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RESEARCH ARTICLE

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Influencing the Minds of Consumers: A Critical Discourse Analysis of *Khana Peena Aur Dil Ki Baat* (7up Pakistan, 2022)

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Abstract: This paper attempts a critical discourse analysis of *Khana Peena Aur Dil Ki Baat* (7up Pakistan, 2022) to explore how advertisers influence consumers' minds. The sample has been analyzed under the conceptual framework of Fairclough's (1995) three-dimensional model of Critical Discourse Analysis. The results reveal the use of numerous techniques, including (but not limited to) coinage, rhyme, metaphor, assonance, imagery, celebrity endorsement, choice of words, cultural food, and emotional appeal for influencing and persuading audiences into purchasing products. The paper also introduces the concept of ad-acts following Siddique & Uzair's (2018) notion of film-acts. In short, the paper deepens the understanding of advertising language, informing the fields of Media Studies, Communication, and Linguistics.

Keywords: Critical Discourse Analysis, Advertisements, Advertising Language, Language of Advertisements, Language Use, Manipulation, Language of Persuasion, Language for Marketing

Introduction

Language

Language is an important tool the right use of which, in both speech and writing, can lead to successful and effective communication. Critical discourse analysis exposes its latent power in society for perpetuating ideologies and prejudices through texts whereas advertisements are texts communicated between producer/s and buyer/s of product/s thereby being sophisticated sites of influential and persuasive use of language.

Research Design

The advertisement chosen for the current analysis is *Khana Peena Aur Dil Ki Baat* (7up Pakistan, 2022) which was selected purposively.

Research Question

This paper seeks to answer the question given below.

- How do advertisers influence the minds of consumers through the use of language?

Study Statement

Drawing upon Fairclough's three-tier framework (1995), the paper attempts a Critical Discourse Analysis of the selected media-text, the advertisement, in order to explore ways advertisers influence consumers' minds.

Problem Statement

The discourse of advertisements uses different marketing strategies to disseminate knowledge among the masses regarding different brands/products in order to manipulate them into purchasing them, at times on

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impulse, especially leading to shopping-with-a-click in the present-day digital world. This, at times, leads to disappointment and regret. One such bitter experience led to the conduct of this study.

Significance of the Research

This work aims to inform the audience how advertising language influences viewers' minds enabling them to be critically conscious of the medium.

Delimitations

This study is delimited to the chosen advertisement and to Fairclough's (1995) model only.

Literature Review

History of Advertising

The earliest advertisements in ancient Greece and Rome were verbal (Adam, 2019; ezzat, 2023) where vendors screamed for customers' attention, while records of advertisements for election campaign displays, sale messages, and lost-and-found advertising have also been found on both papyrus and wallpaper. This was gradually replaced by carved signs, flags, and posters in the medieval period, by graffiti in the ruins of Thebes (Kirkland, 1958), and by copper printing plates, printed needle posters, couplet ads, poetry ads, print ads, and hall decoration ads in China (Shengying, 2009).

The industrial revolution not only led to the initiation of periodicals, magazines, journals, gazettes, newspapers, and advertising agencies, but also to that of advertisements in London's weekly newspapers (Vos, 2013), which resulted in competition for advertising space.

The dawn of the 20th century witnessed Machine Age that led to the first paid radio advertisement (Sterling & Skretvedt, 2023) in New York only to be replaced by television post-World War II. This was followed by Digital Age marked by the advent of the World Wide Web, which revolutionized advertising through a joint digital banner advertisement platform, *HotWired*, followed by *DoubleClick* (the first internet advertising platform to use targeted advertisement campaigns), *Google AdWords* (enabling companies to target adverts based on consumers), *Facebook advertisements*, *YouTube*, *Instagram advertisements*, *Instagram shopping*, *Facebook Shops*, in addition to the appearance and growth of social networking websites that also serve as advertising sites for businesses leading to revenue-generation by them (Monnappa, 2025). Consequently, this resulted in the development of *cookies* for digital marketing that enable advertisers to track frequent users, their usage patterns, and common browsing habits.

Language and Advertisements

Language enables the exchange of knowledge, beliefs, opinions, threats, wishes, promises, and feelings. It has been treated as a system (Cook & Seidlhofer, 1995; Fasold & Connor-Linton, 2006; Hauser, Chomsky and Fitch, 2002; Larsen-Freeman, 2011; Sapir, 1921; Saussure, 1916), as a functional tool for communication (Amberg & Vause, 2009; Edwards, 2009; Halliday, 2003; Nunan, 2007), and as an instrument of thought and cognition (Asoulin, 2016; Kravchecko, 2022; Kravchecko, 2025).

The literature on the language of advertisements shows that some (Egamberdieva & Egamberdieva, 2023; Gimaletdinova & Alimova, 2025; Gong & Seo, 2025; Lu et al., 2025) of it focuses on the language of advertising itself highlighting its style, while some others (Alcantara-Pilar et al., 2023; Alcantara-Pilar et al., 2024; Nederstigt & Hilberink-Schulpen, 2018; Piller, I., 2003; Yener & Tascioglu, 2021) focus on advertising in a foreign language.

Advertising language is a combination of regular and paralanguage, which includes gestures, voice quality, letter size, facial expressions, etcetera (Johannessen et al., 2010). Williamson (1985) argues that advertisers are "selling us ourselves," whereas Aazam et al. (2021) argue that advertisements are the part and parcel of the modern digital world and use visuals to influence the audience in purchasing products.

Contrarily, Sammut-Bonnici (2015) focuses on branding defining it as a set of tangible and intangible characteristics and argues that it is inevitable to avoid in the current digital global life.

The modern-day term, *advertise*, has its origin in the Latin *advertere*, which refers to informing someone of something, catching someone's attention, and bringing something to their notice (Abdullah, 2016). Akinbode (2012) and Cook (2001) argue that advertisements influence and change people's perception of a product thereby influencing their purchasing decisions and resulting in the sale of products.

Language of Advertisements

Advertisements are a mode of communication and act as a “bridge between the sender and the receiver” (Fletcher, 1998 as cited in Akinbode, 2012) whereby the creator/s of an advertisement (the copywriter who speaks for the producer/seller and puts his/her thoughts into commercials) present a product to the customers, the masses, the "heterogeneous mixture" (Akinbode, 2012) that the advertisements are aimed at for selling.

Features of the Language of Advertisement

Based on the literature review, a few features of the language of advertisement have been identified that have been classified in Table 1.

Table 1

Features of the Language of Advertisement

Features	Sub-features		
Vocabulary	Simple and colloquial	Ambiguous	Weasel Words
Sound/Rhythm	Rhyme	Alliteration, Assonance & Consonance	Repetition
Figurative language	Simile	Imagery	Metaphor
Glamourization	Celebrity Endorsement	Identified Sponsor	
Playing with Words	Choice of Words	Loaded Language	Language of Mutilation
Potency	Neologism	Avoidance of Negatives	Creative
Non-Personal Presentation			
Sell or Promote Ideas, Goods, and Services	Paid form		

Vocabulary

Simple and/or Colloquial Advertising language simplifies vocabulary rendering it naturalness (by using single-syllable words/phrases), comprehensibility, and making it easy to remember (Abdullah, 2016). Naserly (2010) argues that one way of simplification is through condensing words through abbreviation, for instance, *GMC* for *General Motors Corporation* and *WTO* for *World Trade Organization*. Contrarily, Milano (2020) points out the use of idioms and metaphors like “*Red Bull gives you wings*” and “*Gillette: The best a man can get*” for simplification.

This simplification adds conciseness in the competition for space. Ahmad (2018) argues that this concise language not only renders brevity and creativity, but is also imaginative.

Ambiguous Advertisers make extensive use of ambiguity, both semantic and syntactic, to make the vocabulary unforgettable (Kannan & Tyagi, 2013) while Abdullah (2016) argues that this ambiguity makes it easy for advertisers to manipulate their audiences. Some studies (Kannan & Tyagi, 2013; Ott, 2018) refer to the ambiguous vocabulary as weasel words which include but are not limited to list of adjectives and adverbs like *good/better/best, free, fresh, delicious, full, certain, clean, wonderful, special, fine, large, excellent, genuine, simple, bright, extra, wealthy, and golden*. These words appeal to the emotions of the audience without the latter realizing their impact. Thus, copywriters purposefully avoid stating facts to create ambiguity by utilizing words with dual meanings.

Sound and Rhythm

Rhyme Rhyme is one of the most popular sound effects in advertising. Cuddon (1999 as cited in Ahmad, 2018) defines it as "the formalized consonance of syllables" and Ahmad (2018) exemplifies it through an Urdu advertisement that says, "*Kya aap close up karte hain? Yah duniya se darte hain? Aap close up kyun nahin karte hain?*"

Alliteration, Consonance, and Assonance Rhyme is maintained through alliteration, consonance, and assonance. Alliteration refers to the repetition of sounds in two or more neighboring words or syllables (Merriam-Webster, n.d) and can be anywhere in a word while consonance is the repetition of consonant sounds at the start of words or stressed syllables. Similarly, assonance is the repetition of vowel sounds at the start of words or syllables. Rish (2024) exemplifies alliteration as "*Maybe she was born with it. Maybe it's Maybelline*" and "*Finger-lickin Good*", the catchphrase of KFC while Ahmad (2018) instantiates consonance by referring to *Coca-Cola*, the brand name.

Repetition Repetition, one of the key features of the language of advertisements, has been categorized by Rish (2024) as a type of alliteration which entails repeating the same word/phrase at the start of multiple sentences/ lines. For instance, "*I have a dream that one day this nation will rise up and live up to the true meaning of its creed: that all men are created equal*". Eusebio-Cruz (2022) argues that repetition in advertising enhances brand recognition and consumer recall ultimately leading to market success.

Figurative Use of Language

Simile A simile is a comparison of two unrelated items using a connective (like, as, than) or a verb (like resemble), for instance, "*The Honda's ride is as smooth as a gazelle in the Sahara. Its comfort is like a hug from Nana*" and "*Sometimes you feel like a nut, sometimes you don't.*" (IDSWATER, 2021). Shie (as cited in Ahmad, 2018) claims that similes highlight the benefits of a product/service for accentuating and strengthening the emotional depiction of a specific component in a creative way.

Imagery Imagery is a literary device that uses vivid description to evoke an image or idea in the reader's mind. It communicates the thrilling and emotional experience of an object in a spoken or written text rather than just painting a picture. Thus, it enables the audience to enjoy presented objects vicariously, e.g., the sound of a fuzzy drink, or the color of a bottle evokes the image of the respective objects.

Metaphor Metaphor, the use of a word or a phrase predominantly used to refer to one object being transferred to another, is employed to produce a symbolic representation of the main concept one wishes to convey and has been instantiated from advertisements by Abdullah (2016) as "*Olympic color is Kodak*". Here, the Olympic colors have been declared similar to Kodak in order to advertise the latter.

Metaphor makes an implicit comparison and declares a compared object X as Y, the object against which the comparison is being drawn. In advertising, metaphors are beneficial (Leech, 1972 as cited in Ahmad, 2018) since they "suggest the correct kind of emotive associations for the product".

Glamourization It is one of the most widely used techniques in advertisements. Nida (1993) (as cited in Abdullah, 2016) describes it as play with the form and the function of words that leads to euphemism. It is also maintained through celebrity endorsement (Yores, 2017). Another element to glamourize an advertisement is the use of catchy slogans and creative logos (Abdullah, 2016) that add distinctiveness to a brand. Moreover, a product is glamourized by keeping the sponsor disclosed, but the person paying for publicity or propaganda can remain unknown (Kannan & Tyagi, 2013).

Playing with Words (Pun) In advertising, it is standard practice to play with words through pun that combines two unrelated meanings simultaneously and unexpectedly leading to humour thereby drawing

audience's attention, making advertising readable and memorable, and arousing interest and appealing to consumers' imagination. Ahmad (2018) maintains that pun is the most frequently employed figure of speech in advertising.

Potency The language used in advertisements has a significant impact on its communicative performance. Such words are used that appeal to the senses of the consumers thereby producing in them the desire to purchase, making them end up buying a product even if it is not needed. Leech (as cited in Ahmad, 2018) calls it "loaded language" while Akinbode (2012) calls it the "language of mutilation" as it disregards conventions of grammar and composition and instead focuses on slogans and logos that are recognizable, catchy, and memorable. This mutilated language is not only creative but also leads to coinage. An example of coinage is the term, 7up. Torossian (2021) illustrates *Google* as a neologism calling it more of a 'generonym' while Adam (2019) illustrates it through *Kodak*, *nylon*, *Orlon*, and *Dacron*. Similarly, brand names such as *Xerox*, *Band-Aid*, *Kleenex*, *Jell-O*, *Brillo*, and *Vaseline* are also instances of coinage. Zoryana (2013) argues that the language of advertising forms coinage through affixation (*ultra-premium tequila*, *ultra-concentrated mascara*), conversion (changing *Xerox* the noun to a verb), blending (*Skintimate*), clipping, sentence-condensation, compounding, and reduplication.

Another feature adding to the potency of the advertising language is the evoking of semantic associations. For instance, the term, *land*, would evoke associations with terms like *commercial area*, *close to the main market*, and *near the school*. Therefore, if advertising professionals wanted their product to evoke the same associations, they would use the term *land*, and the product would then be associated with the words that are used in the advertisement. (Abdullah, 2016)

Avoidance of Negatives The language of advertisements avoids the use of negatives and Kannan & Tyagi (2013) argue that this is because advertisements emphasize the advantages of a product and services.

Non-Personal Presentation Advertising language is cold and impersonal (Kannan & Tyagi, 2013) with the exception of e-advertising where communication may appear to be personal.

Paid Form Advertising always involves payment for advertisement space the price for which is usually negotiated (Skyword, 2014) and is determined by a number of factors: size, publication area, color, and multiple advertising rates/ packages (Rico, 2025).

In short, all the above features ensure that advertisements sell products that are being promoted, the basic aim of the advertising language as ascertained by Kannan & Tyagi (2013).

Discourse Analysis

Discourse analysis is the analysis of language in use. A discourse analyst investigates how language is employed (Brown & Yule, 1983; Sipra & Rashid, 2013) and conducts a structured analysis of text to determine the general underlying linguistic or communicative functions (Hodges et al., 2008). When applied to advertising, discourse studies how texts use language in persuading consumers to purchase a product/service by making it appear desirable, effective, and potent (Karlsson, 2015; Bhatti et al., 2023).

Critical Discourse Analysis Critical discourse analysis (CDA), a sub-branch of Discourse Analysis, mainly focuses on language and its power in society. There are three main approaches to doing CDA that can be categorized into three groups based on their theoretical differences and their methods of analysis: Van Dijk's socio-cognitive approach; Wodak's discourse-historical approach; Fairclough's socio-cultural approach.

Van Dijk (2001) views speech as a form of social practice without emphasizing its discursive practice. He focuses on social cognition as the intermediary element between text and society and asserts that CDA must account for the diverse social cognitions shared by different social groups, organizations and institutions.

Wodak (2001) (as cited in Amoussou & Allagbe) considers discourse as a social practice focusing on the multidisciplinary and eclectic nature of CDA as social problems are too complicated to be studied from one perspective; therefore, she argues for combining ideas and methodologies to understand and explain the researched item. She further argues that identity politics, on all levels, needs the integration of past, present, and future occurrences in various aspects of our lives. This entails assessing, understanding, and explaining the relationship between complex historical processes, prevailing narratives, and CDA methods. Therefore, discourse can be understood only in its entire context.

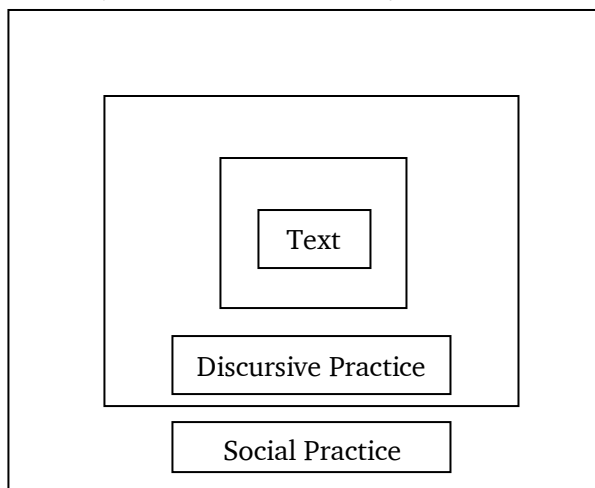
Fairclough (1995) treats CDA as a type of discourse analysis that seeks to methodically explore the frequently ambiguous connections between discursive practices, events, and texts and larger social and cultural structures, relations, and processes. Critical discourse analysis, for Fairclough (2001), studies the written, spoken, and printed text, and it also studies the signs, gestures, and symbols in a given text; therefore, he calls his method "Critical language study" (Fairclough, 1989).

Research Design

Drawing upon the conceptual framework of advertising language and the theoretical framework of Fairclough's (1995) three-tier model of Discourse Analysis, this paper attempts the critical discourse analysis of a selected media text i.e., an advertisement (7up Pakistan, 2022).

Figure 1

Fairclough's 3-tier Model of Critical Discourse Analysis



Theoretical Framework

Fairclough's (1995) three-dimensional model of CDA comprises three components for discourse analysis: text, interaction, and social context. (Ahmadvand, 2011)

Research Sample

This study consists of one advertisement i.e., 7Up Pakistan (2022). The selected text is a single video advertisement.

Sampling Technique

Purposive sampling has been employed where the criteria for the selection of the advertisement follow:

- (a) publication within the last five years (selected sample was published on 30th April, 2022);
- (b) extensive number of views (the sample has 7.1 million plus views);
- (c) persuasive language;
- (d) shorter length (sample is 1 minute and 44 seconds).

Criteria for Analysis

The chosen text is analyzed for all three dimensions proposed by Fairclough (1995): textual analysis, discourse practice analysis, and social practice analysis.

Analysis of Scenes

For analysis, the selected advertisement, 7up Pakistan (2022), has been divided into three scenes, where each scene consists of two shots. The three scenes have been named *mother and son relationship* (scene 1), *husband and wife relationship* (scene 2), and *friendship* (scene 3). Henceforth, they will be referred to as Scenes I, II, and III respectively.

Data Analysis, Discussion, and Interpretation

Each of the three scenes of the selected sample has been analyzed in the light of Fairclough's (1995) three-tier model of CDA.

Level I: Text Description

Food evokes emotions, triggers hunger, comforts, and binds people together. Food is one of the most potent bonding tools. Whether through culture, religion, or family traditions, the power of food has created, strengthened, and sustained our relationships with family and friends. Advertisers have, very tactfully, planned the three different scenes representing people from different age groups in order to gain the attention of different groups from the masses.

Analysis of Scenes

Scene I

Setting Analyzing the first scene with respect to setting (visual text), several elements were found. The first shot of the scene is set inside the home while the second shot is set outside in the open area which shows a gathering of people who share food while enjoying themselves. In the first scene, it is nighttime; the scene opens with the uncapping of the 7UP drink with a sound that not only catches the audience's attention, but also urges them to get that drink.

In the first scene of the advertisement, a mother forces her grown-up to wear a cultural outfit rather than a Western one reinforcing the stereotype of wearing cultural attire on festive occasions. In the first shot of the first scene, Hadiqa Kiani, acting as the mother, is shown walking into a well-furnished house wearing a shalwar kameez while holding a plate of food and looking for her son. This shows a practice of desi mothers in Pakistan where they go after their kids to make sure that they come over for food. Parents do not eat, and at times, wait for the kids to join them for food at breakfast, lunch, or dinner table. She comes to call him for dinner. But, she does not appear pleased to see her son dressed in a western outfit comprising a T-shirt, a pair of jeans, and sneakers, and a beaded chain around his neck. The son is standing in front of a mirror in a dimly lit room.

In the second shot of the first scene, the mother is preparing barbecue in the lawn at a family gathering where everyone is exchanging food, especially *biryani* and *chicken karahi*, the must-have food items at Pakistani gatherings. She is then shown pouring 7up into the glasses of guests. Suddenly, someone comes from behind the mother and pours 7up in her glass, moving it in her view while being dressed up in a kurta-pajama, the national dress of Pakistani men, which repairs the situation between the mother-son duo. The son, Khushhal Khan, tastes food and appreciates his mother through his facial expressions for the appetizing barbecue. She caresses her son's face slightly, sips the drink, and seems pleased with her son.

This scene also demonstrates that in Pakistani culture, males are unable to express their feelings in front of their mothers. The depiction of a mother and son relationship encourages family members to tear down barriers and embrace affection. Moreover, it reveals the reality of Pakistani society where people are readily manipulated using their culture, for instance, *cultural food* and *traditional/cultural outfits* in this scene.

Scene II

Setting In the second scene of the advertisement, gender stereotypes are broken through the role reversal of a husband and wife.

The second scene is set at a house decorated with beautiful frames and lanterns mounted on its walls. The scene shows a close bond between a husband and a wife. The husband enters the house at night. The house is in faint darkness. The first shot opens with the husband, Wahaj Ali, entering the house at night in a three-piece suit, and seeing his wife, Ramsha Khan, a new mother, wearing a shalwar kameez, the desi attire of Pakistani housewives, holding her baby over her shoulder, trying to comfort their about-to-sleep baby.

In a Pakistani household, a woman is expected to provide comfort and care to her children rather than to her husband. The same can be seen in the scene where the wife leaves her home chores, even cooking food, just to comfort her baby. The husband, on entering the house, looks at the kitchen slab around which vegetables are spread. He gets the idea that dinner is not prepared. The husband puts his coat on the chair and keys on the table. Although he seems tired, instead of getting angry, a normal expected behavior of Pakistani husbands, he goes to the refrigerator, at which his wife gets shocked because she does not expect this from him. In Pakistan, the gender roles are so rigidly defined that it is virtually impossible for men to support their wives even if they want to.

The husband starts cutting capsicum on the cutting board in the kitchen and prepares tempting pasta, a Western dish, for his wife and himself. He serves it in a beautiful dish, holding two glasses in his hands, pouring 7up into them. His wife tries to pour it, but he pours it into the glasses before she can do so. The sound of the fizzing 7up is heard loudly by the viewers, and it tempts them to get the drink.

This scene shows a violation of the social practice of women serving food. Additionally, lyrics have been employed very tactfully in this scene; they say, "*Khana peena saat ho*" or "*Or kuch dil ki baat ho*" after which the husband makes the wife sit down and feeds her pasta with a smile on his face. This shows his love and care for his wife.

The scene ends with the spouses drinking 7up, which is an element of attraction for the viewers. The male spouse has been portrayed as an understanding rather than a controlling, traditional, and judgmental man who becomes angry if a meal is not prepared. As shown in scene II, this depicts a contemporary society in which trends are evolving over time.

Scene III

Setting While analyzing the visual text, it was found that this scene has been set in a university, portraying daytime, showing a close and innocent bond that friends share with each other. But, if it comes to Pakistani culture, it is not accepted for a girl and a boy to share a closer bond.

In the third scene, two stereotypical characteristics are highlighted. First, reserving a seat is reinforced, whereas other stereotypes, such as the notion that boys and girls cannot be friends because it is against Pakistani culture, are broken. Friends' bond has been portrayed very beautifully, where there is no physical touching, no intimacy, just pure emotions, affection, love, and respect that friends have for each other. In the first shot of the scene, people are found sitting on the stairs of an open area, and a concert seems to begin as the crowd claps for the band when its members enter the stage, but a girl wearing a sky-blue shirt is found waiting for someone, looking at her watch, and at the same time looking around her.

In another shot, a tensed boy is seen running, wearing a lined shirt and pants, and a pair of white shoes, looking at his watch tensely as he seems to be getting late for the event. Suddenly, he sees a stall of burgers. The camera zooms in to show the owner of the food stall putting shredded cabbage on the chicken patty and serving it along with the bottle of 7up. The zoom-in advertising technique makes that burger more appealing, tempting, and appetizing for the viewers. The boy gets a burger and a drink for his female friend, who is

shown earlier waiting for him. He is shown rushing to the place reserved for him by the girl. This highlights the social practice of reserving seats by friends for friends.

The boy, on sitting, takes out the burger from his bag and presents it to his friend with two flavors of 7up: sugar-free and the original sugared. In the backdrop of this, the lyrics say, "Kuch dil ki baat ho," by which the audience perceives that 7Up adds more to that moment. Seeing the burger served with 7up, the girl smiles, which shows that food, especially 7Up, can resolve issues. The advertisement ends with two of 7up flavors on the table with their catch-phrase, "Dil Ki Baat," being played in the background. It shows that not only does food unite people, but it also brings out the best in them. At times, waiting for someone makes people impatient, but one's mood can be changed with good food if served with a 7up drink.

Advertising Features of the Language of Advertisement

The language of the advertisement shows the employment of some distinctive features that have been tabulated below.

Table 2

Advertising Features of the Language of Advertisement

Features of Language	Instances	Effects
(a) Coinage	(a) Coined term 7+up = 7up	(a) creative, catchy, and memorable logo and name of the company, 7up
(b) Rhyme	(b) "Kabhi, sabhi , zindagi , and gharhi " (Scene 1) "awaz, raaz , ehsaas , andaaz , saat , baat " (Scene 2); safar , besabar ; saat , baat (Scene 3)	(b) interconnectedness; sense of unity in language as well as in family through shared meals and affection; renders musicality and thus becomes memorable as well as pleasing
(c) Assonance	(c) Jab kabhi jammah ho sabhi , muskuraye yu zindagi , wo muhabbat ki nazar , dil ye chahy is gharhi , khana peena saat ho , or kuch dil ki baat ho (Scene 1) "khamosh awaz hain, Jo dilo ka raaz hain , thora sa ehsaas bhi , pyaar ka andaaz haiiiii , khana peena saat ho , or kuch dil ki baat ho " (Scene 2) "Intezaar ka safar , kar raha ho besabar , kaisy ho lekin gilaa , samnay jab agayaa , ho khana peena saaat ho , or kuch dil ki baat ho , kuch dil ki baat ho , kuch dil ki baat ho " (Scene 3)	(c) There has been assonance of /ə/, /i/, /e/, /ə/, and /o/ in Scene I. Scene II has assonance of /e/, /o/, /æ/, and /i/. Scene III shows assonance of /i/, /e/, /ə/, /ə/, /o/ and /i/. In each scene, assonance creates a rhyme, making it pleasing to the ears, thus affecting consumers' minds in a way that traps and lures them.
(d) Metaphor	(d) Kuch Dil Ki baat (7up)	acts as an element which strengthens connections in Scene 1, even bringing about repair binding people strongly, deeply, and intimately in scene 2 savior of friendship in scene 3 Although the drink has nothing to do with the above-mentioned feelings directly, it has been associated with them.

Features of Language	Instances	Effects
(e) Repetition	(e) "Kuch Dil Ki Baat Ho" has been repeated thrice in scene III, whereas in other scenes, it is said once.	(e) instills a sense of familiarity and trust in prospective buyers
(f) Choice of Words	(f) Jamah; muskuraye; zindagi; muhabbat; nazar; dil; gharhi; khana; peena; saat; kuch; dil; baat (Scene 1)	(f) Lyrics are understandable due to the use of common words; they emphasize closeness and togetherness in both immediate and distant relatives (all associated with 7up)
	Khamoosh; awaz; dilo; raaz; thora; ehssaas; pyaar; andaaz; khana; peena; saat; kuch; dil; baat (Scene 2)	These words invoke understanding and compassion and highlight understanding-based connection in the context of relationships.
	Intezaar; safar; besabar; gilaa; khana; peena; saat; kuch; dil; baat (Scene 3)	These words invoke the pain of waiting, getting late in travel, togetherness and forgiveness, and strong bonding facilitated by 7up
(g) Avoidance of Negatives	(g) Catchphrase (Kuch Dil Ki Baat Ho) 7up	(g) 7Up is more than a drink; strengthening family ties (Scene 1); shows love and care of a spouse (Scene 2); savior of friendship (Scene 3)
(h) Imagery	(h) The use of dim lights in scene 1.	(h) This portrays a close connection that the son and mother share, encouraging affection and representing comfortable closeness. Dim lights send a visual message of benignity and freedom from constraints, peace, closeness, understanding, and a level of respect between mother and son.

In Pakistani society, men are known for being reserved individuals who are instructed to suppress their feelings. The same can be seen in the first shot of the scene where the mother comes after her son to call him for dinner, but gets upset as she finds her son wearing a Western outfit. The son, on seeing his mother's expression, gets the idea that something is wrong, but is not able to express his emotions. In the second shot, someone comes and pours 7up into the mom's glass and brings it in front of her. The mother, on finding the person to be her son in the eastern attire, shows her pleasure with the dress by caressing him.

The whole scene has been planned very tactfully, appealing to the emotions of the consumers, which sons and mothers can relate to. 7up here is encouraging affection. It depicts the value of openness in families, especially between mother and son, in this scene.

Level II: Interpretation

This mesolevel deals with the creation and consumption of text as well as the enactment of power relations. In order to draw in customers, many tactics are employed in advertising discourse.

Ad-acts Advertising is a communicative act, and drawing upon the concept of a media-act/film-act/movie-act (Siddique & Uzair, 2018), an advertisement is but communication (message) from a sender to receiver/s with intention/s and can be called ad-acts.

Sender The selected advertisement belongs to the genre of advertisements/ television commercials where the makers have encoded the message utilizing all the conventions of the genre of advertising, which include but are not limited to celebrity endorsements, the language, and the appeal to the culture and emotions of the audience.

Message The basic intent behind the message is to sell the product which takes up the physical form of the advertisement itself.

The Receiver Advertisements have a wider audience that can be called what Dynel (2011) calls "collective audience". The selected advertisement is aimed at the general audience as its target so as to influence them to purchase the product.

Table 3

Discourse Strategies

Discourse Strategies	Instances	Why/ Effects
(a) Celebrity Endorsement	Hadiqa Kiani and Khushaal Khan (in Scene 1)	(a) Due to the exceptional acting abilities and popularity of the two actors
	Wahaj Ali and Ramsha Khan (Scene 2)	Both Wahaj Ali and Ramsha Khan are well-liked by the general public who want to see them paired again and again.
	A girl and a male friend (Scene 3)	In Scene 3, new, unfamiliar faces appear so as to allow every member of the audience to relate to the characters.
(b) Institutional Practice	The colorful logo of 7up (Scene 1)	(b) Catchy logo of 7up has been used as an element of attraction for manipulating the audience in Scene 1
	presenting family, social gathering, and cultural food (Scene 1)	mother-son duo, social gathering, representation of cultural food, <i>biryani</i> , <i>chicken karahi</i> . (Scene 1)
	Reserving of seat (Scene 3)	Everyone loves their culture, customs, norms, and traditions, and is easily persuaded when they are connected to them. The same is employed in Scene 2.
(c) Emotional Appeal	Through Vocabulary (in Scene 1) i.e. "Thora sa ehsaas bhi pyar ka andaaz hai"	An institutional practice that students can relate to; it is also an appealing element. c) Vocabulary of Scene II; is highly appealing. Its logos and pathos serve as the foundation for most of its ethos-based connection with customers.
	Sound of <ul style="list-style-type: none"> • glass • Music • Fizzing 7up • Bottle being uncapped • Fingers snapping • Guitar Drumming	The sounds are highly appealing to the viewers and evoke the masses to try the drink, 7up.

Discourse Strategies	Instances	Why/ Effects
(d) Looking Good	Food (Biryani, chicken karahi, barbecue) served in silverware (Scene 1)	(d) Food in advertisements looks better than it actually tastes. The same can be seen in scene 1 of the advertisement. The zoom-in technique is making the food more tempting. Food being served on silverware is also a technique employed to manipulate the audience. By doing this, the history of Muslims in the sub-continent is highlighted: kings used to eat on silverware to live a healthy life.
	Tempting pasta (Scene 2)	In scene 2, the husband can be seen slicing green capsicum. The close-up camera technique makes the capsicum and pasta particularly visually appealing.
	Burger (Scene 3)	In scene 3, the consumers are drawn to the burger by the close-up camera technique. The tender chicken patty and fine green cabbage shreds are pleasing to the eyes. This results in a tempting appearance and grabs the audience's attention.
(e) Unreal Representation	First shot (sense of unity and joy among family members); second shot (strengthening of connections) [Scene I] Connecting loved ones, particularly husband and wife (Scene II) savior of friendship (Scene III)	(e) All three scenes connect the drink to the audience's feelings, emotions, and comfort for promoting 7up in order to manipulate the audience into trying the drink.

Level III: Explanation

The third level of Fairclough's model (1995) relates the text to other texts of the same or other genres with the same theme in order to examine the discourse-societal relationship.

Social Practice Analysis This part of the analysis makes an effort to provide insight into how society affects advertisements. Understanding the idea of intertextuality makes it simpler to comprehend how societal currents affect a work.

Table 4
Social Practice Analysis

Point of Focus	Instances of Similarity/ Relation with other text/s	Interpretation
(a) Mother and son relationship (Scene 1)	7up Pakistan (2021)	In the selected text, the mother and the son bond over the drink from disagreement over the dress thereby 7up has been shown to bring them closer, which is similar to the 2021 text where 7up had been shown to strengthen the father-son relationship after the son broke his father's car. Children are accustomed to feeling incapable of expressing their emotions in desi households, especially when the emotions involve love and affection, but the two advertisements show the

		<p>expression of love and affection between parents and their children. Thus, sons, in both the advertisements, realize their mistakes (of wearing a western outfit and of hitting the car respectively), own them and rectify them by changing into a kurta and apologizing, respectively. Other similarities between the two texts include at-home scenes, depiction of a strong bond between parents and children, the upbeat background guitar music that is soft and comforting, warm lighting that adds a twist to the situation, the use of celebrities, the cultural attire, and 7up. The only difference is that the former depicts a mother-son bond while the latter presents a father-son relationship.</p>
(b) Cultural Food (Scene 1)	(b) Shan Foods (2018)	<p>Both the advertisements foreground and highlight the cultural dishes of Pakistan, the former <i>biryani</i> and <i>chicken karahi</i>, while the latter focuses only on <i>biryani</i>.</p>
(c) Gender Roles (Scene 2)	(c) Lemon Max (2021)	<p>Both advertisements have some similarity in that the former reverses gender roles completely where the male spouse cooks dinner while the female spouse tends to the baby, while the latter shows both spouses cleaning the dishes together. Thus, while the latter shows transitioning of the society with respect to chores, the former shows a complete shift from rigidly assigned gender roles to not only being flexible with them but reversing them altogether, making men caregivers.</p>
	Shan Foods (2018)	<p>The two advertisements show a reversal of gender roles in that the former highlights a husband cooking dinner for his wife while the latter shows a gentleman cooking biryani for his would-be in-laws, where initially, he is mocked at by the in-laws and is rejected through glances, but he being very secure, offers to cook biryani in the absence of the cook, which reminds everyone of their late mother. So, cooking has been associated with men thereby leading to role reversal through breaking stereotypes in a society where women are expected to do home chores. The advertisements send a strong message that not only women but men can also be great cooks.</p>
d) Friendship and Food (Scene 3)	d) 7up Pakistan (2021)	<p>Both texts show bonding over food where the former shows 7up as the savior of friendship while the latter shows it as the initiator of friendship.</p>

It is pertinent to mention that in Pakistan, gender roles are rigidly defined which makes it nearly impossible for men to support their wives even if they wish to. In some regions, entire communities make fun

of a man who is seen hugging, kissing, or carrying his child. Similarly, if a man performs any tasks assigned to women by the society, he is ridiculed for being feminine or his wife's slave and is usually called "joroo ka Ghulam".

In short, the chosen advertisement (2022) has been analyzed in the light of Fairclough's (1995) three-tier model that includes textual analysis, discourse practice analysis, and social practice analysis.

Findings and Conclusion

Language enables individuals to interact with one another, form bonds, and foster a feeling of community. It also serves as a powerful tool for influencing human thought and behavior making it a great site for investment for exploiting thought and, ultimately, behavior. The layout of an advertisement and the visual content have a significant impact on the customer, but language is crucial for helping consumers remember and identify a certain product. On the other hand, discourse analysis examines how language is employed in texts and across society and enables us to see the ramifications of language for influencing, convincing, and persuading. Given below are the findings tabulated from each level of analysis.

Table 5

Findings from Level I and Level II

Level I (Features of Language)	Level II (Discourse Strategies)
(a) Coinage	(a) Celebrity Endorsement
(b) Rhyme	(b) Institutional Practice
(c) Assonance	(c) Emotional Appeal
(d) Metaphor	(d) Looking Good
(e) Repetition	(e) Unreal Representation
(f) Choice of Words	
(g) Avoidance of Negatives	
(h) Imagery	

Table 6

Findings from Level III: 7up Pakistan (2022) Scene 1, and 7up Pakistan (2021)

Similarities	Differences
(a) Parent-child relationship Both portray trouble between parent and child, which is then repaired through 7up.	(a) Mother and Son The former focuses on the mother-son bond while the latter highlights the father-son bond.
(b) Celebrity endorsement The former has celebrities, Hadiqa Kiani and Khushaal Khan, while the latter has Asif Raza Mir, Osama Khan, and Hina Bayat.	
(c) Cultural Attire Both advertisements highlight cultural attire.	
(d) Soft, soothing, and comforting music is played in both advertisements.	

Table 7

Findings from Level III: 7up Pakistan (2022) Scene 1 and Shan Foods (2018)

Similarities	Differences
(a) Cultural Food Both highlight biryani as the cultural food.	(a) Open Bond The former portrays a close mother-son bond, while the latter portrays an open bond among family members.
(b) Persuasive Lyrics Both have persuasive lyrics being played in the background.	
(c) Food Served in Silverware Food is served on silverware in both advertisements. This makes the food look more appealing on screen.	

Table 8

Findings from Level III: 7up Pakistan (2022) Scene 2, and Lemon Max (2021)

Similarities	Differences
(a) Gender Roles Reversal of roles can be seen. Social practice dictates that women should be entirely responsible for providing care. While reading the text from this angle, it becomes clear that the advertisers in both texts have, very tactfully, broken away from stereotypes by showing husbands doing household chores.	(a) The former has only husband and wife while the latter has mother-in-law in addition to the husband-wife.
(b) Celebrity Endorsement Both have celebrities: Hadiqa Kiani and Khushaal Khan in the former, while Madiha Imam, Wahaj Ali, and Shamim Hilaly in the latter.	
(c) Assonance Both advertisements make use of assonance to create rhythm and rhyme.	
(d) Choice of words Both advertisements make use of appropriate word choices that evoke the right emotions in their respective contexts.	

Table 9

Findings from Level III: 7up Pakistan (2022) Scene 3, and 7up Pakistan (2021)

Similarities	Differences
(a) Persuasive Lyrics Both make use of lyrics that are persuasive and powerful in the respective contexts.	(a) The former shows daytime while the latter portrays nighttime. (b) The former shows 7up as the savior of friendship, whereas the latter depicts it as the beginning of friendship.

In short, the analysis of the selected text in the light of Fairclough's three-tier model (1995) shows that an advertisement is highly technical site of language use that makes use of a number of linguistic features (coinage, rhyme and rhythm, assonance and consonance, metaphor, repetition of words, potent choice of words, avoidance of negatives, and a powerful use of imagery) as well as discourse strategies (celebrity endorsement, institutional practice, making strong appeal to emotions, making everything look good and tempting, and unreal representation). Moreover, it shows that a text is always carrying meaning within a culture and acts not only to reinforce cultural practices but also serves as a strong agent of change and transformation in the society as was evidenced how the discourse of gender roles, over the years, has changed and has transformed not only the landscape of Pakistani advertisements but has also resulted in the growth and transformation of Pakistani society. Additionally, advertisements also have a meaning in relation to other texts that are produced in and by the same society.

Therefore, ad-acts not only represent the society as it is but also transform the society influencing the audience's mind to not only purchase the advertised product, but also to change their deep-rooted ideologies and cultural practices. Consequently, they are not only meant for entertainment and for the sale of products, but in the modern digital age, they are also active agents of social transformation, so what started in Greece as screaming for selling a product has, in the modern day, turned into an additional educational and transformational tool.

Recommendations for Future Research

The current research focuses on the study of advertisements with respect to Fairclough's three-tier model (1995). There can be further work done by analyzing other approaches of CDA, like Van Dijk's Socio-Cognitive approach, Wodak's Discourse-Historical approach, on the same advertisement of *7up*. Additionally, the result of this work can be utilized for analyzing other advertisements. It can also be extended to the study of educational as well as transformational roles of advertisements in different societies over the years.

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