated. The advertisements exert their influence by confronting perceived gaps in people's lives and then presenting new Samsung items as the answer. "You" and "your" provide audiences a goal-oriented sense of who they are as knowledgeable users of cutting-edge technology. Demands such as "don't you wish" imply authoritative necessity and urge the audience to imagine better lives through improvements.

Moreover, forceful rhetorical devices such as vivid imagery, self-assured models, and imperatives frame gradual consuming as a means of achieving self-actualization. The polished speech steers desire away from significant societal transformation and toward insignificant upgrades. This study shows how CDA reveals the ideological underpinnings of mobile marketing by exposing the ways in which discourse uses techniques of difference and desire to replicate agendas and inequalities. These findings can be expanded upon in future studies including various branded material and locations. Overall, CDA shows how systemic inequalities continue while progress is paradoxically defined through advertisements as continual upgrades. It clarifies the nuanced ways in which advertising language is used to exercise rhetorical and ideological force.

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CONFLICT OF INTEREST

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