CHAPTER 2

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter presents a review of literature that generally supports the position that promotional advertising texts and associated semiotic resources as the CEF genre may be crafted to manufacture consumer consent. To this end and with regards to the theoretical framework outlined in chapter 1, the chapter covers a brief review of genre as social action (Miller, 1984; 1994) in North American new rhetoric studies, as "a staged, goal-oriented" process (Martin, 1984, p. 25) in Australian systemic functional linguistics, and as "a class of communicative events" (Swales, 1990). Subsequently, the chapter delves into genre as the new rhetoric in view of similar theorising of the notion and its complementary perspective in critical discourse studies (e.g. Fairclough, 1989; 2001), particularly for the analytical applications of CDA. The review then moves to topics directly related to the present study with respect to CDA as a multidisciplinary approach to examine discourse practice, the mediation of promotional advertising, the manufacturing of consent via promotional genres, hierarchy of effects, the contest entry form and perspectives about consumer purchasing behaviour as well as the empowerment of consumers.

2.1 Genre-based perspective of discourse

In the tradition of new rhetoric genre studies, Miller (1984; 1994) defines genre as rhetorical action based on recurrent situations and argues for an open principle of genre classification based on rhetorical practice rather than solely on generic structure or aim. Thus, studies involving genre as the new rhetoric revolve more

around relations between text and context than features of the text. Martin (1984, p. 25) however, offered another definition from the perspective of systemic functional linguistics, as "a staged, goal-orientated, and purposeful social activity that people engage in as members of their culture" to additionally focus on the structural aspects of genres. Swales (1990) proposed a third definition of genre from an ESP (English for Specific Purposes) perspective, as a class of communicative events with some shared set of communicative purposes. Although these definitions are from three different perspectives, as approaches to genre analysis they must be seen as highlighting different aspects of the complex concept with each perspective enriching the other. Based on an understanding of the three complementary traditions of genre theory, Bhatia (2004) put forward a comprehensive definition of genre as essentially referring "to language use in a conventionalised communicative setting in order to give expression to a specific set of communicative goals of a disciplinary or social institution, which give rise to stable structural forms by imposing constraints on the use of lexico-grammatical as well as discoursal resources" (p. 23).

This definition may be deemed relevant to the purpose of studies that seek to examine the discursive features of genres such as CEFs, that is, the inherent verbal and visual components that may be crafted in ways that allow them to constitute a particular genre that is realised in a conventionalised communicative setting and which gives expression to a specific set of communicative goals. In terms of analytical orientation, genre studies can be roughly put onto a continuum of those that focus on textual analyses at the one end and on contextual and social analyses at the other (Flowerdew, 2002). These two ends of the continuum may be viewed as interrelated, but not opposed nor separate from each other. A textual analysis and a

contextual analysis should complement each other in helping to develop a better understanding of the promotional advertising genre under investigation since genre is concerned with how writers use language to "accomplish things…in a culturally specific way" (Martin, 1984, p. 28). Accordingly, genre in the present study is employed as a descriptive analytical rather than as a prescriptive tool (Kress & Threadgold, 1988). Consistent with CDA's micro and meso levels, this includes not only a description of the characteristics of key components for underlying strategies, but also a contextualised perspective including how the texts were produced at the macro level of analysis. More succinctly put, a critical study of discourse regards "genre as rhetorical and dynamic, integrating form and content, product and process, individual and society" (Devitt, 2004, p. 6). A primary concern is how the CEF as a promotional advertising genre can be analysed in terms of its linguistic and non-linguistic components from different perspectives on genre, and what choices need to be made for optimum analysis. What follows is a brief review of some theoretical and analytical contributions from the new rhetoric theory of genre, which would appear to inform CDA concerns and help unpack promotional advertising genre as discourse practice.

2.2 Genre as the new rhetoric

Researchers and practitioners aligned with the new rhetoric view of genre maintain that the concept manifests from repeated social action in recurring situations which give rise to regularities in form and content (Miller, 1984; 1994; Bazerman, 1988; Freedman & Medway, 1994; Devitt, 1993; Coe, Lingard & Teslenko, 2002). Still maintaining conceptions of genre as types of discourse characterised by similarities in content and form, theorists of new rhetoric genre studies based in North America

go further to focus on "tying these linguistic and substantive similarities to regularities in human spheres of activities" (Freedman & Medway, 1994, p. 1). In short, they view genre as a notion to relate regularities in discourse types with a broader social and cultural understanding of language in use. In her work entitled "Genre as social action" (Miller, 1984) which is regarded as a defining treatise in new rhetoric genre theory, Miller identifies specific features of genre common to writing, which can be summarised as follows: i) Genre is "a conventional category of discourse based in large scale typification of rhetorical action" (Miller, 1984, p. 37). This means that genre may be viewed as a form of social action, or a frequently repeated social action by a social actor or group of actors to fulfil their rhetorical goals; ii) As social action, genre may be interpreted and governed by rules to some degree; iii) Genre is distinguishable from form, which she explains is the more general term than genre in that "genre is a form at one particular level that is a fusion of lower level forms and characteristic substance" (ibid.); iv) Genres serve as recurrent patterns of language use and help constitute a culture. Thus, genres are both part of a culture and simultaneously shape a culture; and, v) Genre "is a rhetorical means for mediating private intentions and social exigencies" (ibid.) that is, a mediating force between the individual and society.

Verbal/visual texts such as CEFs may therefore be examined in conjunction with social factors such as the cultural contexts of national shopping events or a movie debut that may influence or mediate these messages. Miller adds that genres are bearers of "knowledge of the aesthetics, economics, politics, religious beliefs and all the various dimensions of what we know as human culture" (Miller, 1994, p. 69). This means that an adequate understanding of genres involve an understanding of the

culture in which they are situated. Thus, genre may also be perceived as part of social processes by which knowledge and facts are made (Freedman & Medway, 1994) or are socially constructed. As Miller explains further, "human action, whether symbolic or otherwise, is interpretable only against a context of situation and through the attributing of motives" (Miller, 1984, p. 24). This explication of genre helps the analyst to theorise recurrent ways of using discourse since the perspective suggests that researchers can examine textual products for shared formal characteristics and bear in mind that recurrent forms have cognitive consequences for their users. Miller's theoretical position on genre has been supported with numerous empirical studies in which researchers within the new rhetoric discipline have adopted her ethnographic stance (rather than linguistic methods) for providing detailed descriptions of the contexts surrounding genres and the actions they perform within these contexts. Examples include studies about cultural differences in engineering firms (Artemeva & Freedman, 2001), the writing of professional biologists (Myers, 1985; 1990), documents produced by tax accountants (Devitt, 1993), production of experimental articles (Bazerman, 1988), the evolution of the memo and the business report (Yates, 1989; Yates & Orlikowski, 1992), and writing for the disciplines at the university (Freedman, 1993). These studies contribute to the contextual nature of genres and in the process offer more understanding about how interests, goals, and shared assumptions of different discourse communities can impact genre.

While there are other proponents of new rhetoric genre who continue to advance the discipline such as Paré and Smart (1994) whose work concerned the function of genres as modes of thought and heuristics for studying genre, Berkenkotter and Huckin (1995) who presented a sociocognitive perspective on genre, and Yates and

Orliknowski (1992) who discussed genre from a sociohistorical perspective. Hence, the work within the new rhetoric discipline shares a common ground with that in CDA in paying particular attention to exploring sociocultural aspects of genre, a key concept within CDA as well as SFL and social semiotics that figure within CDA. In this regard, the perspectives reviewed above help inform critical study in revealing that the new rhetoric genre discipline shares not only an advocacy of genre as social action, but also the concern for connecting linguistic performances in discourse types/genres (Fairclough, 1989; 1995; 2001) with the broader social and cultural understanding of language in use.

2.3 Using Critical Discourse Analysis (CDA)

Three CDA practitioners whose works are synonymous with the development of CDA are van Dijk (1988, 1991, 1993, 1995, 1998, 1998a, b); Wodak (1995, 1996, 2002); and Fairclough (1989, 1992, 1993, 1995a, 1995b, 2000, 2001).

Van Dijk: Critical news discourse analysis (Structural analysis)

Since the 1980s, van Dijk has been heavily referenced in media discourse studies. In his work entitled News Analysis (1988a), he combined a theory of discourse to the discourse of news in newspapers and applied his theory to genuine news reports. His appeal for a more structural analysis in terms of textual, production and reception levels establishes van Dijk's framework in critical news discourse analysis (Boyd-Barret, 1994). In van Dijk's opinion, structural analysis involves structures at various levels of description that include grammatical, phonological, morphological and semantic aspects, as well as "higher level properties" (Van Dijk, 1988, p. 2). He proceeded to describe these properties as coherence, news story topics, schematic

forms and rhetorical textual dimensions, and referred to production processes as involving journalistic and institutional news generating practices as well as economic and social practices. Another dimension of van Dijk's analysis is reception process where he takes into account comprehension, memorization and reproduction of news information. Here, van Dijk (1988, 1991, 1993) endeavours to reveal the relationships between three levels of news text production: structure, production and comprehension processes, and their relationship within their wider social context. To identify such relationships, his analysis involves 2 levels: microstructure and macrostructure. The microstructure level is focused on "semantic relations between propositions, syntactic, lexical and other rhetorical elements that provide coherence in the text, such quotations, direct or indirect reporting that give factuality to news reports" (Sheyholislami, 2003, p. 2). The macrostructure level of analysis is centred on topic structures of news reports and their overall schemata and themes are realized in headlines and lead paragraphs which "define the overall coherence or semantic unity of discourse, and also what information readers memorize best from a news report" (van Dijk, 1988, p. 248).

He posited that the news schemata are structured according to a specific narrative pattern to ensure maximum reader recall. These consist of the headline and lead paragraph, situation consisting of episode and backgrounds or story and final comments or conclusions. These sections are further sequenced in terms of relevance so the summary, headline and lead paragraph contain general information (Van Dijk, 1988, pp. 14-16). Moreover, he considers discourse analysis to be ideology since "ideologies are typically, though not exclusively expressed and reproduced in discourse and communication, including non-verbal semiotic messages, such as

pictures, photographs and movies" (van Dijk, 1995, p. 17). In his approach to analysing ideologies, van Dijk (1995) presented three components: "social, cognitive, and discourse analysis" (p. 30). Of the three, two are established approaches in media education. Namely, social analysis, which concerns examining the overall societal structures (context); and discourse analysis, which pertains to the text (syntax, lexicon, local semantics, topics, schematic structures, and so on). Thus, it is the cognitive analysis component that distinguishes van Dijk's (1995) approach from other CDA approaches. He views socio cognition, which encompasses social cognition and personal cognition, as mediating between society and discourse. Van Dijk (1995, p. 18-19) explained that ideologies as "the system of mental representations and processes of group members" indirectly influence the personal cognition of group members, including their comprehension of particular discourses among other actions and interactions. He added that mental representations of individuals during such social actions and interactions are models, which may be manipulated to "control how people act, speak or write, or how they understand the social practices of others" (p. 2).

An important point about mental representations is how they are "often articulated along us versus them dimensions: speakers of a group tend to present themselves in positive terms and other groups in negative terms" (van Dijk, 1995, p. 22). Making explicit the contrastive dimension of us versus them has been central to van Dijk's (1998a, pp. 61-63) research and he maintains that researchers who endeavour to make transparent ideological dichotomies in discourse need to analyze discourse with the following points in mind: a. Examine the context of the discourse including historical, political or social background of a conflict and its main participants;

b. Analyze groups, power relations and conflicts involved; c. Identify positive and negative opinions about 'us' versus 'them'; d. Make explicit what is presupposed and what is implied; e. Examine formal structures including lexical and syntactic choices in a way that helps to (de)emphasize polarized group opinions.

Wodak: Discourse historical method (Sociolinguistics in the Bernsteinian tradition)

Wodak (1995) grounds her analytical model on "sociolinguistics in the Bernsteinian tradition, and on the ideas of the Frankfurt school, especially those of Jürgen Habermas" (p. 209). She describes her discourse sociolinguistics approach as explicitly dedicated to the study of the text in context and accords both factors equal importance. She argues that her approach is "capable of identifying and describing the underlying mechanisms that contribute to those disorders in discourse which are embedded in a particular context, whether they be in the structure and function of the media, or in institutions" that inevitably affect communication (Wodak, 1996, p. 3). Wodak analysed various institutional settings including courts, schools, and hospitals, on a variety of social issues such as sexism, racism and anti-Semitism discourse. In particular, her work on anti-Semitism discourse (Wodak et al., 1990) led to the development of her discourse historical method, an attempt "to integrate systematically all available background information in the analysis and interpretation of the many layers of a written or spoken text" (Wodak, 1995, p. 209). Wodak's works contribute an important outcome to CDA by demonstrating the importance of taking the context of discourse and its impact on the structure, function, and context of the anti-Semitic utterances into consideration. The focus on historical contexts of discourse in the process of explanation and interpretation distinguishes Wodak's approach from other CDA practitioners. In the discourse historical method approach,

she posited that language not only manifests social processes and interaction, but also "constitutes" those processes (Wodak & Ludwig, 1999, p. 12). Wodak and Ludwig (1999) put forward three points to consider when looking at language: i. Discourse always involves power and ideologies. No interaction exists where power relations do not prevail and where values and norms do not have a relevant role, ii. Discourse is always historical. It is connected synchronically and diachronically with other communicative events, which are happening at the same time or which have happened before (similar to Fairclough's intertextuality) and, iii. Depending on their background knowledge, information and position, readers and listeners might have different interpretations of the same communicative event so "the right interpretation does not exist; a hermeneutic approach is necessary largely because interpretations can be more or less plausible or adequate, but they cannot be true" (Wodak & Ludwig, 1999, p. 13).

Fairclough: Socio-critical approach (Critical language study)

Fairclough's works have been central to CDA for over 20 years. In 1989, he termed his approach "critical language study" (1989, p. 5) with the aim to contribute "to the general raising of consciousness of exploitative social relations, through focusing upon language" (1989, p. 4). This aim is as pertinent to Fairclough's work then as it is now. Since the development of his approach, its aim has steadfastly maintained (Fairclough, 1992, 1993, 1995a, 1995b; Chouliaraki & Fairclough, 1999), making it "one of the most comprehensive frameworks of CDA" (Sheyholislami, 2003, p. 6) available. While Fairclough's (1989, 1992, 1995a, 1995b, 2001) approach draws from the works of various critical social theorists, his (and other CDA practitioners e.g. Fowler, 1991 and Hodge & Kress, 1979) analytical linguistics approach is

grounded in Halliday's (1969, 1972, 1981, 1985, 1993, 1994, 2004) SFL. For all the various fields that CDA practitioners draw from, they share the argument that texts are forms of social action, which occur in social contexts. In explaining the contribution that CDA can make, Fairclough asserts that the past two decades or so have been a period of profound economic social transformation on a global scale and that these changes are to a significant degree, attributed to "transformations in the language, and discourse" (Chouliaraki & Fairclough, 1999, p. 4).

CDA can help reveal these transformations by theorizing transformations and in the process, generate awareness "of what is, how it has come to be, and what it might become, on the basis of which people may be able to make and remake their lives" (Chouliaraki & Fairclough, 1999, p. 30). Consequently, analysis of discursive practices involve a combination of micro-analysis which deals with the explication of how participants (contest organisers, consumers and the relevant authorities) produce and interpret texts on the basis of their members' resources and macro-analysis, which complements the micro level to "know the nature of the members' resources that is being drawn upon in order to produce and interpret texts and whether it is being drawn upon in normative or creative ways" (Fairclough, 1999, p. 85).

In short, micro level results provide evidence for macro analysis. It is on this interrelationship that the dimension of discursive practice in his three dimensional framework can "mediate the relationship between the dimensions of social practice and text: it is the nature of the social practice that determines the macro-processes of discursive practice, and it is the micro-processes that shape the text" (Fairclough, 1999, p. 86). CDA of a communicative interaction thus sets out to "systematically

chart relations of transformation between the symbolic and non-symbolic, between discourse and the non-discursive" (Chouliaraki & Fairclough, 1999, p. 113). As shown in Figure 1.1 (chapter 1), Fairclough presented three analytical focuses in analysing any communicative event: text; discourse practice and sociocultural practice (Fairclough, 1995b; Chouliaraki & Fairclough, 1999).

2.3.1 Text

Text involves linguistic analysis in terms of vocabulary, grammar, semantics and cohesion-organization above the sentence level. Linguistic analysis may thus be applied to a text's lexical-grammatical and semantic properties, "two aspects that have a reciprocal influence on each other" (Fairclough, 1995b, p. 57). Citing SFL, Fairclough (1995b) views text from a multifunctional perspective.

Accordingly, he deems any sentence in a text is analyzable in terms of the articulation of functions he labelled representations, relations and identities. Representations involved particular representations and re-contextualization of social practice, including ideational function (carrying particular ideologies). Relations refer to particular constructions of the relationship between writer and reader such as formal or informal, close or distant. Identities deals with particular constructions of writer and reader identities in terms of what is highlighted, whether there are constructions of status and role aspects of identity, or individual and personality aspects of identity. Fairclough (1995b, p. 58) further noted that linguistic analysis also concerns presences and absences that may include "representations, categories of participant, constructions of participant identity or participant relations".

2.3.2 Discourse practice

Fairclough (1995, p. 60) describes discourse practice as straddling the "division between society and culture on the one hand, and discourse, language and text on the other." There are two facets to discourse practice: institutional processes that are associated with editorial procedures, and discourse processes, which refer to changes that texts go through in production and consumption. He explains both facets through "intertextuality" (Fairclough, 1995, pp. 58-59) where intertextual analysis involves not only linguistic analysis at text level, but also at discourse practice level. This requires looking at text from a discourse practice perspective, "looking at the traces of the discourse practice in the text" (Fairclough, 1995b, p. 61). Linguistic analysis at text level is thus descriptive in nature, and intertextual analysis is more "interpretive" (Fairclough, 1995b, p. 16). Both facets are connected since "linguistic features of texts provide evidence, which can be used in intertextual analysis, which is in turn a particular sort of interpretation of that evidence" (Fairclough, 1995b, p. 61). Intertextuality is thereby "basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth" (Fairclough, 1992, p. 84).

Fairclough (1992, p. 85) went on to identify two types of intertextuality, "manifest intertextuality" and "constitutive intertextuality." Manifest intertextuality alludes to the heterogeneous constitution of texts by which specific other texts are overtly drawn upon within a text. Explicit signs such as quotation marks to indicate the presence of other texts often mark this kind of intertextuality. On the other hand, constitutive intertextuality pertains to the heterogeneous constitution of texts out of elements such as types of convention, orders of discourse, or interdiscursivity

(Fairclough, 1992, p. 104). It is this constitutive intertextuality that corresponds to the structure of discourse conventions that go into the new text's production. Fairclough gave examples of the processes of intertextuality with an analysis of an article about an official document on drug trafficking. He shared two points about the article. First, "linguistic forms do not explicitly represent the official document" but are sub-reports, which are not present in the official document at all (Fairclough, 1992, p. 2). Second, there are linguistic and semantic signs, which show the merging of the voice of newspaper where the article was featured, with the voice of the official document. This is where the newspaper supported the official document's recommendations, as if they were the newspaper's opinions. At the same time, the newspaper does not just repeat, but rephrases sentences and expresses them in its own words and language in two ways. First, by shifting away from legal jargon and formal language towards conversational vocabulary and spoken language. For instance traffickers becomes peddlers. Second, by converting the written monologue of the official document to a conversational dialogue to turn an official document into popular speech to appeal to audiences. Thus, while the newspaper's report is based on a previous text, it responds to the future utterances and expectations of its readers by shaping the original text into its own discourse type, a prevalent practice in promotional advertising discourse.

2.3.3 Sociocultural practice

The third analytical focus of Fairclough's (1995b) 3-part model is sociocultural practice, which concerns three aspects of the sociocultural context of a communicative event: a. economic (economy of the media); b. political (power and ideology of the media); and, c. cultural (issues of values). Stressing that one does not

have to carry out analysis on all levels but on any level "relevant to understanding the particular event" (Fairclough, 1995b, p. 62), he proposed that analysis of media discourse "must consider the economics and politics of the mass media, the market which the mass media are operating within, their relationship to the state, and so forth" (Fairclough, 1995b, p. 36). He added that the key properties of mass media are access to the media, economics of the media, politics of the media, and practices of media text production and consumption.

Access to the media

Who has access to mass media and what are the implications of their access with regards to the place of media in society makes this issue important since "media output is very much under professional and institutional control, and in general, it is those who already have other forms of economic, political or cultural power that have the best access to the media" (Fairclough, 1995b, p. 40). Likewise, van Dijk (1995) asserted that the "patterns of access to public discourse are generally an interesting criterion of social power, that is, a scarce social resource that serves as a basis for symbolic power" (p. 32). In the present case, promotional advertisements may be considered a scarce social resource that serves self-justifying interests of promotional advertisers, large manufacturing plants and their business partners.

Economy of the media

The economics of mass media is significant because "the economics of an institution is an important determinant of its practices and its texts" (Fairclough, 1995b, p. 40). The media functions to profit from selling commercial sites and thus audiences to advertisers (Chomsky, 1989; Fairclough, 1995b). This makes the media "open to the

effects of commercial pressures" (Fairclough, 1995b, p. 42). In CEFs, these effects could determine what is selected as promotional discourse, and in what ways that such discourse is published. The impact of the economic aspects of media and the issue of the concentrated ownership of the media has essential influence on media discourse (Fairclough, 1995b; Chomsky, 1989; Hackett, 1991; Winter & Hassanpour, 1994). These issues have been the focus of much discussion in critical media studies (e.g. Achbar, 1994; Chomsky, 1989; Hackett, 1991). For example, in Canada, Southam chain and Thomson are run by two corporate elites with extensive interests outside the newspaper industry but control 59 percent of Canadian daily newspaper circulation (Winter & Hassanpour, 1994, p. 15). Closer to home in Malaysia and Singapore, "governments continue to exert significant forms of control within media markets, including media ownership, production and content" (Kenyon & Marjoribanks, 2007, p. 104). The concentration of media ownership "manifests itself in various ways, including the manner in which media organizations are structured to ensure that the dominant voices are those that correspond with the political and social establishment" (Fairclough, 1995b, p. 43).

Politics of media

Commercial mainstream media works ideologically and is in the service of the powerful, the elite, and the state (Chomsky, 1989; Fairclough, 1995b; Fishman, 1980; Fowler, 1991; van Dijk, 1991, 1993). At the same time, the interests of the media can also be in conflict with the state. A case in point was when American television aired images of the Vietnam War and turned public opinion against it (Fairclough, 1995b). However, keeping in mind that media discourses "contribute to reproducing social relations of domination and exploitation" Fairclough (1995b, p.

44), periodical criticisms of the state by the media may be part of the dominant elite groups' doctrine to "portray themselves as spokesmen for free speech and the general community interest" (Achbar, 1994, p. 53). Fairclough (1995) employ the concept of hegemony in the same way that Chomsky (1989) and van Dijk (1998a) point to the media's power of manufacturing consent. As explained in chapter 1, CDA views hegemony as "relations of domination based upon consent rather than coercion, involving the naturalization of practices, their social relations, and relations between practices as matters of common sense" (Chouliaraki & Fairclough 1999, p. 24). These views emphasize the importance of ideology in achieving and maintaining relations of domination. This is evident in our society, where advertisers need to achieve public consent through persuasive rhetoric in order to gain or maintain market domination. The mass media is a crucial element in helping to manufacture this consent (Chomsky, 1989; van Dijk, 1998a; Hackett, 1991).

Media text production and consumption

The production and consumption of media texts are important dimensions of the media and their institutional practices. Production concerns a set of institutional routines such as news gathering, news selection, writing, and editing, while consumption refers to the ways in which readers read and comprehend written, audio and visual texts (Fairclough, 1995b; Fowler, 1991; van Dijk, 1993). In the case of written texts such as promotional messages in CEFs, selecting persuasive verbal and visual rhetoric is an important practice of text production. The media always have "far more material than space" (Fowler, 1991, p. 11) so not all messages make it to the final piece of printed CEF. Thus, the process of selecting promotional texts, what to leave out and what to put to print, is subject to certain criteria for such selections.

In the same rein, Carruthers (2000, p. 16) submit that newsworthiness is not an inherent characteristic of events and news items, but is determined by the news production and institutional practices. “Events become news when transformed by the news perspective, not because of their objective characteristics… news is consciously created to serve the interest of the ruling class” (Eaman, 1987, p. 51). Comparably, the world of commercial texts, including CEFs, is not the real world, but partial, “skewed and judged” (Fowler, 1991, p. 11). Fairclough (1995b) added that a striking feature of news production is the overwhelming reliance of journalists on a limited set of otherwise legitimized sources which are systematically drawn upon through a network of contacts or procedures and sources of facts to substantiate other so-called facts. In relation to promotional discourse, creative and account management teams in promotional and advertising agencies, as well as their product manufacturing clients who work with the media may be involved in the selection of sources of information by determining who gets to be heard or quoted in their commercial materials. As a result most of us are brought to see “a predominantly established view of the world, manifested textually” (Fairclough, 1995b, p. 49).

2.3.4 Criticisms on the use of CDA

How any piece of news including those relating to promotional advertising messages, will be consumed has been the subject for much debate in particular for media discourse analysts (Boyd-Barrett, 1994; Fairclough, 1995b; Fowler, 1991; Widdowson, 1998). The key issue is how a discourse analyst knows how audiences consume media discourse, what they comprehend or what sorts of impacts these reports have. While most analysts, including CDA practitioners, agree that different audiences interpret texts differently, this issue has become one of the strongest

arguments that critics of CDA have brought forward against critical discourse analysts who base their conclusions on their own interpretations, regarding the impact of media discourse on audiences (Fairclough, 1996; Widdowson, 1995). In response to these criticisms Fairclough (1995b, pp. 15-16) assert that CDA practitioners will be the "first to acknowledge that different readers might read similar texts differently" or contend that "media recipients [are] active, and up to a point independent, information users" (van Dijk, 1993, p. 242). Readers may thus form interpretations of news or promotional texts that are different from those implied in the media. However, there are two main reasons why it is possible to determine how people may read and interpret a news report, magazine advertisement or more closely to the research at hand, a CEF. First, readers are usually not trained to be critical readers of texts (Fowler, 1991; van Dijk, 1991) and, second, audiences interpret texts against their background knowledge and any information they already have about the subject in question. Since "the news media are the main source of information and beliefs used to form the interpretation framework for such events" (van Dijk, 1993, pp. 242-243), we learn to make assumptions about the impact of the media on audiences when we describe and analyze media discourse.

Fairclough (1995b, p. 16) further defuses the idea that texts have no meanings on their own without readers' interpretations when he argued that it is self-evident "that although readings may vary, any reading is a product of an interface between the properties of the text and the interpretative resources and practices which the interpreter brings to bear upon the text. Potential interpretations are thus constrained and delimited according to the nature of the text. Taking reception studies as an example, Fairclough (1995b, p. 16) noted, "text analysis should be the central

element in media analysis provided that it is accompanied by analysis of text production and consumption" which could help identify meanings and effects of texts. Bearing in mind the assumption that systematic asymmetries of power and resources between speakers and listeners, readers and writers can be linked to unequal access to linguistic and social resources (Luke, 2006), CDA presupposes that institutions like promotional and advertising agencies act as gatekeepers for the mastery of discursive resources. These discursive resources include discourses, texts, genres, and lexical and grammatical structures of everyday language use. For the present study, this suggests a need to reframe questions about consumer equality in terms of how systematically distorted and ideological messages may set conditions for differential institutional access to discursive resources. As a likely result, consumers may come to view how daily commercial or promotional advertising language can function ideologically to make asymmetrical relations of power and provide particular textual portrayals of social worlds so they appear commonsensical. This adds to the weight of Cook's (2001) argument that it is important to examine the meanings of texts based on how readers construct meanings via their own knowledge of images or signs, genre knowledge, needs, desires, and discourses, what Fairclough (2001, p. 12) described as members' resources (henceforth MR). Another criticism about CDA is that the interpretations of critical linguists are politically, rather than linguistically motivated.

Critical linguists (e.g. Kress, 1991; Fowler, 1991; Sharrock & Anderson, 1981) suggest that stock techniques employed by CDA include looking in the wrong place for something, complaining they cannot find it, and then suggest it is concealed. Likewise, Widdowson (1996) criticizes CDA for a political agenda not clearly

grounded in linguistic analysis. Others like Fowler (1996, p. 8-12) submits that "problems remain with critical linguistics" where demonstrations are liable to be fragmentary, illustrative and take too much for granted in the way of method and of context so it seems that anything can count as discourse analysis. These criticisms propose that CDA data collection and text analysis methods are imprecise and vague, that the data are often restricted to text fragments, that the approach is theoretically circular to the extent that its interpretations of texts are a camouflaged form of political correctness.

In retaliation to these criticisms, Fairclough (1995a, p. 187) opined that CDA aims to provide social criticisms based on firm linguistic evidence, politically committed and grounded in "systematic and detailed textual analysis." Although a deconstructive reading of texts on qualitative and quantitative methods have been a matter of ongoing debate, the present thesis deduces that the focus on method should not drive research as specific methods, particularly data gathering methods, are not necessarily associated with one set of assumptions as opposed to another. The contribution of CDA is the application of critical thought to social situations, enabling access to the ontological and epistemological assumptions behind a statement, method of research, or even a system of classification via a deconstructive reading and interpretation of a text (Fairclough, 1995a). Although CDA may not provide absolute answers to a specific problem, it allows for an understanding of the conditions behind a specific predicament, which leads to the realization that the essence of a predicament and its resolution, lie in its assumptions. By enabling researchers to make these assumptions explicit, CDA offers the opportunity to view a predicament from a stance where the researcher is able to gain a more comprehensive view of both the predicament, and

its implications on people in relation to that predicament. More precisely, the purpose of using CDA is not to provide definite answers, but to expand on individual perspectives by allowing us to realize both ours, and others' limitations and unacknowledged agendas via exposing what is going on without our conscious knowledge, which may determine our actions. For these reasons, CDA argues neither for nor against the validity and truth of a certain research method's qualitative or quantitative value, but focuses on the existence and messages of verbal and visual texts, and locate them within a historical and/or social context. The outcome of using CDA is then to present awareness about specific qualities and shortcomings (Frohmann, 1992) which could lead to the commencement of more informed debates that though may never be settled, allows for the correction of bias and the inclusion of minorities within the scope of the debate and analyzed discourse.

Whilst data can be compiled through quantitative methods to support the results of CDA as is intended in the present study, the reliability and validity of an exclusively CDA based research should not be undermined. The force and logic of insightful, knowledge-based and well-founded arguments can remain authoritative over time, have concrete applications and lead to fundamental changes in practices of an institution, profession and entire societies. Even as public media establishments continue to claim to be neutral in that they provide space for public discourse and reflect states of affairs disinterestedly (Wodak, 2002), CDA is concerned with "discourse as the instrument of power and control as well as the instrument of the social construction of reality" (van Leeuwen, 1993. p. 193). In this light, it is plausible that promotional advertising discourses "contribute to reproducing social relations of domination and exploitation" (Fairclough, 1995b, p. 44).

2.4 Manufacturing consent and CDA

The media comprise instruments of power that "mobilize support for the special interests that dominate the state and private activity" (Herman & Chomsky, 1988, p. xi). As a central propaganda device that may be fully integrated into institutional processes, and act in union with other ideological sectors to establish, enforce, reinforce and regulate corporate and commercial hegemony, the media's power to manufacture consent lies closely with the concept of hegemony (Chomsky, 1989; van Dijk, 1998a). Chouliaraki and Fairclough (1999, p. 24) described this close connection as "relations of domination based upon consent rather than coercion." In other words, the elite who control what is said or left out of CEFs i.e. promotional advertisers, may achieve consumers' consent through persuasive language in order to establish, maintain or regulate product and/or brand domination in the respective consumer markets. Since "meanings are formed and produced at an unconscious level, such that conscious decisions are typically understood to be natural, objective, and common sense" (Herman & Chomsky, 1988, p. 2), domination of the media can lead to the marginalization of dissidents. This is because meanings are delivered so naturally that even individuals who work with the media are able to convince themselves that they are choosing to describe and interpret their work objectively. This phenomenon and our present socio-economic crisis add to the purpose of using CDA in two ways. First, the lack of accountability for changes in perceptions and second, because these changes are perceived as "part of nature" (Chouliaraki & Fairclough, 1999, p. 4) and not causal actions by those in control of the media.

Fairclough adds that CDA "sets out to show that the semiotic and linguistic features of the interaction are systematically connected with what is going on socially, and

what is going on socially is indeed going on partly or wholly semiotically or linguistically" (Chouliaraki & Fairclough, 1999, p. 113). Comparably, van Dijk (1988, p. 2) asserted that "discourse is not simply an isolated textual or dialogic structure" but a complex communicative event that also embodies a social context featuring participants, production and reception processes. In short, CDA systematically charts the relations of transformation between discourse (verbal/ non-symbolic) and the non-discursive (visual/ symbolic) "setting up a dialogue between them" (van Dijk, 1988, p. 6). Hence, the act of manufacturing consent may be defined as an elites' power of discourse that takes place though communication.

The present study thus views the manufacture of consumer consent as a form of exercising power via discourse control of linguistic acts. These acts may be investigated via CDA. Largely due to the guiding principles of neo-Marxist positions in CDA, one of its key focuses is hegemony where oppression of a group is carried out ideologically rather than coercively through the manufacture of consent (Fairclough, 1992a). In the present case, coercive oppression over consumers is carried out by those involved in producing CEFs and distributing them at strategic points along supermarket shelves and information counters so they can easily be spotted, picked up, read and subsequently, have their messages acted upon. In this way, promotional advertising works ideologically in the service of the elite (Fairclough, 1995b; van Dijk, 1993; Fowler, 1991; Hackett, 1991; Chomsky, 1989). Common sense of hegemony can thus be described as a means for those in power to suffocate questions, deny challenges, and prevent alternative answers. Moreover, hegemonic influence may be used to sustain the power of one group by preventing others from gaining enough alternative economic and/ or intellectual resources to

change the equilibrium in their favour. Although the powers of persuasion depend principally on a consenting majority of our society's population who either explicitly or implicitly agree to the ways that promotional advertising is delivered or how consumer contests are organized, produced and delivered for consumption, this consent can be withdrawn. A consumer can exercise the right to refuse to stop, look and pick up a CEF. A consumer's decision to ignore the messages once he or she has weighed the odds of winning against additional spending is tantamount to withdrawing consent. However, this study is principally concerned with our society's ubiquitous acceptance of the employment of verbal and visual texts in CEFs to manufacture consumer consent. On account that there is always more material than space on any piece of CEF, not all the information that the contest organisers initially decided to feature will make it to the final CEF that consumers find along supermarket shelves. The process of selecting what to remove and what to print is thus a vital routine for promotional advertisers. This final selection process is an important part of this study and involve the understanding that the sole purpose of CEFs as part of advertising discourse, is to persuade prospective customers to "take some action to satisfy a need or want" (Arens, 1999, p. 360).

Promotional advertising discourse may therefore be regarded as an ideological battle that occurs through language and the media. Since one of the model senses of ideology is a mode of thought and practice "developed by dominant groups in order to reproduce and legitimate their domination" (Van Dijk, 1998, p. 25) ideologies embedded within CEFs may habitually manifest itself by being implicit. In the present case, promotional advertisers produce their own ideology by grounding discourse on assumptions treated as if they were common sense. They embed and

disseminate ideologies in CEFs to influence individuals' mental representations as members of a society with the intention to influence their purchasing decisions. Van Dijk (1997, p. 27) calls these mental representations "social cognition" because members of a society share them through participation in and exposure to discourse. In view of this, social cognition may be used to influence consumers to respond by either accepting the suggestion to buy the promoted products, or reject the suggestion based on what they understand about their risks of being financially and emotionally exploited. In a world ordered and explained by the invisible, silent and omnipresent movement of what is increasingly 'sold' as common sense, perhaps the best way to bring forward a challenge is though awareness and making more informed decisions based on that awareness. Corresponding with van Dijk's social cognition, Shotter (1993) proffered that rhetorical-responsiveness related to social constructions that exist not in the minds of individuals but from the constant exchange of information in society. Fairclough (1992a, p. 64) referred to this interaction as discourse that is a "practice not just of representing the world but of signifying the world, constituting and constructing the world in meaning."

More succinctly, Kopperud (1993b, p. 20) expressed this form of discourse as "a pitched battle for the hearts and minds" of readers. Notwithstanding the implications of manufacturing consent in our daily lives, the battle for the hearts, minds and money of consumers seem to be a necessary part of our society's social and economic composition. This necessity to manufacture consumer consent seems to be important for the social and economic elites in the country to maintain social, cultural and, political hegemony (Ames, Reid & O'Connor, 1993). Hegemony dances apace with the expansion of controlled products to ensure the continued

increase of mass consumption and with it, fiscal profits. For the present study, the elites include major institutions that function to maintain and expand the hegemony such as of those who control consumer news media, publishing industries, advertising, promotions and marketing related businesses. As the "discursive face of power" (Marston, 2004, p. 40) hegemony is brought about by and supported via the manufacture of consent. Put simply, elites draw on the work of specialists, including persons trained to strengthen their ideological manipulation of the masses. These specialists include creative directors, account managers, media buyers, photographers, graphic designers, colour separators, strategists and persons or establishments involved in the creation and dissemination of knowledge, ideas, and belief systems related to the promotional advertising industry. Whatever their roles, however concentrated or delicate their exposure, neither specialists nor laymen can deny that promotional advertising language possesses its own set of strategies that take into account and perpetuate the current styles and belief systems in our society. What is harder to perceive, is the reality that the more fluent a specialist is at communicating with this language, the more social, cultural and fiscal capital that person will be able to acquire (Ames, Reid & O'Connor, 1993). It is this cycle of allotting wealth and power to those who help continue the domination that aids the maintenance of extant hegemony in society and at the same time impedes the development of consciousness of exploitative social relations.

2.5 The mediation of promotional advertising

The media, in privileging some discourses over others, mediates consumer culture, beliefs and assumptions. While the search in past literature disclosed that the crucial roles media play in consumerism and its increasing activity in and around consumer

promotional advertising, remains under-theorized (Mowen, 2004), there were literature surrounding the various roles the media plays in helping to shape the discursive terrains of public discourses, including promotional advertising discourse. Bernstein (1996, p. 133) postulated that the media employs symbolic control where "consciousness is given a specialized form and distributed through forms of communication, which relay a given distribution of power to dominant cultural categories." In relation to the present study, the media may be employed to create the conditions that make CEFs and the contests they promote possible. Symbolic control of the media may be exploited to translate power relations into discourse and discourse into power relations. Messages disseminated via the media may lead consumers to interpret how CEFs will be perceived by consumers and often, the same media either actively participates in or interrupts the regulating of a contest's implementation. Apart from the ability to arbitrate effects of promotional advertising, a characteristic that is more explicit in television, radio, newspaper and the Internet, the media also plays a more implicit role to influence future participation in particular contests via announcements of contest winners. Audiences may be encouraged to join future opportunities to mirror those winners whose names they have seen and heard. Hence, the media's role is essential for the (re) production of promotional advertising discourse in being both the medium and the messages about what a contest can be read or seen to mean.

Consequently, the media simultaneously creates and taps into popular discourses that take on particular readings in specific contexts to lead to common constructions of understanding about consumer contests. These include readings and meanings of popular phrases such as "prizes to be won", "easy to join", and "chance to win."

The media disseminates and mobilizes distinction, and serves as an agent for change along the lines of what Fairclough (1996, p. 73) calls a "discourse technologist." At this point, it may be useful to note that the present research is undertaken during a period when commercial institutions palpably use market research to test their promotional advertising messages, publicizing these results and claiming increased responsiveness to the public. Fairclough (2000) observed that times of change can bring about new relationships between businesses, consumers and mass media with a mediatization of consumers and the centrality of personality cults generated over social and cultural leadership. Simply put, the media takes on greater significance as language and meaning become more significant.

Mediatization emphasizes the way media considerations affect processes and texts. This heightens the tasks that the media works to achieve in the space they occupy between the sphere of commercial choices and society. The heuristic prospect of this concept rests in its capacity to define the role of the media in a society that is constantly changing. Schultz (2004, p. 98) presented four processes of change concurrent with different aspects of mediatisation: i. The media expands on the natural capacity of human communication, ii. Replaces social activities and social institutions, iii. Amalgamates itself with non-media activities in social life and, iv. Actors and organisations in society bow to the logic of the media. Moreover, in mediation, each idea does not occur in isolation but establishes links with one another and defines a discursive space of meaning that lends us perspectives about the world with particular guidelines for interpretation, without which we do not think Hall (1993). This intricate means by which the media "deflects attention to where the interest allegedly are, and away from our own institutions and their systemic

functioning and behaviour" (Chomsky, 1987, p. 124) is perhaps the real source of consumer deception and manipulation. By diverting attention from sources of our conduct, elite groups can act without popular constraints to meet their goals. These insights add various conceptualizations of relations between the media, consumer and the other actors in the promotional advertising discourse genre fields to the concerns of the present thesis. In particular because promotional advertising discourse like advertising discourse, "frequently use poetic license to say one thing and mean another, borrowing literary tactics to convey messages by means other than or in addition to the words" (Stern, 1992, p. 72).

In sum, as part of the larger advertising industry, promotional advertisers play the role of a subsidiary institution to preserve the interests of business elites. A lot like their counterpart in advertising, promotional advertisers operate to persuade the public via verbal and visual rhetoric, to accept the notion that consumption of commodities is an integral part of their habits and lifestyles. This serves to expand the consumption of commodities produced under the control of the ruling commercial elites (Ames, Reid, & O'Connor, 1993). The primary aim of promotional advertisers is to reach as many customers as possible and influence their attitudes and buying behaviour. This aim is often achieved by a false democracy where consumers seem able to exercise their freedom of choice by making any number of consumption choices. Decidedly, the most effective tools available at the time of production for a CEF to successfully appeal to the desires of prospective consumers are those well-tested formats of verbal and visual texts designed to tap into our personal and social needs including our desires and fears (Soo, 2004).

2.6 Hierarchy of effects in promotional advertising

Advertising and marketing researchers the world over have diligently sought to understand how advertising influences buyers' purchase decision (Barry & Howard, 1990) for over a century. At the core of current understanding is a body of literature referred to as the hierarchy of effects, which is considered a top priority research area for contemporary marketing and advertising researchers (Schmalensee, 1983). The first published intimation that a hierarchy of effects was applied in marketing communications appeared in 1898 (Barry & Howard, 1990). The vast majority of the models proposed since "merely offer changes in nomenclature" (Barry & Howard, 1990, p. 98) to the traditional model, which hypothesizes that consumers respond to messages in a cognitive, affective and conative sequence. The most popularly cited hierarchy model is that of Lavidge and Steiner (1961), which held that advertising is a long-term investment process that moves consumers over time through a variety of steps, from product unawareness to product purchase, as presented in Table 2.1.

Table 2.1. Lavidge-Steiner hierarchy of effects model (Barry & Howard, 1990, p. 99)

Model	Stage	Order
	Conative	Purchase
		Conviction
	Affective	Preference
		Liking
	Cognition	Knowledge
		Awareness

Prior to the Lavidge-Steiner cognitive-affect-conation model, the "most well-known is AIDA" (Barry & Howard, 1990, p. 99). Also known as the attention-interest-desire-action sales funnel model, AIDA was developed by American advertising pioneer St. Elmo E. Lewis as a rhetorical framework to help financial houses sell financial products (Lewis, 1908). Lewis held that sales messages had to attract

attention (cognition), maintain interest and create desire (affect), and get action (conation). Today, the "basic stages of this AIDA model continues to be adhered to by the vast majority of advertising writers" (Barry & Howard, 1990, p. 100). Figure 2.1 provides a visual representation that could provide a better understanding of the relationship between the ideal reading path represented by an arrow within the AIDA funnel model and the identified key textual components of a genre such as the CEF.

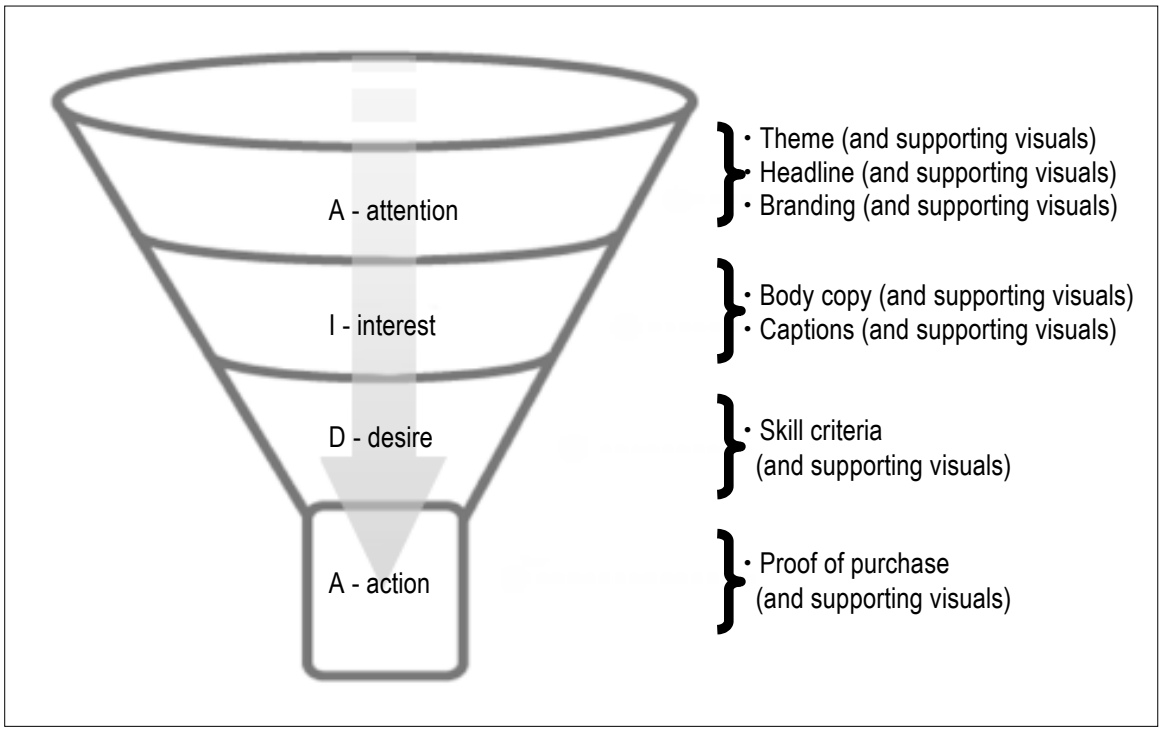

Figure 2.1. Preferred reading path within the AIDA model (Adapted from Lewis, 1908).

As illustrated in Figure 2.1, the AIDA model depicts a hierarchical, four-layer process using four cognitive phases that Lewis (1908) argued, consumers follow when accepting a new idea, purchasing a new product or in the case of the present study, accepting a new idea to participate in a new contest. The AIDA model may also be employed to reflect the basic process by which people become motivated to act based on external stimuli such as the CEF. With regards to AIDA, this motivation

depends on generating awareness of the contest and the product or range of products promoted via the contest; building interest in the contest and benefits of promoted products and, motivating action to join the contest to win potential added value in terms of contest prizes. Lewis (1908) further maintained that the fourth phase, action was a natural result of moving through the first three phases in that awareness leads to interest, which leads to desire, which leads to action. He further explained that each of the cognitive process could be related to a question. Namely, the question in the awareness phase is "Are you talking to me?" This is followed by "Why are you talking to me?" in the interest phase, followed by "Good idea, but do I really need it?" in the desire phase, and finally "What do I have to do to get it?" in the action phase. In addition to these four phases, Sheldon (1911) put forward a fifth phase he described as "permanent satisfaction" to stress the importance of after sales services that could lead to repeat sales. Despite the researcher's belief that customer retention is an important aspect of the sales process, which could perhaps be addressed via adding a customer service number on CEFs, on the grounds that this aspect does not seem to be included in the foregrounded components within the corpus of CEFs collected, it is excluded from the model in Figure 2.1.

More recently, in their study to explore the relation between commercial advertising of lottery gambling and consumer culture, McMullan and Miller (2009) analysed a sample of 920 lottery ads and found the AIDA strategies to be still in use. In all, their study found that the employment of embedded tangible and emotional qualities, which included dubious depictions that was narrow, misleading and exploited some of the factors associated with at-risk gambling. While the sample of lottery ads are not CEFs, which require contest participants to fill in, complete with the required

POP and send back to a given address, amongst others the mixed methods approach employed for that study, as well as its aims to examine design features and focal messages of lottery ads are comparable with the present research. Moreover, consistent with the aims of the present study, these results seem to strengthen van Dijk's (2006) argument that "manipulation is one of the crucial notions of CDA that requires further theoretical analysis" (p. 359).

2.7 The Contest entry form (CEF)

In essence, the CEF is a body of verbal and visual texts produced to sell a product at point of sale. This is the point where the consumer is able to directly pick a purchase from product shelves in supermarkets. Apart from its point of sale presence, its function as an entry form, which requires participants' personal response in writing, distinguishes the CEF from every other promotional advertisement. At the same time, the CEF shares the aim of advertisements to "promote sales of commercial goods by an identified sponsor" (Bolen, 1984, p. 4). With regards to CEFs these sponsors are product manufacturers that hire promotional advertisers to organise contests to persuade a selected market to purchase particular goods over others. The key function of CEFs is thus to convince potential customers to modify their buying behaviour in favour of the promoted product. The intensity of competition due to modernization contributes towards the need to promote products for businesses. This adds to the perceived value of advertisements that seem to have the capacity to "accelerate product sales" (Arens, 1999, p. 295). As a result, more businesses are prepared to engage experts to organize and manage their promotional advertising campaigns. While this helps to explain the proliferation of CEFs in markets, the rise in CEFs could steer more people into accepting the messages they

carry as a norm. Notwithstanding its persuading power on different personalities, like advertising texts, promotional advertising texts within CEFs can cause us to make irrational decisions based on impulse rather than reason (Billig, 1999).

2.8 The CEF and consumer purchasing behaviour

Given that the verbal and visual rhetoric employed in CEFs need to make sense to consumers' members' resources (Fairclough, 2001, p. 12) in ways that suit their attitudes, the collective requirement of the rhetoric necessitates that the promoted product not only be given an influential look, but also present some positive change in the lives of consumers. One of the ways that promotional advertisers do this is to mirror the strategies of their counterparts in the advertising field: by selling impressions that meet people's psychological and emotional desires. A prevalent example taken from the present corpus of CEFs is the use of headlines and alluring visuals that appeal to our sense of greed and self-esteem. According to Blass (1999), these kinds of emotional persuasion are successful when a reader becomes convinced by what they read and see. In effect, those who become convinced buy first then justify their purchases later. Consumer consent is thus manufactured via convincing people to believe that buying products for required proof of purchases to participate in a contest would serve their best self-interests. Consistent with Antonides and Raaij (1999), these consumers might come to believe that by buying into certain advertised messages could mean more value to their purchase than they initially perceived. Here, it might be important to reiterate that not all contests are detrimental. Promotional advertising does serve some important purposes including competition among product manufacturers, which helps to keep prices affordable through the development of mass markets such as encouraging store-owners to stock a variety of

items, supporting free expression by funding media sources, and spurring invention. Nevertheless, whilst in theory access to available information on a given product should promote these more positive ends and allow consumers to make the most intelligent possible purchasing decisions, the reality is that not many people actually take time to gather facts. The average consumer, exposed to a multitude of promotional advertising messages every day, do not think about how these messages are crafted and regulated to attract their attention, build their interests, spark their desires and encourage their spending, mainly by focussing on their wants and desires (Soo & Faiz, 2008, pp. 123-124). And, this is in spite of the notion that at some point, the cost of additional information can exceed the value of purchasing the product (Greenup, 1983) first and justifying the decision to purchase later. This predicament will continue unless consumers begin to learn and benefit from information to balance the factors involved. Only then can we begin cultivating more intelligent purchasing decisions. If consumers learn to identify and examine promotional advertising texts, they may learn to separate facts from promotional texts and be able to tell the difference between what the texts are implying and what they are actually saying (Hawaii State Department of Education, 1982).

Specifically, consumers should be brought to realise that in all cases where fraud may occur, they will be asked to buy a product or specified number of products before getting a chance to win prizes. As great as a sales pitch may sound, by the end of the contest it is often not the handful of selected winners but the contest organizers who are the real winners. Businesses that achieved their sales targets via responses to CEFs are the full beneficiaries of mass consumer participation. Hence, consumers should be made aware of promotional advertising texts that seem dubious or too

good to be true, and at the same time, be reminded about the Latin maxim "caveat emptor" which translates to "let the buyer beware." This is largely due to the impression that most people are perfectly happy to be shown what is considered rewarding, good value and high quality, worthwhile, image boosting and convenient (Soo, 2004). Over time, just as individuals can be induced to accept promotional advertising messages as common sense, increased consumer awareness campaigns can help alert people to deceptive promotional advertising tactics because education help to increase dissatisfaction (Moschis & Roy, 1983).

Accordingly, consumers would also do well to learn how cultural differences could be a prerequisite for successful advertising (Keegan, 1989). Since most consumers tend to respond to messages that are congruent with their own cultures, beliefs and perception processes, promotional advertisers who tailor their messages to reflect those values will be more successful (Boddewyn, Soehl, & Picard 1986; Harris 1984; Hornik 1980). Conversely, individuals with little knowledge about processes involved in producing CEFs such as why the need for a proof of purchase, how the rules and regulations are determined and strategies to restrict winning possibilities become more vulnerable to manipulation.

Bearing in mind the researcher's efforts to search out related literature showed that it is not easy to gain information about consumer vulnerability in relation to promotional advertising discourse, on top of the importance of imparting more useful information to the average consumer, the magnitude of the present study becomes more urgent to help provide useful insights that could help consumers make better purchasing decisions.

2.9 The empowerment of consumers

Advertisers primarily address and construct consumer identity through the promotion of ideas and social values (Gabriel, 1995). Similarly, promotional advertisers affect how consumers perceive their social realities and identities by promoting certain ideas and values over others. Lavidge (1970) described this process as the markets of the mind and postulated that it is naive to think that advertising messages never change a person's attitudes. The promotional advertising industry, like other modern industries is fast evolving from the art of generating attractive messages to a science, which uses proven persuasive techniques (Shaughnessy, Slawson & Bennett, 1994). On account of the inequality in bargaining power between the advertising industry and its consumers, the government provides certain laws to help protect consumers and control incidents of fraud.

The Malaysian Communications and Multimedia Commission was founded to regulate the communications and multimedia industry in Malaysia, while the Communications and Multimedia Act 1998 was passed to fulfil the need to regulate an increasingly convergent communications and multimedia industry (Asian Market Research News, 2002). Based on the basic principles of transparency and clarity, the Act (Malaysian Communications and Multimedia Commission, n.d.) seeks to provide a generic set of regulatory provisions grounded upon generic definitions of market activities. The Laws of Malaysia, 1992 (Act 493, 2) shares this responsibility to regulate the use of devices by the manipulation of chances given to obtaining prizes in money or in kind. While these laws and legislations must be given their proper due for the protection they have been designed to offer consumers, the growing number of CEFs is a strong indication that neither consumers nor the

authorities are fully aware of the seriousness of the issues at hand. This apparent state of unawareness presents us with urgent, valid reasons to explore more feasible ways to improve consumer-protection laws from potential fraud and misrepresentation.

2.10 Summary

It may be important to reiterate that although the words and images in a CEF may seem natural and perfectly suited, the meaning that an image or a word can have is arbitrary. This arbitrary relationship is a vital part of any commercial communication structure because new signs can be generated along with changes in social trends as and when they are required. What is important is the knowledge that these signs only work when all relevant participants agree on the meaning behind the texts employed. Ipso facto, promotional advertisers need to "choose forms of expression" (Kress & van Leeuwen, 2006, p. 13) that are apt to represent what they want their consumers to see clearly and transparently to the point of attempting to "force other participants" or consumers to accept the textual representations of their messages.

With regards to the criticisms of CDA (e.g. Widdowson, 1998; 2000), it is important to reiterate that these criticisms do not compromise the present study's employment of Fairclough's (1989; 1992; 1995; 2001; 2003) CDA approach. The questions put forward can be answered via empirical methods and findings could strengthen the general approach of CDA. Although not directly related to promotional advertising genre, numerous published works offer verification for the usefulness of CDA. These include an ethnographic study of text-production (Bell, 1991); an analysis of co-occurring linguistic features (Biber, 1988; 1995); studies comparing texts, corpora, diachronic and cross-language corpora (Krishnamurthy, 1996; Stubbs, 1997); and studies about text dissemination and reception (Zipes, 1993; West, Lazar & van

Noppen, 1996). A main aim of the present thesis is to investigate the employment of verbal and visual texts to convince people about ideas often manipulated via various underlying strategies. The extension of this practice may lead to disadvantages for consumers and society at large, and the continued advantage of those who are intent on increasing product sales. In tune with the purpose of the present study, the researcher hopes to contribute towards the body of knowledge that could help advance the level of consumer emancipation, which Fairclough and Wodak (1997, p. 259) stress, is "the founding motivation for critical analysis."