

# **‘What are girls made of?’**

## **A Critical Discourse Analysis**

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This study is a critical discourse analysis towards an advertisement campaign by one of famous sport brands. Critical Discourse Analysis has been used mainly to examine how language is used to convey power and ideology in both written and oral discourse. There have been many studies on critical discourse analysis, however there is still lack of analysis on discourses such as advertisements campaign. Only until recently do major companies launch advertisements campaign dedicated to targeted consumers. The use of advertisement campaign may have been seen as effective to engage more with the audience, thus persuade the consumers into buying the products advertised. The use of CDA is suitable to dissect the advertisements to analyze power and ideology behind the adverts. This study used critical discourse analysis with research tool Fairclough three-dimensional model to examine an advertisement campaign published on social media, You Tube. The purpose is to examine the power and ideology conveyed in the advertisement as well as how language is used to convey them to the consumers.

Keywords: advertisement campaign, critical discourse analysis, power, ideology

*Penelitian ini adalah sebuah analisis wacana kritis sebuah kampanye iklan dari salah satu produsen alat-alat dan pakaian olahraga terkenal. Analisis wacana kritis telah banyak digunakan utamanya untuk menganalisa bagaimana Bahasa dimanfaatkan untuk menunjukkan ideologi dan kekuasaan dalam wacana lisan dan tulisan. Secara umum telah banyak penelitian dilakukan di ranah analisis wacana kritis ini, akan tetapi tidak banyak ditemukan analisis wacana kritis pada iklan-iklan berbentuk kampanye yang mengusung suatu tema. Sebelumnya tidak banyak perusahaan-perusahaan besar yang melakukan kampanye dalam iklannya, akan tetapi hal ini lebih banyak dilakukan sekarang dengan menyasar segmen konsumen tertentu. Kampanye iklan dipandang efektif oleh produsen-produsen untuk bisa lebih mendekati diri dengan konsumennya yang berdampak pada meningkatnya penjualan produk. Analisis wacana kritis mampu membedah kampanye iklan yang ada dan mengemukakan pesan yang terkandung di dalamnya. Penelitian ini menggunakan Fairclough model tiga dimensi untuk menganalisa suatu iklan yang ada di You Tube. Tujuan Analisa ini adalah untuk mengemukakan paham dan pesan yang terkandung di dalamnya.*

*Kata kunci: kampanye iklan, analisis wacana kritis, paham, nilai*

## INTRODUCTION

In daily life, advertising is everywhere. One can see it on billboards, magazines, televisions, radio programs, even internet. Unconsciously, people these days are exposed to advertisements. The adverts show various products that people can have and persuade them into buying one. What is not consciously known is that advertisements play a major role in creating perfect images that one should be. Advertisements tell consumers what they can wear daily, where they can live or the things that they can have by displaying an ideal image. Thus, advertisements shape the image on people's mind. Every so often, advertisements also play with the consumers' emotions with one purpose in mind that is to persuade the consumers into buying the products. Analysis on advertisements is not only justified, but also important due to its nature as a discourse based on an active attempt at persuading someone to spend their money on the products.

In an attempt to identify and analyze the ideologies and power relations in the advertisement, Critical Discourse Analysis (CDA) can be used. According to CDA, language is a 'social practice' (Fairclough and Wodak, 1997), meaning the context is crucial and the text cannot be analyzed in isolation from its social context. Moreover, according to CDA, discourse is both shaped by the society as well as shaping it. CDA is quite a broad area of studies, involving different researchers with different approaches and theoretical backgrounds. This study will use Norman Fairclough's three-dimensional model of CDA as a method.

Some previous studies have used CDA with Norman Fairclough's three-dimensional model approach to analyze a discourse, advertisements to be specific, both written and spoken. In Marzic (2016), the researcher used CDA with research tool Fairclough's three-dimensional model to analyze an advertisement campaign of sports products as the discourse. The findings suggest that the campaign played on people's hidden insecurities, fears, desires and needs by displaying a character who shares common emotions dealing with physical image. The campaign also provided an array of protagonists appealing to an ethnically and economically diverse audience. It also broadens the value of "greatness" from a limited scope to a broader one in which "greatness" does not just belong to "the chosen few" but also belongs to each individual. The studies show how CDA can be used to get the hidden message behind courses which is useful to help the audience to recognize what it is being delivered through the discourses. This study becomes an addition to the other studies that have been conducted to give more insights of how CDA can be used to get what is underneath the discourses such as advertisement campaign.

Gee (2005: 1) describes discourse as "language (oral or written) in use" and as a term "with more socio-politically oriented meanings". This is supported by Fairclough:

*Discourse* is commonly used in various senses including (a) meaning-making as an element of the social process, (b) the language associated with a particular social field or practice (eg 'political discourse'), (c) a way of construing aspects of the world associated with a particular social perspective (eg a 'neo-liberal discourse of globalization').

This means that discourse is any language used in both written and spoken contexts which have meanings that can be related to social and political contexts. Discourse analysis is how we look at language and the meanings and social reality that are constructed by the discourse.

There are many approaches to conducting a discourse analysis, one of the most prominent one is Critical Discourse Analysis (CDA). Wodak et al defines CDA as follows:

” Critical Discourse Analysis centers on authentic everyday communication in institutional, media, political or other locations rather than on sample sentences or sample texts constructed in linguists` minds. [CDA] regards both written and spoken `discourse` as a form of social practice. It assumes a dialectical relationship between particular discursive acts and the situations, institutions and social structures in which they are embedded: the situational, institutional and social contexts shape and affect discourse, and, in turn, discourses influence social and political reality. In other words, discourse constitutes social practice and is at the same time constituted by it. (Wodak (et al.) 199: 8)”

In Wodak and Meyer, she explains further that any social phenomenon lends itself to CDA; as long as the aim is to challenge it and not take for granted what it is conveying (2009, p.2). this means that discourse can be found anywhere and that there can always be something hidden underneath the discourse that has broader meaning than what it appears to be. Critical discourse is concerned with the ways in which language influences political speeches, reinforces ideologies, and continues or defies the tradition of inequality in societies throughout the world. Fairclough (1995) states that:

“...power is predominantly exercised through the generation of consent rather than through coercion, through ideology rather than through physical force...consent is achieved, ideologies are transmitted, and practices, meanings and values and identities are taught and learnt.” (1995: 219).

Wodak (2009) mentions the following principles of critical discourse analysis, first, approach is interdisciplinary, second, approach is problem-oriented rather than focused on specific linguistic items, third, theories as well as methodologies are eclectic, that is, theories and methods are integrated, which are adequate for an understanding and explanation of the object under investigation, fourth, study always incorporates fieldwork and ethnography to explore the object under investigation as a precondition for further analysis and theorizing, fifth, approach is adductive – a constant movement back and forth between theory and empirical data is necessary, sixth, multiple genres and multiple public spaces are studied, and intertextual and interdiscursive relationships are investigated, seventh, historical context is always analyzed and integrated into interpretation of discourses and texts, eighth, categories and tools for the analysis are defined in accordance with all these steps and procedures and also with specific problem under investigation, ninth, grand theories might serve as a foundation; in the specific analysis, middle range theories serve the aims better, and the last, results should be made available to experts in different fields and, as a second step, be applied, with the goal of changing certain discursive and social practices.

This study employed Norman Fairclough` three-dimensional model of CDA as a method to analyze the discourse. With his approach, Fairclough emphasizes the importance of analyzing everyday social interactions, for example the mass media (Jorgensen and Phillips, 2002). Advertisements can be found in all kinds of mass media, are made by specific people who belong to specific social context that have an effect on society. There are three dimensions on Fairclough framework. The first dimension refers to language as a social practice and involves examining the structure of the text and its linguistic features. The social practice is referred to as `structure` (Chouliaraki and Fairclough, 1999) and deals with description (Fairclough, 1992). The second dimension is called `Practice` (Couliaraki and Fairclough, 1999) and is concerned with interpretation of the

text (Fairclough, 1992). It refers to discursive practice which involves examining the production and consumption of the text (Jorgensen and Phillips, 2002). The third dimension, which Chouliaraki and Fairclough (1999) call 'events', focuses on social practice; relating the discourse to its broader social context. This aims to explain the relationship between discourse practice and wider social context.

As the study aims to identify the hidden ideologies and power relation in the advertisement campaign as well as the social context of the discourse, CDA is suitable for the study. And Fairclough's three-dimensional model is chosen since it has three dimensions to analyze the discourse not only in the level of text but also in the level of socio-politics.

The main studies reviewed in this section have applied CDA and Fairclough approach to analyze both written and spoken discourses. The study done by Faulkner (2010) examines the application of CDA in EFL setting with adult Korean learners. The discourse used is a news article. The findings suggest that the learners do not really read the article critically. This is known from a survey conducted by Faulkner. There are many factors influencing the results such as the topic of the article and the sensitivity of the learners towards the topic. Another study conducted by Marzic (2016) examines the application of CDA by using Fairclough framework to analyze advertisements campaign by one brand. The findings suggest that the campaign displays the recent advertising genre existed since it mixes conflicting discourses, methods, ideas, and goals. It also demonstrates inseparability of advertising from the society in which it developed.

Fairclough takes a rather traditional approach towards power and considers the relations of power are asymmetrical, unequal, and empowering that belong to a special class or group (Fairclough, 1995). Fairclough also distinguishes the relation between power and discourse into two: power in discourse and power behind the discourse. Power in discourse refers to 'powerful participants controlling and constraining (Fairclough, 1989, p.46). The constraints refer to content; what is said or done, the social relations of participants in discourse, and what subject positions people can occupy (ibid). the three constraints more or less determine directly the discourse types exercised. On the contrary, for discourses where participants are separated in place and time, like in the mass-media discourse, the nature of power relations and constrains is less obvious, and that is why Fairclough calls these hidden relations of power. Power behind discourse is concerned with organization of institutions and the effect of different, hidden power relations on language (Fairclough, 1989, p.49).

According to Fairclough (1989), ideology is things which are presented as common sense in discourse and contribute to maintaining existing relations of power. It is when a discourse becomes naturalized that it is viewed as common sense and becomes ideological. According to him when ideology becomes common sense, it appears to no longer be ideological. The relationship between power and ideology comes from the fact that what becomes viewed as common sense is to a large extent determined by those who exercise power.

To achieve the goal of the study, the study focused on the following questions:

1. What is the ideology and power behind the discourse?
2. How does the advertisement convey the ideology and power?

## 2. METHOD

The study used qualitative research method with descriptive approach since the research resulted in descriptive summary related to the power relations and sociocultural context of the discourse.

The discourse analyzed was an advertisement video from the brand Nike. The title of the advertisement is ‘what are girls made of?’. it was published in February 2017 as a part of women empowerment campaign entitled “Better for it”. And the publication was through You Tube as a video advertisement campaign. The advertisement has been chosen because of its intriguing, and supposedly inspiring, way to advertise its products (sports shoes and apparels) as a part of a campaign that is for its targeted consumers, women.

The discourse was an audiovisual material which is a video advertisement on You Tube which has script of multiple languages, including English. Then, the video and the transcript were downloaded and analyzed.

The methodology used in this study is Critical Discourse Analysis with research tool Norman Fairclough three-dimensional model. It consists of three dimensions: the first dimension – description, the second dimension – interpretation, and the third dimension – explanation. It is used since it analyzed a discourse in text level as well as the social relation level.

## ANALYSIS and DISCUSSION

### First dimension: text analysis – description

*Table 1: scenes of the advertisement*

scene		
1st	A little girl enters the stage and starts the opera performance by singing the song title, ‘what are girls made of?’	Oh what, oh what, oh what Are our girls made of? Made of flowers and of rings Made of gossip and of marmalade This is what our girls are made of
2nd	Appears an Ice-skating young female when a door opens up.	Made of iron And of striving Of self-dedication And of battles This is what our girls are made of
3rd	Appears a ballerina	Made of perseverance And of grace That gives pride To the entire nation This is what our girls are made of
4th	Appears a female boxer	Made of bruises and of punches

5th	Appears a female skateboarder	Made of bravery and of clenched fists
6th	Appears a female sprinter/runner	Made of independence and of skill Of passion and heart and dignity
7th	Appears a female gymnast/sportswoman	Made of will That's harder than stone Made of strength and of fire
8th	Appears a young female standing in the middle of the audience and tearing her jacket off, showing Nike bra as the top.	Made of freedom from other people's opinions Made of accomplishments and of achievements This is what our girls are made of
9th	The little girl gets a soccer ball and imagines herself getting ready to create a goal in soccer match.	

The text analyzation is divided into two parts. The first one is the analysis of four different elements of text as suggested by Fairclough (1992: 75), they are vocabulary, grammar, cohesion, and text structure. These four elements are interrelated parts from Fairclough three-dimensional model. The second one is the analyzation which runs under five different sub-headings: the setting, the performer, the audience, the performance, and the values underneath the discourse.

### Part One

According to Fairclough, “vocabulary can be investigated in a great many ways and that vocabulary can be better be addressed as ‘wording’, ‘lexicalization’, and ‘signification’ because the way in which people “rewords” events maybe be dependent entirely upon their place(s) historically, geographically and/or socially (1992: 72). The words in the first part of the song reflects the stereotypes of women held by the society, ‘flowers and rings’, ‘gossip and marmalade’. Whereas starting from the second part, the words suggest different ideas that women are made of both positive things such as ‘**iron**’, ‘**self-dedication**’, ‘**independence and skill**’, as well as negative things such as, ‘**battles**’, ‘**bruises**’, ‘**punches**’, ‘**clenched fists**’. The choice of words seems to want to show that women are so much more than what the society think and can do what men do as well, ‘**battles**’, ‘**bruises**’, ‘**punches**’ and this is supported by the scene which shows a young woman boxing.

This advert consists of passive voices, such as ‘**Oh what, oh what, oh what Are our girls made of?**’, and ‘**This is what our girls are made of**’ which is repeated every after parts of the song, except the first one in which the passive voice is used at the beginning as a question. Passive voice can also be found towards the end of the advert though it is not a part of the song, ‘**You’re made of what you do**’. Unlike other passive voices, there is a Subject ‘**You**’ put which suggests that the producer wants to engage with the targeted consumers, the women.

This advert also consists of multiple phrases, such as **‘Made of flowers and of rings’**, **‘Made of independence and of skill’**, **‘Of self-dedication’**, **‘Made of strength and of fire’** which become the answers towards the question asked on the first part.

In addition to passive voice and phrase, there are some pronouns found as well, for example, ‘This is what **our** girls are made of’ which is repeated in every part, and **‘You’**re made of what **you** do’, ‘Show the world what **you**’re made of’ which are aimed for all girls and women.

Fairclough (1992:77) refers to Halliday and Hasan (1973) and Halliday (1985) when speaking of cohesion and linking within texts. The use of language specific to a profession or a genre, or the multiple uses of words and/or synonyms show a high level of cohesion. Cohesion is the use of pronouns, demonstratives, or other referring devices (Nunan, 1999:293) or any technique that brings the pieces of text together. This advert does not use language that is specifically aimed for certain professions though sports can be seen throughout the advert which are represented by the appearance of young women wearing the producer’s products. There is also one repetitive passive sentence found throughout the song, **‘This is what our girls are made of’**. This sentence seems to emphasize the values that women are expected to have and can have. Furthermore, as mentioned earlier, there are pronouns found in the adverts which suggest an effort to engage with the audience or the consumers, specifically women.

This advert is made in a form of a song performed by a little girl in an opera building. The song is opened with a question being asked and throughout the song, various answers are given as alternatives which contain values accepted and wanted. At the end of the advert, there are some words shown that are meant to inspire the audience or consumers:

You’re made of what you do

#madeof confidence

#madeof striving

#madeof speed

#madeof self-dedication

#madeof iron

#madeof skill

#madeof freedom

Show the world what you’re made of

## **Part two**

The advertisement describes an opera performance in which a little girl sings a song. The performance is held in a two-storey opera building. The advert was published in Moscow, Russia, and used Russian language.

The performer in this advert is a little girl. She has long, straight, brown hair and wears a dress. During the performance, the little girl’s expressions are different between the first part of the song and the rest of the song. In the first part:

Oh what, oh what, oh what Are our girls made of?

Made of flowers and of rings

Made of gossip and of marmalade

This is what our girls are made of

The little girl sings it with happy or cheerful kind of way. This can be seen from her facial expression. Entering the second part until the ending:

Made of iron

And of striving

Of self-dedication

And of battles

This is what our girls are made of

the girl shows different kind of emotion which can be seen from her facial expression. She looks determined and proud as if to emphasize the lyrics sung.

The audience wear formal and expensive clothes such as tuxedo and suits for males and dress and some jewelry for females which suggests that the audience come from middle-up financial background. The audience seem to be happy with the girl's performance and enjoy it. This can be seen when the little girl starts the performance. Entering the second part of the song, the audience seem to start getting confused because the lyrics of the second part suggest different idea as in the first part of the song. Some audience start looking at each other and seem to have a big question mark on their head.

Starting from the second part of the song, young females or athletes show up one by one. Their appearance is associated with the lyrics sung. For examples:

**An Ice skater:**

Made of **iron**

And of **striving**

Of **self-dedication**

And of **battles**

This is what our girls are made of

**A ballerina:**

Made of **perseverance**

And of **grace**

That **gives pride**

To the entire nation

This is what our girls are made of



The appearance of each young female during the little girl's performance represents the lyrics, and in a way alternatives answers of the song title question, '**what are girls made of?**' as shown on the grid above. Each young female also wears some the producers' products such as apparel and shoes.

Since the setting of place where the advert takes place is in Russia, the lyrics of the song may suggest some values that the society hold in relation to women. The first part of the song suggests the value of women in general that the society accept, that is what women should be:

Oh what, oh what, oh what Are our girls made of?

Made of flowers and of rings

Made of gossip and of marmalade

This is what our girls are made of

The society expect women to be feminine, '**flowers and rings**' and just stay at home, '**marmalade**' or just be friends with fellow women, '**Made of gossip**'. And this is supported by the audience's reaction, that is happy and smiling. The society don't expect women to be more than that. Starting from the second part of the song, the lyrics mention that girls/women also have something else with them or are made of something else other than becoming pretty girls expected from them:

Made of iron

And of striving

Of self-dedication

And of battles

This is what our girls are made of

Made of perseverance

And of grace

That gives pride

To the entire nation

This is what our girls are made of

Made of will

That's harder than stone

Made of strength and of fire

Made of freedom from other people's opinions

Made of accomplishments and of achievements

This is what our girls are made of

Those lyrics suggest that women are more than just being feminine and staying at home just like what the society expect from them. Instead, women can be stronger and powerful because they are made not only of, '**flowers and rings**', '**gossip and marmalade**', but also, '**of iron**', '**of striving**', '**of striving**', '**of battles**', '**of perseverance**', etc, and can give contribution to the society and nation as well as become

whatever they want regardless what the society think of them, '**Made of freedom from other people's opinions**'.

The use of a little girl in the advert, singing the song with such powerful lyrics, suggests how the accepted values of women in society have been embedded since early years. Yet, the little girl seems to understand that women values should be much more. This is shown through her facial expressions that show some differences between the first and the second part of the song. in the first part, the little girl's facial expression seems to show some understanding about the values expected in society from girls or women. Yet, entering the second part, her facial expressions change into determination and pride, which are also associated with the lyrics of the song.

Throughout the advert, there are only females who become the main characters of the performance and all of them wear the producers' products such as apparels and shoes, including the little girl, in which she imagines herself in the middle of the soccer match getting ready to shoot the ball. This suggests that the producer is standing alongside women and supports the idea that women are more than just being feminine or should just stay at home as homemaker.

### **Second dimension: processing analysis – interpretation**

This dimension asks questions such as who are the producers and what are their objectives? What is the context of the production?

This dimension will be discussed in two parts:

#### 1. Situational context

Nike produces this advert as a part of their women empowerment campaign. This advert is first published on February 15, 2017, in Moscow. It was published on social media such as You Tube. Wieden and Kennedy are the creative agents behind this advert.

#### 2. Intertextual context

The producer has started the women empowerment campaign through adverts since 1980s, where they used athletes to inspire more women to do more and be more than just being feminine. Nowadays, the producer uses ordinary women in this kind of advert with one purpose in mind that is to challenge women to think about how they can be empowered through sports and how women can be powerful, strong and achieve any goals they set their minds to.

### **Third dimension: social analysis – explanation**

The social practices behind this discourse are:

- Sports Industry: Nike Inc.
- The brand: Nike
- The feminists: women empowerment campaign

This advert is the producer way to deliver some messages to the targeted consumers. The advert contains some stereotypes about women that are believed to be accepted by the society. Society believe that women should be feminine and become the housemaker. This is suggested from the lyrics in the first part of the song. The accepted values of women are also embedded in women since child. This can be seen from the central

character of the performance, who is a little girl, singing the song about the girls or women values. The lyrics or text suggest the values being accepted. Yet, this advert suggests that the producer is trying to deliver different ideas about women values. The other parts of the song contain messages saying that women are more than just what society have believed to be. Again, the lyrics strengthen that.

With its whole campaign, the producer wants to inspire women to think about empowering themselves, especially through sports. The producer wants to show some support in an area where women can be empowered and give contribution to society and nation just like men do.

The main aim of CDA is to analyze and reveal power relations implicated in discourse. In the advertisement, the producer started by revealing the ideology that the society hold related to women roles in society. In the later part of the advertisement, the producer showed and encouraged its targeted consumers, women, to show to the society that women can have more values and roles by empowering themselves through sports. Though the advertisement campaign seems to motivate the consumers positively, the ending goal of the producer is for the consumers to buy the products, thus giving more profits to the company.

#### **4. Conclusion**

This advertisement, entitled 'what are girls made of?', is a part of a women empowerment campaign which is made by one big sports company. The campaign has women as its targeted consumers. CDA with Fairclough three-dimensional model helps reveal the ideology and power relations within the advertisement as the discourse. Through the women empowerment advertisement campaign, the producer shows the audience the women values in society. The advertisement shows the producer's ideology towards the women values, that is so much more than just as home maker and a feminine being. The producer wants to encourage girls and women to break through the stereotypes of the society about women by inspiring them to empower themselves more through sports. The use of the little girl suggests how girls are given values expected from them since their early years and the producer uses this advert as a part of their campaign to show the women that they too can be empowered. This advertisement shows that the producer is walking hand in hand to support women to empower themselves, especially in sports, thus, persuading the consumers into buying the products. so, this advertisement shows how the producer uses the existing values in society and reshapes them to be accepted by society.

In closing, CDA by using Fairclough three-dimensional model provides tool to analyze what is embedded in discourses, such as advertisements, to see how language is used to shape society perceptions and influence social reality such as the women roles and values in society. Thus, it can help raise awareness of public to start seeing and thinking critically about discourses encountered. The application of CDA can be in any fields so long as language is used in discourses, which open to opportunities to further studies that can be conducted in many areas.

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<https://www.youtube.com/watch?v=xifSHMbGSKI&index=1&list=RDxifSHMbGSKI>

[www.Nike.com/women](http://www.Nike.com/women)

### **What girls are made of??**

Oh what, oh what, oh what Are our girls made of?

Made of flowers and of rings

Made of gossip and of marmalade

This is what our girls are made of

Made of iron

And of striving

Of self-dedication

And of battles

This is what our girls are made of

Made of perseverance

And of grace

That gives pride

To the entire nation

This is what our girls are made of

Made of bruises and of punches

Made of bravery and of clenched fists

Made of independence and of skill

Of passion and heart and dignity

Made of will That's harder than stone

Made of strength and of fire

Made of freedom from other people's opinions

Made of accomplishments and of achievements

This is what our girls are made of

You're made of what you do

#madeof confidence

#madeof striving

#madeof speed

#madeof self-dedication

#madeof iron

#madeof skill

#madeof freedom