



UNIVERSITI PUTRA MALAYSIA

***CRITICAL DISCOURSE ANALYSIS ON COPYWRITING IN 2019
MALAYSIA AIDILFITRI TELEVISION ADVERTISEMENTS***

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FBMK 2021 28



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By

NUR WIDAD BINTI ROSLAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in
Fulfilment of the Requirements for the Doctor of Philosophy**

August 2021

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment
of the requirement for the degree of Doctor of Philosophy

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August 2021

Chair : Hazlina Abdul Halim, PhD
Faculty : Modern Languages and Communication

Television advertisement is the main medium for brands of products or services to transmit messages to consumers. The copywriting in the advertisement should be intelligible in order for consumers to grasp the message. However, the contents of television advertisements nowadays do not use quality copy. Consumers feel that they have been cheated as the advertisements lead to misconception. In addition, the brands are not using consumers' interest based on the contents of the advertisements. The contents are sometimes dubious and is not delivered properly among the consumers. With this, it is important to understand the discourse in the copywriting of the advertisements. Other than that, the content in Aidilfitri advertisements use a more emotional approach, hence it is more emotional and uses a more complex copy, as opposed to the product centric copy that only highlight the product benefits and features. Therefore, this study focuses on the implicit messages behind the complex emotional copy. This study applied the critical discourse analysis from Fairclough 1995, to reveal the implicit messages and hidden agenda from 2019 Malaysia Aidilfitri television advertisements. The objectives of this study are to identify and discuss the content and context of critical discourse in Malaysia Aidilfitri television advertisements' copywriting. This is a qualitative study and the samples are eight 2019 Aidilfitri television advertisements which were recorded and analysed by using Fairclough's 1995 three-dimension of critical discourse analysis. The three-dimensions are textual analysis, discourse practice analysis and social practice analysis. The data obtained are analysed using Fairclough's 1995 critical discourse analysis. In addition, two educational experts' opinions will be sought to further strengthen the analysis of the textual, discourse and social practice analysis. As for objective 1, the results of the study revealed that the themes consist of family, tradition and value oriented. This showed that the themes compliment with the metaphor,

repetition and conjunction used in the Aidilfitri television advertisements. Subsequently, the results for objective 2 showed that intertextuality of presupposition, metadiscourse and deny were used to influence the viewers perception while interdiscussion of narrative, argumentative expository and expressive were used to outline and make the storyline of the television advertisement more interesting. Consequently, the results for objective 3 revealed that the social practice analysis of economy, education and politics had influenced the type of copy used in the television advertisements. It can be seen that the study on critical discourse analysis on Malaysia Aidilfitri television advertisement will help consumers in better understanding and content with the copy. Also, the study implicates copywriters, product owner and advertisement agency in focusing on the quality of the copy in order to satisfy the needs of the consumers. It is hoped that this study will help them to plan and produce comprehensible and interesting copies for Malaysia festive advertisement copies.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**ANALISIS WACANA KRITIS DALAM PENULISAN *COPY* IKLAN
TELEVISYEN AIDILFITRI 2019 DI MALAYSIA**

Oleh

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Iklan televisyen merupakan medium utama dalam penyampaian mesej kepada pengguna bagi jenama produk atau servis. Penulisan iklan harus difahami agar pengguna dapat memahami mesej tersebut. Walau bagaimanapun, kandungan iklan televisyen pada masa kini tidak menggunakan penulisan and pengisian yang berkualiti. Pengguna tidak memahami iklan dengan tepat dan iklan tidak menggunakan pendapat pengguna dalam pengisian iklan. Selain itu, kandungan dalam iklan Aidilfitri menggunakan pendekatan yang lebih emosional. Oleh itu, kandungannya lebih beremosi dan menggunakan pengisian yang lebih kompleks, berbanding dengan pengisian produk yang hanya menonjolkan kelebihan produk. Oleh itu, kajian ini berfokus untuk mendedahkan mesej tersirat di sebalik wacana emosi yang kompleks. Kajian ini mengaplikasikan analisis wacana kritis daripada Fairclough 1995 dalam penulisan pengisian untuk mendedahkan mesej tersirat dan agenda yang tersembunyi daripada iklan televisyen Malaysia Aidilfitri 2019. Objektif kajian ini adalah untuk mengenal pasti dan membincangkan kandungan dan konteks wacana kritis dalam iklan televisyen Aidilfitri Malaysia. Kajian ini merupakan kajian kualitatif dan sampel yang digunakan terdiri daripada lapan iklan televisyen Aidilfitri bagi tahun 2019. Lapan iklan dirakam dan ditranskripsi dengan menggunakan tiga dimensi analisis wacana kritis Fairclough 1995. Tiga dimensi tersebut merujuk kepada analisis teks, analisis amalan wacana dan analisis amalan sosial. Data penulisan iklan dianalisis dengan menggunakan analisis wacana kritis. Di samping itu, pendapat daripada dua orang pakar akademik dalam bidang pengiklanan disertakan untuk mengukuhkan lagi analisis wacana teks, amalan wacana dan amalan sosial. Hasil kajian bagi objektif 1 menunjukkan bahawa tema terdiri daripada keluarga, tradisi dan berorientasikan nilai. Hal ini menunjukkan bahawa tema-tema yang d ikenal pasti bersesuaian dengan kiasan, pengulangan dan konjungsi yang digunakan dalam iklan televisyen Aidilfitri. Seterusnya, objektif 2 menunjukkan bahawa intertekstualiti iaitu prasangka, wacana meta dan penolakan digunakan untuk mempengaruhi persepsi penonton. Interdiskusi pula terdiri

daripada naratif, hujahan, ekspositori dan ekspresif yang digunakan untuk menghuraikan dan membuat jalan cerita iklan televisyen supaya lebih menarik. Selain itu, objektif 3 menunjukkan bahawa analisis amalan sosial iaitu ekonomi, pendidikan dan politik mempengaruhi jenis penulisan yang digunakan dalam iklan televisyen. Hal ini dapat dilihat melalui kajian mengenai analisis wacana kritis terhadap iklan televisyen Aidilfitri Malaysia justeru, membantu pengguna dalam memahami kandungan dan pengisian dengan lebih baik. Kajian ini juga memberi kesan dan implikasi kepada penulis, pemilik produk dan agensi iklan dalam memperbaiki kualiti penulisan dalam iklan televisyen untuk memenuhi keperluan pengguna. Diharapkan kajian ini dapat membantu penulis merancang dan menghasilkan penulisan iklan perayaan di Malaysia yang dapat difahami dan menarik.

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I certify that a Thesis Examination Committee has met on 2 August 2021 to conduct the final examination of Nur Widad Binti Roslan on her thesis entitled “Critical Discourse Analysis on Copywriting in 2019 Malaysia Aidilfitri Television Advertisements” in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy in Discourse studies.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

Chapter 1 discusses the background of the study which is related to the content of 2019 Aidilfitri television advertisement in Malaysia and the insight towards consumers. Aidilfitri is one of the festivities celebrated among the Malays and is considered as one of the major events in Malaysia. Apart from the background, this chapter will also discuss the problem statement, objective of the study, significance of the study, limitation of the study, definition of concept and lastly the thesis organisation. This chapter will also conclude with the overall summary of the chapter.

1.2 Background of the Study

Advertising is an activity that is widely used by brands, firms and big companies to inform or persuade their targeted audience in regards to the product or services that they offer (Koetz, dos Santos & Cliquet, 2017). According to Kotler (2003), advertising is a communication function on specific platforms to communicate to the target audiences. Effective advertising on the other hand as mentioned by Okpara & Agu (2016), is through a medium that gives new perspective towards technology. Mediums can range from traditional media which are radio, print, television or digital media through social media or Information Communication Technologies (ICTs) (Awa & Kalu, 2016). With this, it can be seen that effective advertising can range from various platforms and depends on the target audience used to deliver the advertising message. Based on the research brand, it is clear to say that television advertisement remains as the primary medium for brands to advertise their products or services in order to deliver a message be it to inform or persuade their target audience (Lal & Vats, 2016; Modig & Dahlen, 2019). Advertising can vary from various platforms such as television, radio and online. However, among the many types of advertising platforms out there, television advertisement is still deemed as relevant now although it is a traditional form of advertising. Television is a medium that is used by many users and normally it is to broadcast news, information and provide entertainment and other type of content for users' satisfaction. According to Syed Noor-UI-Amin (2013), television is the twentieth century creation of the technology revolution that has been transformed and changed towards the new technology world. Syed Noor-UI-Amin (2013) also added that television bounces signals of space satellite and uses oceanic cables to transmit live telecast to and from people all around the world. With this, television advertisement plays a vital role in influencing the consumer behaviour towards a brand or service to which can affect the sales of the brand (Lal & Vats, 2016; Modig & Dahlen, 2019).

Malaysian television advertisement has been expanding in the recent years, and many brands are opting to advertise their products through television as it is one of the main mediums to reach its target audience (Shabeer, 2015). Many advertisers are also suggesting using television advertisement as it reaches more consumers as compared to digital advertising, even though digital advertising is a blooming platform. Nonetheless, brands and advertisers will recommend using television advertisement instead. According to Nielsen (2010) and Nur Widad Roslan & Hazlina Abdul Halim (2018), most advertising agencies know that television advertisement is the most impactful medium as compared to other medium because it is more influential and exciting. As mentioned earlier by Khairulwafi Mamat & Ruslan Abdul Rahim (2017), positive content in advertisements will help to influence and shape the target audience. Additionally, according to Khairulwafi Mamat & Ruslan Abdul Rahim (2017), Malaysia is known as a country with different races which has built the social norms amongst the Malaysian citizen to embrace and sustain them in the system which ultimately impacts the advertising platform. Khairulwafi Mamat & Ruslan Abdul Rahim (2017) further elaborated that with the different races, the broad audience for advertising is wide as people come from various backgrounds in which the media platform can help brands communicate positively with the audience as needed through advertising. Furthermore, Khairulwafi Mamat & Ruslan Abdul Rahim (2017) included in their study that by having positive content in advertising, it can influence the younger generation in regards to unity.

On the other hand, Li (2011) mentioned that Malaysia is a multicultural country full of diversity and also has a range of religious festivals throughout the year which has influenced the insights for festive season television advertisements. Li (2011) further added that big companies such as Petronas, Telekom Malaysia (TM), Tenaga Nasional and others have included local touches and insights into their television advertisements in order to deliver their messages across to their target audiences. This shows that television advertisement is also one of the main mediums for big companies or brands in Malaysia to advertise their product or services and ultimately influence or inform their target audience. As such, the content of the television advertisement must be well thought out. Additionally, Nielsen in 2015 reported that 10% of Malaysian ranked television as their primary source of new product information while 46% ranked television advertisement as the second source that had influenced the consumers purchase decision to buy a new product. Nielsen (2017) also reported that in June, it had recorded the highest advertisement spend in conjunction with Aidilfitri, ultimately making television as the primary platform for brands to advertise their products or services. However, for festive seasons especially during Aidilfitri, brands tend to rely explicitly on emotional advertisement in order to reach out to their target audience but implicitly want to make the audience more aware of the brands products or services (Mohd Shahnawi Muhmad Pirus & Sara Yazmin Zulqahar, 2018).

Festive celebrations in Malaysia are important events for the respective religions and Aidilfitri being the major festive holiday in Malaysia celebrated by Muslims that marks the end of the fasting month. Often, Aidilfitri television advertisements

use emotional advertising techniques to advertise their brand, and with this the contents of the advertisement are more in-depth and emotional oriented. Subsequently, the contents of previous Aidilfitri television advertisements need to be critically analysed in order to know and understand the elements of critical discourse analysis used and the influence of the advertisements content towards the audience. Therefore, it is important that copywriters, brand and consumers understand the use of critical discourse analysis in copywriting in television advertisements in order to make the content positive and well received by the consumers.

1.3 Problem statement

Television advertisements are one of the main mediums to advertise a certain product or service. This is apart from radio advertisement and the current modern medium which is digital advertising. Television advertising is broadly used by well-known brands to deliver a message, influence consumers to buy the brand and to increase brand recognition. However, lately it has become a topic of interest of what actually makes an advertisement copy good enough to be used in a television advertisement.

Fulgoni & Lipsman (2017) and Bellman *et al.*, (2017) studies claimed that television advertisements help brands promote their products globally and excessively, however towards the end, the consumers feel that they have been cheated once they have purchased the products from the misconception, they perceived from watching the television advertisements. Other than that, Fulgoni & Lipsman (2017) study also showed that with the existence of digital television, agencies can be at ease in creating new advertisement but lacking in awareness of the content of the advertisement as opposed to television advertisements. Subsequently, it can be seen that both studies by Bellman *et al.*, (2017) and Fulgoni & Lipsman (2017) showed that the lack of quality copy in television advertisement affects the content of the advertisement, which will ultimately jeopardise the development of the advertisement copy. Additionally, the study by Vengatesan, Balakrishnan & Sidharth (2021) agreed with the study by Bellman *et al.*, (2017) and Fulgoni & Lipsman (2017) and suggested that brands and marketers need to make television advertisement theme and content more oriented as it influences the consumers purchasing decision, which often is related to the culture of the target audience. Tan Kim Hua & Munira Nadiya (2018) mentioned that culture plays an important role in order to make an advertisement influencing, as the ideas are brought to life through linguistic and non-linguistic approached in the advertisement. However, Tan Kim Hua & Munira Nadiya (2018) elaborated that most advertisements do not understand the importance of culture and how it gives an important impact towards the audience and the advertisement. The study had elaborated that most television advertisement in Malaysia are influenced by the western influence, which is not suitable for Malaysian culture and leads to lack of quality copy as it does not grasp the Malaysian culture. Siti Nor Amalina Ahmad Tajuddin (2017) had mentioned that Aidilfitri advertisement is very important to analyse as it contains the historical traditions portrayed in the advertisement which

needs to be understood so that Aidilfitri can be more meaningful, hence this study focused on Aidilfitri television advertisement. Subsequently, the statement by Tan Kim Hua & Munira Nadiya (2018) is supported by Sualman *et al.*, (2021) where it relates the importance of culture for Aidilfitri television advertisement, as it brings emotional appeal towards the viewers. Therefore, it is important to make it certain that the television advertisements in Malaysia do not lack the quality copy and that the theme and content are well oriented in television advertisement hence why this study focused to identify the textual analysis in Aidilfitri television advertisements in order understand in-depth content of the advertisement in which quality copy is used. This covers in analysing the theme and metaphor in the advertisements as well as the usage of repetition and conjunctions.

According to Ikechukwu & Agu (2018), the main use of television advertisement is to create awareness on the brand, however not all brands understand the effectiveness and influential a television advertisement can be. Advertising agencies play a big role in understanding the use of influential advertisement and in creating awareness. Studies by Long & Nga (2020) and Ikechukwu & Agu (2018) showed that a consumer's interest can play a vital role in a television advertisement in order to promote an actual customer buying intention. It seemed that both studies by Long & Nga (2020) and Ikechukwu & Agu (2018) have showed that most brands do not understand the effects of television advertisement. Furthermore, Mohd Shahnawi Muhmad Pirus & Sara Yazmin Zulqahar (2018) study had highlighted that emotional advertising has been rising in the recent years, which makes the advertisement content more meaningful and not just a mere advertisement selling products. With the gap between Ikechukwu & Agu (2018) study that focused on the effectiveness of television advertisement and Long & Nga (2020) study on the consumers' interest of which plays a vital role in developing quality content, therefore, this study aims to take into consideration both the effectiveness of television advertisements and the role of consumers interest and analyse the discourse practice analysis that influences the Aidilfitri television advertisement. As Forefront International (2021) had mentioned, big brands in Malaysia have opted to include local touches in their festive television advertisement in order to reach their audiences using the emotional appeal, which is normally used through the television advertisements discourse practice analysis. In order to fill in the research gap, the Aidilfitri television advertisement will be analysed by using Fairclough's (1995) critical discourse analysis second dimension which is discourse practice analysis that focus more on the intertextuality and interdiscussion.

Other than that, a study by Modig & Dahlen (2019) showed that television commercial is still the most effective advertising medium. According to Modig & Dahlen (2019), the return of investment in television advertisements are high, and the good effects of an advertisement can be seen through the return of investment and normally the negative ones are the prominent advertisements that affect the emotional and psychological effects. However, the result of the study seemed to discover that the advertisement still lacks of effectiveness and influences towards social organisation. Ismail Sualman *et al.*, (2021) agreed with Modig & Dahlen

(2019) and added that cultural elements have become a big factor in creating content for festive advertisements. However, Ismail Sualman *et al.*, (2021) claimed that the elements of culture are one of social practices that influence the content of an advertisement. Modig & Dahlen (2019) and Ismail Sualman *et al.*, (2021) have similar study with by Ikechukwu & Agu (2018) and Long & Nga (2020) where consumers have problems in accepting the advertisement after they have bought the products. The studies showed that the agencies seemed to use the same concept in copywriting which is to use their own strategies in copywriting but did not take into consideration the perspective of the consumers. This may be influenced by the social discourse factors to which will lead copywriters not using any guidelines for copywriting. Modig & Dahlen (2019) also found that some advertisers and agencies do not focus on the creative judgments of the agency's professionals or consumers. Even though the studies have proven television advertising is the most influential advertising medium, but it is still lack in developing consumers content which eventually complains keep pouring in from the consumers. With the gap found from the studies above, the third objective of this study is to analyse the social practice of discourse copy in the Aidilfitri television advertisement through Fairclough's (1995) critical discourse analysis and influences economy, education and politics have towards the copy in the advertisements.

1.4 Research Objective

The objectives of this research was to identify, discuss and analyse Fairclough's 1995 critical discourse in 2019 Malaysia Aidilfitri television advertisement.

1. To identify the content of textual analysis of copywriting in 2019 Malaysia Aidilfitri Television Advertisement.
2. To discuss the context of discourse practice analysis of copywriting in 2019 Malaysia Aidilfitri Television Advertisement.
3. To analyse the social practice influence on copywriting in 2019 Malaysia Aidilfitri Television Advertisement.

1.5 Research Question

This study seeks to answer the following research question in order to reveal the ideology, implicit message and hidden agenda behind 2019 Malaysia Aidilfitri television advertisement.

1. What are the contents of textual analysis in 2019 Malaysia Aidilfitri Television Advertisement according to Fairclough's critical discourse analysis theory?
2. What is the context of discourse practice analysis of copywriting in 2019 Malaysia Aidilfitri Television Advertisement according to Fairclough's critical discourse analysis theory?
3. How does the social practice analysis influence the copywriting in 2019 Malaysia Aidilfitri Television Advertisement according to Fairclough's critical discourse analysis theory?

1.6 Significance of the Study

Television advertisement is the main medium to advertise a product or service. However limited researches are done in regards to television advertisements in Malaysia, as well as research that is focusing on festive seasons, especially Aidilfitri. Aidilfitri is a festive holiday that is most significant for Muslims to celebrate after 30 days of fasting during the holy month of Ramadhan. Therefore, the content of Aidilfitri television advertisements needs to be properly written and in order to do so, previous Aidilfitri television advertisement will be analysed in order to understand the dimensions of critical discourse analysis in the advertisements. Other than that, consumers are not well aware and do not understand fully on the content of the Aidilfitri television advertisement which can lead to misinterpretation.

1.6.1 Theoretical – Critical Discourse Analysis

This study will be significant to the critical discourse analysis theory as this study shows that it to the focus is not only on written books but also very critical for the use of television advertisement contents. It will help to broaden the knowledge of applying critical discourse analysis on all advertising copy from all platforms of advertisements.

1.6.1.1 Advertising Agency

This study will be significant towards advertising agency to produce future Aidilfitri television advertisement content and further improve their knowledge on critical discourse analysis in television advertisements. This will help advertising agency to incorporate the discourse analysis with advertisement copy. Other than that, advertising agency can also analyse even more of the importance of discourse in advertisement copy, not just advertising context but other contexts that can adopt and adapt the right principles of advertising.

1.6.2 Practical - Copywriter

The findings of this study will directly benefit copywriters for Aidilfitri television advertisement as their knowledge on critical discourse analysis will be improved through this research and as the main platform to refer when developing their copy for Aidilfitri television advertisement. The reason is that copywriters are the ones developing the copy for an advertisement and therefore they need better understanding in developing an influential copy for consumers. Copy in television advertisements play a vital role to influence consumers purchasing intention and in order to do so the copywriter must understand the importance of discourse in the work that is being developed.

1.7 Limitation of the Study

The limitation and justification of the study consists of sample, festive season and theory used in this study.

Table 1: Limitation and Justification

Limitation	Justification
8 Aidilfitri Television Advertisement	The 8 chosen 2019 Aidilfitri television advertisements are the most viewed on <i>YouTube</i> as of 3 January 2020, making it have the highest exposure towards viewers: <ul style="list-style-type: none">• A1 Petronas - 8,235,220• A2 TNB - 7,870,266• A3 MAS - 7,818,939• A4 CIMB - 7,615,0087• A5 PruBSN - 6,500,797• A6 PLUS - 5,144,987• A7 Hong Leong - 3,567,804• A8 Setia - 3,507,575

Aidilfitri Festive Television Advertisement	Aidilfitri is the major festive celebration in Malaysia.
Fairclough (1995) Critical Discourse Analysis	Fairclough (1995) Critical Discourse Analysis theory which focuses on the 3 dimensions which are the textual analysis, discourse practice analysis and social practice analysis. Fairclough's critical discourse analysis is used as it is an in-depth analysis that covers all aspect from content to context of the analysis and related to linguistics.

The advertisements for this study are limited to 8 television advertisements only. The advertisements are focused on Aidilfitri advertisements with the highest number of viewers in *YouTube*. The numbers of viewers showed that A1 Petronas with 8,235,220, A2 TNB with 7,870,266, A3 MAS - 7,818,939, A4 CIMB - 7,615,0087, A5 PruBSN - 6,500,797, A6 PLUS - 6,500,797, A7 Hong Leong - 3,567,804 and A8 Setia - 3,507,575. The date of the data obtained was on the 3rd of April 2020. According to Matin & Bateson (1986), the more data collected the better, as the statistical data collected is improved when more samples are collected. The limitation of this study only focuses on Aidilfitri television advertisements since Aidilfitri is a major festive celebration in Malaysia due to the majority number of people that celebrate this festivity. Other than that, the Aidilfitri television advertisements with English subtitles were chosen, so that the data collected are from its original source without any translation by a third party.

As for the theory used, this study was analysed by using the critical discourse analysis by Fairclough (1995), with the 3 dimensions which are textual analysis, discourse practice analysis and social practice analysis. The theory is used as critical analysis is needed in order to critically analyse the contextual and contents of the Aidilfitri television advertisement more in-depth. Additionally, critical discourse analysis is often used to reveal the ideology and hidden agenda that is mainly influenced by power, politics and other social practices. Therefore, this study used critical discourse analysis to reveal the advertisements ideologies, hidden and underlying messages.

1.8 Operational definition

Operational definitions define the most commonly used words throughout this study, which are critical discourse analysis, advertising agency, television advertisement, copywriter and copywriting.

1.8.1 Critical Discourse Analysis

Critical discourse analysis is a theory by Fairclough in 1995 that analyses a text be it verbal or written critical from various elements in which comprises of the 3 dimensions being textual analysis, discourse practice analysis and social practice analysis (Fairclough, 1995).

1.8.2 Advertising Agency

An advertising agency is the one who develops creative work for the brand, following given briefs from client as well as taking initiatives for their clients. Other than that, they work through creative campaigns. Under an advertising agency, there are many departments, but mainly are called the creative team which mainly develop the creative, the strategic team, that develops the strategic point of view for the client and the client servicing team, playing a role to be in charge of taking care of the client, receiving the briefs and briefing to the creative team (Kotler & Keller, 2016).

1.8.3 Television Advertisement

Television advertisement is one of the platforms used to advertise a certain product or service of a brand (Tara Al-Kadi, 2018).

1.8.4 Copywriter

According to Petri (2012), copywriters are content providers for advertisement, for all platforms that is written. They create the concept and content for an advertisement as well as they write phrases, key messages, create sentence structures and further need to create persuasive copy for consumers to be attracted to.

1.8.5 Copywriting/ Copy

Petri (2012) stated that copywriting or refers to the text and content that the copywriters create or are creating, which are a term used in the advertising industry.

1.9 Thesis Organisation

Chapter One consists of the background of this study, followed by the problem statement. Other than that, the research question and research objectives are also discussed in this chapter, as further guidance for other chapters. Significance of the study is also highlighted for this research as well as the limitations of the samples research towards the study.

Chapter Two on the other hand is focused on the literature review that is related to this study. The literature reviews are to further strengthen the study and get further insight from other studies and it differs or implemented in this study. The writings in the chapters will be written critically to reveal the gap of the research.

Chapter Three is the methodology of the research, where the samples and instruments are discussed based on the research objective of this study. The materials and instruments are then further explained. Other than that, the theoretical and conceptual frameworks of the study are also discussed in this chapter in order to have better understanding towards the flow of the study.

Chapter Four is the crucial chapter in this study which consists of findings and discussion of the research from the data collected. The results of the study are supported with the studies discussed in chapter two. The results of the study are also supported the critical discourse analysis theory.

Chapter Five discusses the overall thesis. The summary of the three objectives will be discussed by providing the details of the results. This chapter also consists of implication, further research and novelty of the study. Chapter 5 will end with a closure for the overall study.

1.10 Conclusion

This chapter discusses the background of the study on television advertisements, and the discourse within the television advertisement. The problem statement is discussed in this chapter followed by the research objectives and research questions. Significance and limitation of the study of this study are also discussed. This chapter ends with a thesis organisation. Overall, this chapter helps to understand the overview of the study. Chapter 2 on the other hand will further discuss the literature of this study related to discourse advertising and influence of advertising in television advertisement.

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