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**RESEARCH PAPER**

## Language, Ideology, and Consumerism in Advertising Discourse: A Critical Analysis of Brand Slogans Using Fairclough's Three-Dimensional Model

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**ABSTRACT**

The discourse of advertising extends beyond the promotion of products as it is an important means of disseminating consumer identities and ideologies. This study investigates a corpus consisting of fifteen advertising slogans chosen from Pakistani and international brands catering various commercial sectors. The data was obtained from Youtube advertising, and analysed qualitatively using Fairclough's Three-Dimensional Model of Critical Discourse Analysis. The findings of the study reveals that slogans not only promoted consumption but also associated with various values such as happiness, relationship, and group identities. The research showed that the language of advertisements helps to produce and normalizes consumerism ideologies, by framing cultural and social meanings in commercial messages. Future studies should examine digital marketing discourse in multilingual and culturally diverse contexts across various media platforms. Comparative analyses across different linguistic and cultural settings can provide deeper insights into evolving strategies of persuasion, ideology, and identity construction.

**KEYWORDS** Advertising Slogans, Fairclough's Three-Dimensional Model, Ideology, Consumerism, Power Relations, Cultural Values

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**Introduction**

Over the years, advertising has become one of the most powerful forms of discourse. It does not only sell goods and services as it also helps in shaping social meanings and cultural values. Advertisements can be more than mere information providing objects in a consumer-driven society. They are persuasive communicative practices shaping various types of seeing in the world. By utilizing language, imagery, tone, and symbolism, these commercials link products with abstract concepts such as happiness, success, emotional fulfilment, family bonding, and social belongingness. In this manner, the advertising discourse actively participates in the production of meanings which exerts influence on how individuals perceive themselves and the social world around them. Advertisements did a significant job in supporting men driven states and dealing with social power relations (Fatima et al., 2021).

Pakistani television and internet commercials, which are especially rich in cultural and ideological implications, make up the majority of the material chosen for this study. These ads that mostly focus on family, relationships and traditions as well as common identity is fundamentally part of local culture and language heritage. The propaganda of Pakistani commercials is a perfect case for how, in a multilingual nation, meaning is made through language. This is because it often uses both English elements and Urdu.

The authors argue that the linguistically critical view demonstrates that advertising language is deeply entrenched in social and ideological contexts, whilst being neither neutral nor merely descriptive. The former is defined by the fact that it reproduces and recycles the normative cultural assumptions, while at the same time reflecting them. Rejection of advertisements Given that advertisements tend to normalize certain worldviews, the message is one we naturally accept as socially acceptable or even obvious. Thus, it is the point of interaction for identity formation, ideology, and power structures. This is why the theoretical model that includes analysis of language in relation to society and its ideologies is essential to understand such types of discourses. According to Critical Discourse Analysis, language is a type of social practice that mirrors power relations in society.(Fairclough, 1995). This model asserts that the communication process can be analyzed through three levels of interaction that are linked together: social practice (explanation), discursive practice (interpretation), and textual practice (description). Language components of the discourse like vocabulary, grammar, tone, and structure come under the scope of textual practice. When discursive practice tries to understand how texts are produced and interpreted, social practice attempts to place discourse in socio-cultural, ideological, and political contexts.

The significance of this research can be traced back to the way in which popular slogans of the advertising business influence consumer perception by making certain ideologies and perceptions associated with consumerism, identity, and lifestyle normal. Furthermore, the fact that the research highlights the manner in which local and international advertising campaigns converge in the media of Pakistan makes this research important for the field of critical discourse analysis as well. Lastly, in the face of ever-evolving media dynamics, the linguistic strategies used in commercial ads prove insightful. Moreover, in a continuously expanding media landscape, the study provides insight into how language choices in commercials influence audience interpretation and reinforce larger socio-cultural narratives.

### **Literature Review**

A study conducted by Laksana et al. (2025) analyzed Samsung mobile phone advertisements through Fairclough's Three-Dimensional Model and Social Semiotic Theory to examine how advertising language and visuals promote consumerism and modern lifestyles. The study found that advertisements create persuasive meanings by connecting technology with happiness, confidence, and social status. However, the research mainly focused on global mobile phone advertisements and did not explore how local advertising slogans reflect cultural and social values across different commercial sectors. Therefore, the current study investigates how advertising slogans in the local context transform social and cultural values into marketable meanings through Fairclough's Three-Dimensional Model.

The relationship between advertising language and ideology has been explored in previous Critical Discourse Analysis studies. In this context, Khan and Hassan (2024) conducted a qualitative CDA of international beauty brand slogans in the Pakistani context using Fairclough's Three-Dimensional Model. The study examined how slogans constructed ideological meanings through interdiscursivity and found that beauty advertisements often combined promotional discourse with feminist ideas of empowerment and independence. However, the study has been limited to the beauty brands and gender-related ideologies. The present study examines that how selected brand slogans construct ideological and consumerist meanings through language.

Advertising discourse has been widely examined to understand how language carries ideological meanings and cultural influences. In this context, Güldal and Sezer (2023) applied Fairclough's Three-Dimensional CDA Model to analyze cosmetic brand slogans and their Turkish translations. The findings revealed that translated slogans generally maintained the original ideological messages, although some meanings were reconstructed due to cultural and social influences. However, the study focused mainly on translated cosmetic slogans and gender-related ideology, paying less attention to how slogans across different commercial sectors transform social and cultural values into marketable meanings. Therefore, the present study investigates how brand slogans in the local context transform social and cultural values into marketable meanings through language and ideology using Fairclough's Three-Dimensional Model.

According to Kalsoom (2019), advertisements use persuasive language, beauty ideologies, and linguistic strategies to influence consumers and promote idealized standards of beauty. The study focused on fairness product advertisements in Pakistan through Fairclough's three-dimensional model and revealed how advertising discourse manipulates social beliefs and consumer behavior. However, the research mainly concentrated on beauty products and gender representation. In this way, the present study has paid more attention to how advertising slogans in the local context transform social and cultural values into marketable meanings across different commercial sectors under Fairclough's three-dimensional model.

The study on advertising discourse has been done in order to understand how language constructs social meanings and consumer identities. Sahi et al. (2025) examined linguistic strategies in Pakistani television advertisements using Fairclough's Three-Dimensional Critical Discourse Analysis model to explore how advertising language addresses different social classes. The study found that advertisements associate products with class, status, and social values to construct consumer identities. However, the research mainly focused on social class representation within a limited range of advertisements. The present study extends this area by analyzing selected brand slogans from different sectors to explore language used in these advertisements in order to persuade the audience through consumerist ideology.

To investigate how language constructs halal identity in the global market, Karimah and Nuruddin (2026) applied Critical Discourse Analysis on the texts of halal branding, namely product labels, slogans and digital marketing from Indonesia and Malaysia and some international brands. The study revealed that the dominant discursive strategies employed to convey the halal products as religiously authentic and commercially appealing. The study however, was more concerned with the concept of halal branding and the issues of halal identity formation in the paradigm of consumer ideology. It leaves the gap that the present research examines the way the advertising slogans in the context of the country bring social and cultural values into the commercial message in various industries, by using Fairclough's Three-Dimensional Model to explore the relationship between language and consumerism.

## **Material and Methods**

### **Research Design**

Qualitative research methodology has been used for this investigation since this approach emphasizes interpretive and critical analysis of the meaning of things rather than quantitative measure or statistical analysis. The purpose of this study was to

investigate and understand how advertising discourse was used via language to construct ideology, power relations and meaning in society. This study was both descriptive and analytical in nature because it first described the linguistic attributes in advertisements before going ahead to analyze its social and ideological implications. The study was based on the theoretical framework of Critical Discourse Analysis (CDA) which sees language as a social practice that reflects and helps to create social reality. All types produce discourse for the target audience depending on the social background and culture of citizens. Mass Media vividly stand for particular cultures and societies.

### **Data Collection**

The data for this study comprised fifteen advertising slogans from television and digital commercials. People are more involved with and consistent with the media than they were in previous years (Kung et al., 2007). These advertisements were selected from Pakistani media campaigns, they offered valuable insights into local cultural values, language use, and ideational representations. Furthermore, a globally acclaimed brand advertisement (KFC) was added to represent global and local advertising discourse. Advertisements were taken from YouTube commercials which included official brand campaigns and other commercial combinations have become the primary source for obtaining genuine advertising content. The media is a powerful and dynamic socialization tool that helps individuals connect (Rideout, 2007).

### **Sampling Technique**

In this study, purposive sampling was used where advertisements were not picked at random criteria but instead a deliberate choice. This technique was appropriate as the study was guided by Norman Fairclough's Three-Dimensional Model based on Critical Discourse Analysis, which examined that the advertising discourse not only functions as a mechanism of ideological production and the reproduction of power relations, but also plays a role in generating social identities and meanings. These three dimensions work coherently by providing a basis for understanding how access to advertisements is achieved through linguistic means and how language functions within social and ideological positioning.

### **Data Analysis**

The analysis was qualitative and performed through 's Three-Dimensional Model of Critical Discourse Analysis. Analysis of each slogan occurred at three interrelated spheres: textual analysis (description), discursive practice (interpretation), and social practice (explanation) respectively. Linguistics features like vocabulary, syntax, rhetoric devices and tone were analysed on the textual level. On the level of discursive practice, the advertisements were analysed according to how the advertisements were produced and interpreted by the media. On the level of social practice, the analysis aimed at examining the ideological, cultural, consumerist, and power-related implications underlying the discursive practices of advertising. Advertising is a creative type of communication that continuously affects our daily lives and is an inevitable part of social interactions (Kazmi and Batra, 2009). Such an analysis has made possible a more in-depth understanding of the role that commercial language plays in shaping social meaning within the Pakistani socio-cultural framework.

## Research Reliability and Validity

Furthermore, the reliability and validity in the study was guaranteed by ensuring reliability by adopting consistent analytical procedures on all selected advertisements using the same theoretical approach and application process of Fairclough's theory. The validity of the study was guaranteed through the adoption of genuine advertisements sourced from reliable websites by including brand campaigns and YouTube advertisements, thus providing real data. The credibility of this study became strong through Critical Discourse Analysis as an interpretive approach by conducting systematic textual and contextual analyses. The selected advertising slogans are shown in the table 1 below:

**Table 1**  
**Advertising Slogans Selected for Discourse Analysis**

S. No.	Brand Name	Slogan	Source
1	Lipton	"Jaagein Un Ke Liye Jo Waqai Aham Hai"	YouTube
2	KFC	"It's Finger Lickin' Good"	YouTube
3	Dabur Amla	"Asli Amla, Dabur Amla"	YouTube
4	Shan Foods	"Khushiyan Chakh Lo"	YouTube
5	Cadbury Dairy Milk	"Kuch Meetha Ho Jaye"	YouTube
6	Mountain Dew	"Dew Na Kiya To Phir Kya Jiya"	YouTube
7	Ufone	"Tum Hi To Ho"	YouTube

## Results and Discussion

The following section presents a Critical Discourse Analysis of selected advertising slogans using Norman Fairclough's Three-Dimensional Model. The analysis examines the slogans at the levels of textual features, discursive practices, and broader social practices in order to explore how advertising language constructs meaning, reflects ideological assumptions, and reinforces power relations within society.

### *Lipton: "Jaagein unka Liya Jo Waqai Aham Hain"*

The slogan used by Lipton, "Jaagein Un Ke Liye Jo Waqai Aham Hain", has a persuasive and motivational tone. The slogan begins with the imperative verb *jaagein* (stay awake/wake up), which is a grammatical directive to take action. "Un ke liye" is a prepositional phrase showing purpose while "jo waqai aham hain" is a relative clause where "waqai" is an adverb qualifying the adjective "aham" (important). The structure is a mixture of command and emotional and relational meaning. From a linguistic perspective, the slogan moves the emphasis from the product to the relations between people and social responsibility. The phrase "jo waqai aham hain" brings in the moral and relational significance, indirectly symbolising the relationship between tea and caring for loved ones. Tea is therefore performed not only as a normal drink, but as something to do with awareness, and meaningful social presence. At the discursive level, the slogan 'Jaagein Un Ke Liye Jo Waqai Aham Hain' is intentionally produced to appear as part of the social and family routine. It depicts the consumption of tea as a social act and an action that should not be taken for granted.

Audiences' interpretations of the slogan are influenced by the cultural understandings that already exist in Pakistan's society, and these include respect for social relationships and collective responsibility. Consumers interpret the slogan beyond its literal meaning and attach meaning to a sense of paying attention to the people who have important positions in their lives. Instead of stressing the product quality, the slogan uses meaningful social narratives to bring the message to life and engage the viewer.

When it comes to the practice of social life, the slogan supports the broader ideological tendency of consumer culture to associate ordinary products with socially accepted actions and ethical considerations. It suggests that relationships and responsibility can be expressed through the acts of consumption associated with the brand. In addition to the commercially produced imagery, the advertisement also demonstrates the way in which the discourse of the marketplace carries ideological power by wrapping itself around values.

With respect to the socio-cultural context of Pakistan, the culture is influenced by values such as family devotion and obligation. These cultural values are incorporated in advertisements to ensure the appeal of the brand to the consumer and for them to associate with the brand. Further, the slogan signifies a capitalist ideology that socializing is more or less mediated by brand consumption. The corporate public gains symbolic control over how socially desirable behavior is presented in public discourse. The advertisement exemplifies power relations where corporations shape the meaning of social life and consumer behavior through their carefully constructed messages.

### ***KFC: "It's Finger Lickin' Good"***

The KFC slogan "Its Finger Lickin' Good" is a phrase that aims to make you feel something strongly. The phrase "finger lickin'" is written in a spoken way like how people talk in real life. Grammatically, the slogan consists of the pronoun "it," the auxiliary verb "is" contracted as "it's," the participial phrase "finger lickin'," and the adjective "good," which functions as the complement of the clause. The slogan is making to think about how good the food tastes and feels. It says the food is so tasty that you will keep eating it from your fingers. This is a way to persuade people that the food is really good. The slogan does not give details about the food. Instead, it makes you think about the experience of eating it. The words are simple and rhythmic, making it easy to remember and known around the world. The slogan operates at the level of discursive practice, operating within the culture of global fast food advertising, where language plays an important role in fostering affective ties with consumers. The slogan has been elaborated as a product of discourse of the brand, designed for the formation of a strong sensory image that causes pleasure and satisfaction. The casual tone lends a friendly note to the brand's presentation.

The slogan is spread via television commercials, cyberspace, YouTube ads, billboards and social media ads in various cultural settings. It will be repeated, which helps build brand recognition and helps to tie it to fun eating experiences. Audience interpretation is a key element in the process of meaning-making. The slogan is not only a taste description; it's an invitation to enjoy. Other elements of the term reflect the world of global fast food, where the act of eating is equated with entertainment and enjoyment instead of the need to eat. The slogan is interdiscursively a mix of commercial discourse and lifestyle discourse. The slogan "It's Finger Lickin' Good" not only has a commercial sense, but also cultural implications at the level of social practice, as KFC is an internationally recognized fast food chain from the western part of the world. In the Pakistani context, the use of English language and advertising discourse of the western world represents modernity and globalization.

The slogan reflects a consumerist philosophy in which there is a close relationship between pleasure and satisfaction and branded food consumption. Food is not just a necessity, but a pleasurable and fulfilling experience. In this way, the discourse establishes fast-food culture, and it suggests that happiness, social enjoyment and

enjoyment are equal to commercial consumption. It is a theoretical approach to the understanding of discourse structures to show the relationship between the power and the domination in society (Dijk, 2001).

These brands influence consumer preferences as a result of repetitive advertising and media circulation, and these preferences slowly become acceptable within local societies, as does the commercial values and norms associated with Western eating practices. The slogan mirrors the ideology of the world's capitalist systems in which the commercial institutions have infiltrated cultural activities and regular life. The persuasive language is used to keep people eating and drinking and to make it seem like market-driven lifestyles are attractive. This advertisement is not just an advertisement for food but also supports other power configurations and food culture in post colonial, like Pakistan.

### ***Dabur Amla: "Asli Amla, Dabur Amla"***

It is a brief slogan that is used by Dabur Amla. Linguistically the slogan depends on rhyme and repetition for increasing the recall value as well as it creates a rhythmic effect that makes it easy to remember the phrase. The repeated use of the word "Amla" directly reinforces product identity while simultaneously emphasizing authenticity and purity, at what "Asli Amla" is a noun phrase where "asli" acts as an attributive adjective modifying the noun "amla," while in "Dabur Amla," another noun phrase, "Dabur" works as a proper noun that modifies the product name "amla." Modern advertising also relies on multimodal communication where visual and linguistic elements combine to construct meaning (Kress & van Leeuwen, 2006).

The lexical item "asli" (real/authentic) in the adjective position is the most important word in the slogan. It has strong connotative meanings of original, trust, pure, and natural. By using this concept, the advertisement presupposes a binary opposition between the marked term sales object that is undoubtedly artificially inferred as not genuinely implied and the competing presupposed term which is truthful.

The slogan's language is very simple which makes it culturally within reach to the majority of people regardless of their social strata. The design with its concise structure and repetition pattern enhances the persuasive commercial effect. At the macro-level of discursive practice, the slogan works within institutional and cultural processes of advertising production and interpretation.

The commercial is played on television, before music videos on YouTube and other digital media sites. This conveys multiple exposures via various media and enables the process by which the brand-association becomes accepted as the norm by people as related to authenticity or nature friendly etc. through continuous re-circulation between the loops, it also ensures that slogans are not forgotten but will always be part of the human-commercial day.

Its cultural connotations of natural health and hair-care in South Asian culture, which it has long been connected with, interpret the slogan not just as a marketing claim, but culturally as an assertive statement relating to old beauty regimes/practices and accumulated wisdom.

The slogan links commercial discourse with discourses of natural healing of hair through the Amla and this amalgamation of modern advertising language with the

'message' components of historically important discourses render the text more emotionally loaded and in order to do its marketing. The slogan "Asli Amla, Dabur Amla", at the social practice level, mirrors the broader advertising and consumer culture beliefs and power structures. The slogan not only advertises a hair-oil product, but it also creates and strengthens certain perceptions of authenticity and trust. The "traditional" and "natural" products are more valuable than other products as repeatedly this word "asli" is used in the advertisement. This attitude affects the consumers' thinking because it makes one kind of reality seem normal and desirable to them.

The advertisement taps into some of the beliefs in the Pakistan socio-cultural context about herbal remedies. It uses these shared cultural values to build consumer trust and emotional connection to the brand. This process entails the commercialisation of traditional cultural knowledge and its association with capitalist consumption habits, the expansion of which promotes the individual's care and beauty through branded products. It justifies the notion of the idealized beauty, which is created by purchasing in the store. So the ad not only promotes a product; it also reinforces bigger social and economic systems in which the commercial brands dictate authenticity. Textual language choices are never neutral and frequently represent discourse's ideological stance (Fowler, 1991).

#### *Shan Foods: "Khushiya Chakh lo"*

The Shan Foods' slogan, Khushiyan Chakh Lo, is a short slogan which is metaphorical. The slogan starts with the abstract noun "khushiyan" (happiness/joys) and ends with the imperative verb phrase "chakh lo" (taste it), where "chakh" is the main verb and "lo" is a signpost of informality. The slogan is interactive and convincing, by using imperative tone that is directly addressed to the audience.

In terms of linguistics, the slogan connects food to happiness by transforming an emotion from an abstract concept to something tangible and "tasted." By using this form of the phrase, a simple cooking ingredient becomes something that is celebrated and shared. The short form makes it easy to remember and easily share across social groups. Although these words are not unfamiliar to Pakistanis, food and cooking is synonymous with family and social celebrations. In this way, the slogan has meaning not only in literal terms but also through the culture of food and people. The slogan is produced discursively at the level by presenting itself as beyond a cooking brand; it is established within social and cultural activities associated with preparing meals and eating together.

As introduced in Pakistani cultural context that connotes food to be the central element of hospitality, family bonding and gathering, audience interpretation is well recognized. It is not just about personal happiness, an interpretation of khushiyan by consumers, but also the social sense of enjoyment that comes with eating food and bringing people together. Hence, the slogan is convincing because it brings commercialism into harmony with people's acceptable behaviour. The advertisement is interdiscursively a product of both commercial discourse and what could be called culture thousand different cartoons at once over the potential to affect as many functions but in this unique case of an example, cultural and domestic discourse. It's founded upon social meanings linked to preparing and family traditions.

On the social practice, the term "Khushiyan Chakh Lo" symbolizes the commercialization of cultural practices and domestic life in Pakistan through food

marketing. Western fast-food slogans are primarily geared toward speed or personal enjoyment, while Shan Foods is based on the notion that their product is associated with local cultural values, including home cooking, family time and hospitality. The slogan is thus presented in a South Asian cultural context where food is closely interwoven with social relations and common life. Ruiz (2014) describes that for the exchange of goods and services advertising is the extensive procedure involved in marketing

The phrase is about the pure joy experienced in the act of cooking and sharing food. The ad reinforces the notion that the closeness and harmony within the family are not just about food. This discussion also implies the gender roles in Pakistan's society where cooking and housework are usually taken care of by women. The slogan keeps social expectations going by showing them as natural cultural values.

### ***Cadbury Dairy Milk: "Kuch Meetha Ho Jaye!"***

A colloquial phrase, "Kuch Meetha Ho Jaye!" ("Let's have something sweet"), is used in Cadbury Dairy Milk advertising campaigns in Pakistan. Linguistically, the slogan represents the use of a simple yet very meaningful statement. The use of the phrase "kuch meetha" creates ambiguity by referring to something that may be sweet literally (e.g., chocolate) and in terms of emotions, it is connected with joy. The main word *meetha* act as an adjective in the slogan. Thus, the vagueness of the statement creates flexibility of meaning, at the same time directing the audience towards the product itself. Meaning is created through semiotic systems that include linguistic and social signs (Hodge & Kress, 1988).

In terms of modality, the statement uses a suggestion with a strong element of invitation. Therefore, the imperative tone is softened by making the statement polite and inviting the consumer. Another point to highlight is the lack of the product name mentioned in the slogan, which helps to create the possibility for meaning expansion when interpreting the phrase. At the level of discursive practice, the slogan is considered in the context of co-construction of meaning between producers and consumers within the cultural context of advertisements. The production of the slogan "Kuch Meetha Ho Jaye!" implies the creation of a statement that resonates with culturally rooted ideas of celebrations and emotional bonding. It has been intentionally constructed in such a way that it sounds simple and emotionally appealing to a wide Pakistani audience.

The wide distribution means that people are confronted with the slogan over and over again, a key component in the normalization of the message. When the moment comes that talking about how such a slogan has been accepted by its audience is appropriate, so it should be said since the reading of this text and its possible associated cultural codes are particularly dependent on how community members have been able to understand them. The choice of words "Kuch meetha" can be perceived as both an edible substance and a sense of happiness and unity. In this case, meaning construction can also be seen from the perspective of intertextuality and culture because the word "meetha" refers to cultural traditions characteristic of South Asia. At the level of this dimension, the slogan "Kuch Meetha Ho Jaye" is analyzed under the ideology power dynamics that exist in Pakistani consumer culture. The idea of "sweetness" in this slogan is not about taste it has a deeper meaning. It makes people think that happiness and celebrations are all connected to buying things. This shows a way of thinking where everyday things we do. For instance, getting together with family being hospitable and celebrating are linked to specific products. In this way the words used in advertisements make people believe that they can feel happy and fulfilled by buying things and that

these products are a part of our culture. If we look at the power behind the advertisement it works by persuading people to think of a way, rather than forcing them to do something.

Pakistani advertising says a lot, about the culture. It shows how people work together and take care of each other. It shows how people's cultural associations can be used to sell things. It shows how people are conditioned to buy things as a way to be social. In this way, Pakistani advertising is a part of a system where people are told to buy things to be happy and to have fun and system is based on the idea that people should always be buying things.

### ***Mountain Dew: "Dew Na Kiya To Phir Kya Jiya"***

The slogan "Dew Na Kiya To Phir Kya Jiya" used in advertising by Mountain Dew is in a rhetorical interrogative format creating an interrogative and provocative tone in language. Grammatically, the slogan consists of the proper noun "Dew," the negative particle "na," the verb "kiya" (did), the conjunction "to phir" (then), and the verb "jiya" (lived). Thus, there is a conditional structure, which exists on a rhetorical level in the slogan as opposed to being a logical one. The choice of Urdu informal and colloquial language in the slogan gives the slogan a conversational tone and culture, particularly to younger generations.

In a phonological parallelism, verbs "kiya" and "jiya" are repeated to create the rhythm in the statement. Formally the sentence is incomplete, it lacks elaboration and needs to be explained on what would be missing if someone had never tasted drinking. However, the phrase is implying that not trying the drink means that one will miss out on an exciting life.

The slogan is made and disseminated in a framework of advertising to young people. Brands create meaning in this way, not by writing about the product, but by telling a lifestyle story. The tag line is designed to be "rehearsed" for advertising on TV and YouTube. It is complemented by action-packed imagery such as extreme environments, adventurous sports and risky activities. The production approach puts the brand into a discussion with the challenge. The product is not only displayed as a beverage, it is an experience based identity. There's more meaning than just in the text. It comes from a series of associations with image and narrative in various media. The meaning of advertising is not neutral but rather varies from one cultural and social environment to another (Van Dijk, 2006).

This multimodal setting influences the audience interpretation. The slogan does not represent what it says. The slogan works in the field of youth culture, where it is in the space of experimentation, of strong experiences, where identity is often made. The tag line connects commercial ads and popular youth culture and adventure stories. This seems to produce a hybrid meaning system: consumption is a component of the performance of lifestyle. Lifestyle experience is branded consumption, as a theme with the slogan expressed at the level of social practice. The discourse is one of the belief that the life without the consumption of some branded products is not a life or less significant, a strong ideology in the language of advertising. The slogan has symbolic power that help to define what a 'full' or 'complete' experience is. The Mountain Dew advertisement does not specify exactly what the consumer should do but rather it creates the desires of the consumer by linking the consumption of the product with socially desirable behaviors like boldness, taking risks and lifestyle of high energy in the society. There are certain

ways in which control can be exerted in an ideology without using force: this is one of them.

The slogan demonstrates how global advertising ideology is localized; how adventure culture and individualism expressions of the Western world are being introduced into local markets of Pakistan. This leads to a mixed cultural discourse in which the values of global brands are introduced in the process of youth identity construction. Language is dialogic, meaning and is constructed in interaction with the voice of others in society (Bakhtin, 1981).

### ***Ufone: "Tum Hi To Ho"***

This is a slogan used by Ufone that is a short sentence with emphatic and expressive force. The grammatical pattern of the slogan is the use of the pronoun 'tum' (you) as the central subject of the slogan, 'hi' as an emphatic particle to emphasize and add stress to the slogan, and 'to' as a focus marker which adds the stress and exclusivity of the slogan. By organising the sentence like this, the person addressed is put in the middle, so that they feel special and important. Yes, the slogan says it all: "You're the only one", and that fosters a personal connection.

It's written in everyday language so it doesn't go too technical about cellular networks or SIM services, but rather how it impacts you. "It's more about how it can help you connect with others, rather than just being about the technology itself. Fairclough (1992) has divided the field of 'textual analysis' into four main areas: vocabulary, grammar, cohesion and textual structure. The phrase did not really mean anything, it was more of a statement as to one's position. This will make the person in front of you feel special and important, thereby fostering a personal connection. The message can then have more impact as it is easy to understand and straightforward.

It's promoted on social media, through TV ads and in videos on YouTube. They are usually related to narratives which involve family members, friends, and ordinary conversation scenes. Thus, interpretation of the slogan is influenced by the context of social communication. Interpretation is based on personalization, that is, putting the consumer at the heart of the communication process. The slogan implies that the network is made to serve its users' needs, thus implying the notion that the network was created specifically for the person. In terms of interdiscursivity, the slogan brings together the technical discourse and ordinary conversational discourse. From the viewpoint of social practice, the slogan "Tum Hi To Ho" is indicative of the ideological framework existing within the telecommunication industry in Pakistan, specifically with regards to Ufone. The slogan embodies the ideology of individual centrality by making the consumer feel unique and socially important. The repetition of the phrase "tum hi" implies that it is through the company's services that people are able to reinforce their individuality and social presence. As such, a subtle ideological message comes across in the slogan as it suggests that without the use of commercial services, social life would not be possible.

From a capitalist perspective, the slogan is indicative of the transformation in telecommunication companies towards a greater emphasis on meaning-making rather than technical aspects of service delivery. Discourse is not neutral because it is shaped by ideological systems that influence meaning and social perception (Saleem and Javaid, 2026; Van Dijk, 1998). With regards to cultural values, the slogan uses the cultural norms of South Asia where recognition and interpersonal importance is paramount.

## **Conclusion**

This study examined selected advertising slogans through Norman Fairclough's Three-Dimensional Model to understand how language constructs meaning, ideology, and social realities within advertising discourse. At the textual level, the analysis revealed that advertising slogans employ persuasive linguistic devices such as repetition, brevity, rhyme, and emotionally charged vocabulary to attract attention and enhance memorability. From a discursive practice perspective, the findings demonstrated that slogans are produced, circulated, and consumed across multiple media platforms, with their meanings reinforced through repeated exposure and audience interpretation. At the socio-cultural level, the study confirmed that advertising discourse reflects and reproduces dominant ideologies, particularly consumerism, aspiration, lifestyle construction, and symbolic power relations. The study highlights the significance of Critical Discourse Analysis in uncovering the implicit meanings and persuasive mechanisms embedded in commercial communication (Iqbal et al., 2026). Future research may extend this investigation by examining multilingual and digital advertising campaigns across different cultural contexts, social media platforms, and product categories to explore emerging patterns of persuasion and identity construction. Comparative analyses across different linguistic and cultural settings may provide deeper insights into how marketing discourse adapts to changing audience expectations and communication environments. It is also recommended that advertisers, media practitioners, and communication scholars critically evaluate the ideological messages embedded in advertising discourse to promote more ethical, inclusive, and socially responsible communication practices.

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