
A Discourse Analysis on *Bazaart* Photo Editing Software Advertisement Published by Apple Inc.

Yanti Nur Aminah¹

¹Corresponding author, English Education Department, Universitas Negeri Yogyakarta, Indonesia; [yantipurami@gmail.com](mailto:yantinurami@gmail.com)

Received: 15 Juni 2022

Accepted: 3 September 2022

Published: 23 September 2022

Abstract

This research discusses the language ideology that is used in the advertisement published by Apple Inc. which is to promote *Bazaart* application software. The research objectives are to investigate the intentions, techniques and discursive strategies of the advertiser and to analyze the social practices within the discourse. To understand how text works to make meaning, the researcher adopted Fairclough's three-dimensional framework and Halliday's theory of Systemic-Functional Linguistics (SFL). The research design is qualitative descriptive and the data source is in the form of social media captions posted by Apple Inc. on their Instagram page. The study applies a textual analysis to look at the advertiser's strategies in using indirect language to attract readers' interests. The findings reveal that direct language and imperative word choices are two dominant strategies used in most advertisements. That is to say, today, online advertisements are not enticing to audiences. The software advertisement delivered by Apple Inc. uses a slightly different strategy as they do not mention imperative words to persuade the readers to use *Bazaart* software. The result of this study is that social practices shown by language power in the advertisement delivered by the company can draw targeted readers' interest.

Keywords: Apple Inc., discourse analysis, language power, software advertisement

To cite this article: Aminah, Y.N. (2022). A Discourse Analysis on *Bazaart* Photo Editing Software Advertisement Published by Apple Inc. *SALEE: Study of Applied Linguistics and English Education*, 4(1), 31-44. <https://doi.org/10.35961/salee.v4i1.484>

DOI: 10.35961/salee.v4i1.484



1. Introduction

The fierce competition in drawing potential clients' interest has constrained sponsors to utilize vivacious promoting procedures strategies, for example, developing an issue that must be tackled by utilizing their items. Cook (2001) points out that advertisements inform, persuade, remind, influence and perhaps change opinions, emotions and attitudes. In other words, his contention is that advertisements do not only sell products but change society and make people buy things they do not want or need. He also feels that advertisements do give warnings or information to people. According to Fill (2002), advertisements can influence consumers to purchase a product/service that they have never used before

The consistent increment of online adverts displayed across a number of sites and informal communities is surely a grievance for internet users. Whereas the number of online advertisements is overwhelming today. Another problem is when pop-ups and promotions appear to block a site page. According to Coppola (2020), quoting HubSpot Research, 91% of people believe that the number of advertisements is more flooding now compared to two or three years ago. 79% of them believe that they are being tracked by retargeted advertisements. Therefore, it is common that today, people might think that advertisements are not interesting to them. Thus, it is paramount for companies to make their advertisements more unusual than the others.

Apple Inc.'s advertisements are mostly considered to be simple yet convincing. Apple has excelled at minimalism—where item feel, UIs, the brand logo, support capacities, and in any event, promotion are stripped down to the essentials (Moorman, 2018). Items have straightforward, clean lines, with much less complex, simple names. This research figures out how the language used by Apple Inc. portrays normalised power within the advertisement that can be used to achieve Apple Inc.'s social goal. According to Nasruddin (2016), the persuasive technique applied in Apple Inc. advertisement always uses and emphasizes a projection technique. This technique makes the product displayed in the advertisement as an object, not a subject. Thus, it makes the product looks better than the others because the company shows the advantage of using their product. To tackle this issue, a software advertisement of *Bazaar* is looked at by Fairclough's three-dimension framework and Halliday's Systemic-Functional Linguistics (SFL), specifically in the analysis of register. The subject to analyse is one of Apple Inc.'s social media posts.

As of today, spoken or written discourses are paramount to express their meaning and purposes, additionally, the language structures on its interactional are more extensive. According to Jhally (1995), advertising is the most influential institution of socialization in modern society. Lau and Zuraidah (2010) perceived that advertising has been inconspicuously distorting reality and controlling customers to make them purchase a lifestyle as well as products. Thus, appropriate strategies are essential to perceive the social goals of the advertiser. As mentioned earlier, Apple Inc.'s advertisements are often simple

yet promising. Therefore, the research objectives are to investigate the intentions, techniques and discursive strategies of the advertiser and to analyze the social practices within the discourse.

1.1. Research Questions

Based on the research backgrounds earlier, the research questions are:

1. What are the intentions, techniques and discursive strategies of the advertiser to obtain their social goal?
2. What are the social practices within the discourse?

1.2. Theoretical Framework

1.2.1. Fairclough's Three-Dimensional Framework

Fairclough suggests that in discourse analysis, it is essential to analyse the relationship between texts, processes and their social conditions, both the immediate conditions of the situational context and the more remote conditions of institutional and social structures. Fairclough divides discourse into three dimensions: texts, interactions and contexts (Zhang, M., 2014). A reader could be any object of analysis, including verbal, visual or verbal and visual texts. Interactions could be described as 'power behind discourse' or as 'social practices' that function beneath the entire process and govern the power relations in discourse. Contexts are situational as well as intertextual. Situational context manages the time and place of text creation, while intertextual context concerns the writers and receivers of the discourse (Baig, 2012). As for advertisement discourse, texts refer to the words used in the advertisement. Interactions involve the production and consumption of advertising. Whilst contexts refer to the advertisement's background, the situational and social reality.

1.2.2. Halliday's Theory of Register (Context of Situation)

Halliday and Hasan (1985) define register as "a variation according to use". According to Lukin et al. (2008), "Halliday's description of the register as 'the mediating concept' implies that register has a central place in relating language to social context. It does so by virtue of its theoretical position in relation to the 'various assumptions about language' with which Halliday has worked over his career".

Quoting Ginting (2019), Halliday and Hasan have characterised dimensions of a situation as three metafunctions as follows: (1) Field refers to what is happening, to the nature of the social action that is taking place: what it is that the participants are engaged in, in which language figures as some essential components. (2) Tenor refers to who is taking part, the nature of the participants, their status and roles: what kinds of role relationships obtain, including permanent and temporary relationships of one kind or another, both the types of speech roles they are taking on the dialogue and the whole cluster of socially significant

relationships in which they are involved. (3) Mode refers to what part language is playing and what the participants expect language to do for them in the situation: the symbolic organisation of the text, its status, and its function in the context.

1.2.3. Previous Studies on Advertising Discourse

In their study of *Analyzing the Advertising Discourse-A Journey from Sight to Mind*, Baig (2012) implies that advertising strategies are essential to influence the consumers' attitudes and to what extent they direct their 'discourse'. The promoters of the chosen texts sum up their talk by utilising an optimal substance and drawing an optimal relationship with the best interest group to control their discourse as effectively as expected. That is the reason, to break down the power relations and struggles that capacity behind the discourse, and it is urgent to explore who has more admittance to talk and whose entrance is compelled through cultural instruments. It is concluded that the advertisers are more powerful and affect the consumers in the advertiser-consumer relationship.

In their study of *Persuasive Techniques Used in Apple Inc. Advertisement*, Nasruddin (2016) stated that the advertiser (Apple Inc.) frequently changes the subject to become an object, which is how the projection technique works. Their research found that rationalisation, identification, suggestion, conformity, displacement and projection are used in the iPhone 6S and iPad Pro advertisements. Meanwhile, the MacBook commercial uses rationalization, suggestion, conformity, displacement, and projection. The researcher found that in every Apple Inc. advertisement, the advertisement never uses a compensation technique. It may be because the advertiser did not want to make any utterance or statement that makes the viewer look for or compare to other certain Apple Inc. product. It is concluded that the projection technique is the most used technique in Apple Inc.'s three analysed advertisements on this research. This technique portrays a product as an object, not a subject.

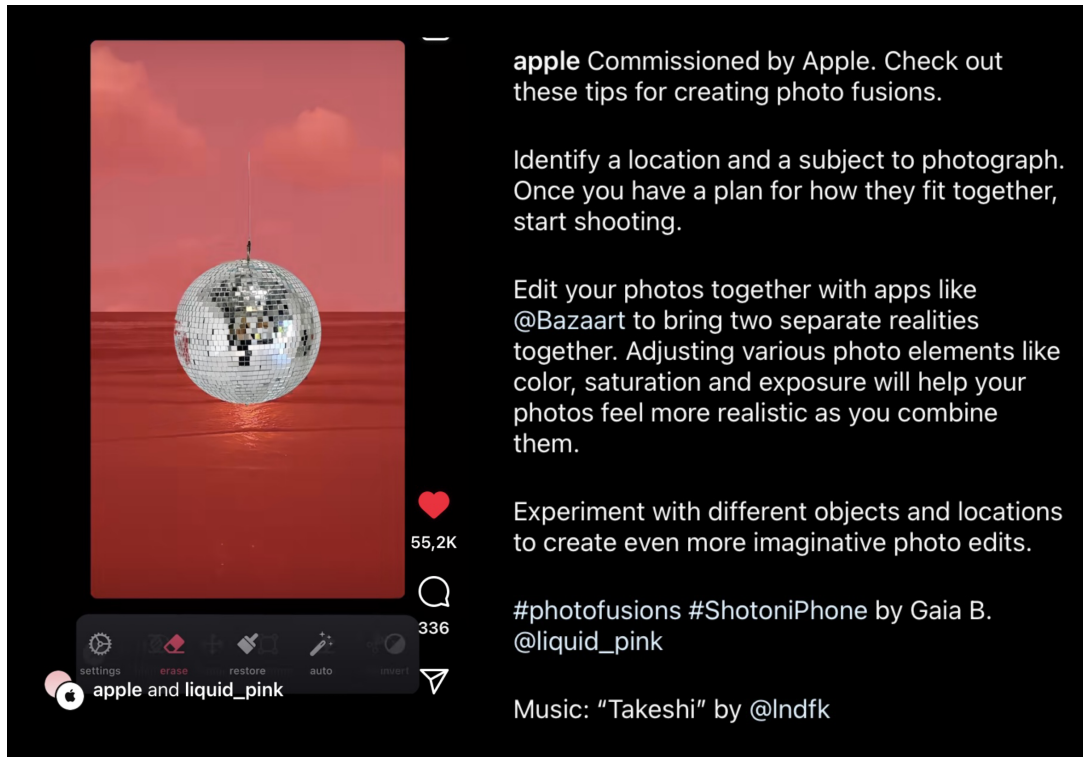
2. Method

In conducting the discourse analysis, a qualitative descriptive method is used to analyse the subject. This methodology is beneficial for writers because it can assist them writers in finding the perfect explanation for a phenomenon (Magilvy & Thomas, 2009). The study applies a textual analysis to look at how the advertiser uses indirect language to obtain interest from the readers. The textual analysis aims to bring the understanding of language, symbols, and visuals within the discourse to acquire information regarding how participants make sense of and communicate the discourse.

The data analysis adopted Fairclough's Critical Discourse Analysis framework (2001). The framework is used to show the relation between the nature of social practice and the properties of language "texts". Fairclough's three-dimensional framework includes a conception of discourse as text (micro level), discourse practice (Meso level) and sociocultural practice (macro level). It aims to trace the relationships between language,

ideology and power and to find out how advertisers entice the readers to buy or use their products.

The data for qualitative study in this research is in the form of a single social media post on Apple Inc. 's Instagram page.



Picture 1: *Bazaar* advertisement by Apple Inc.

3. Finding and Discussion

3.1. Three-Dimensional Analysis

3.1.1. First Dimension: Text Analysis-Description

The first dimension of Fairclough's model alludes to the portrayal of talk piece, a "text". With regards to a social media commercial, the expression "text" doesn't just point towards an examination of 'linguistic units', yet the whole general audio-visual discourse including moving pictures, sounds, color, signs, characters and the social roles being addressed in the advertisement.

The audiovisual above the text demonstrates the visual perception of how *Bazaar* editing photo software looks and functions. By taking a look at the audiovisual, readers will be able to have a better understanding and reasons why they should really download and use *Bazaar* editing photo software that is being suggested by Apple Inc.

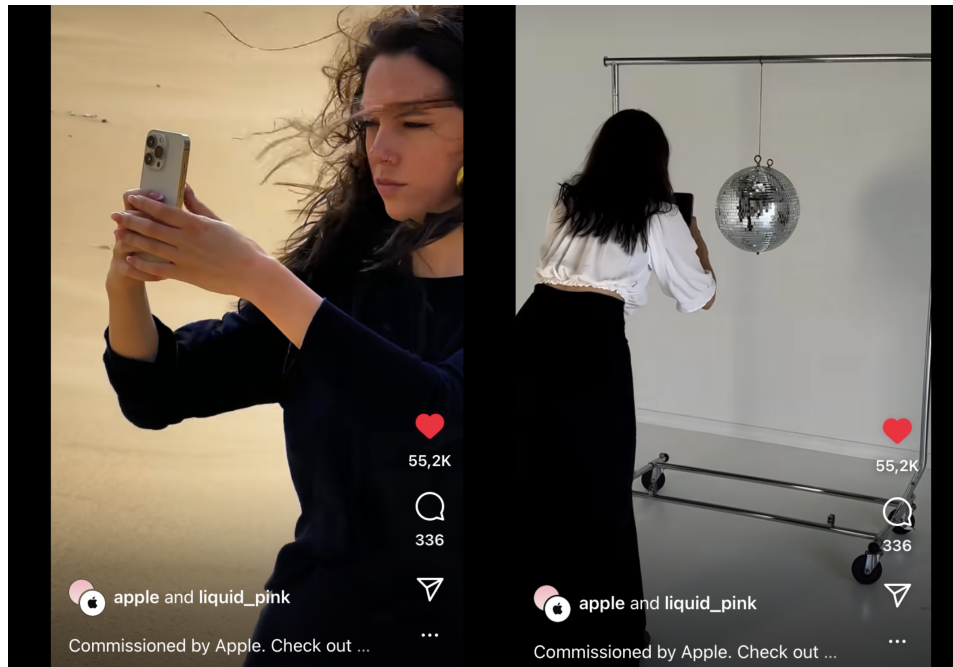
- The Advertising Technique

The advertising technique used by Apple Inc. is the use of drawing attention by normalised power. The text firstly describes some tips for creating photo fusions using *Bazaart* editing photo software. Next, the readers' attention is diverted to the suggestion to use *Bazaart* editing photo software to create appealing photo fusions. Although Apple Inc. does not say directly that they are promoting *Bazaart*, it is certain that Apple Inc. is promoting the award-winning iOS software.

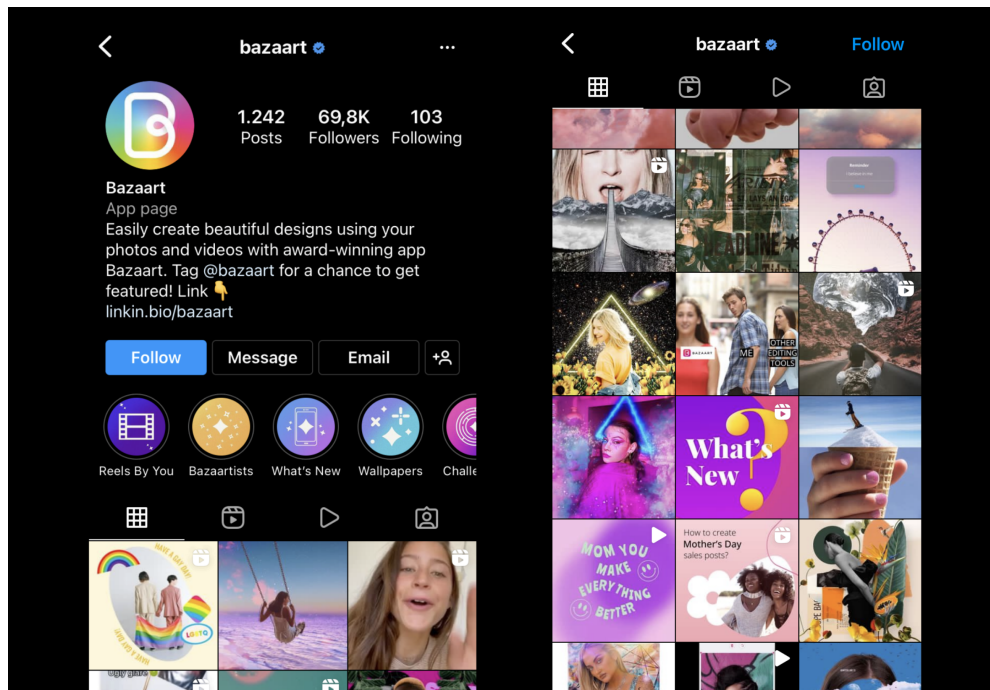
The technique to make it more compelling is its somewhat irregular method for publicizing the item, in contrast to most of the current software or technology-related advertisements, it does neither demonstrate professional models nor gives any information about the benefits the readers could obtain from the use of the *Bazaart* software. On the other hand, the message of the discourse could be summarized as saying 'create even more imaginative photo edits'. Moreover, its natural and real setting aims at appealing to a wide range of internet users as they can relate to needing software on their iOS devices.

- Gender Discourse

The woman appearing on the audiovisual component has a role as the user of *Bazaart* software. She is demonstrating to the audience on how she is making photo fusions on her iOS device. The woman appears to be the creator of the audiovisual component as mentioned by Apple Inc. on the Instagram post that she is commissioned by Apple to create the audiovisual. The woman actually does not have any social role to promote the software to specific audiences. However, *Bazaart* company themselves is making their Instagram page to be in a colorful theme. The colorful theme of *Bazaart's* Instagram page does not have a special purpose regarding which gender the software is for. It is simply their strategy to obtain readers' attention to illustrate that the results of the edited photos using *Bazaart* are compelling and manipulated photos. To sum up, *Bazaart* photo editing software is advertised and can be used by anyone.



Picture 2: The woman in the audiovisual demonstrating when creating photo fusions



Picture 3: Bazaar's Instagram page

3.1.2. Second Dimension: Processing Analysis–Interpretation

The second dimension of Fairclough’s model would place concern on the process of production and reception of the advertising discourse in a particular context. The two types of contexts under this dimension are discussed below.

a) Situational Context

This context deals with the time and place of the production of the “text”. The time of the production is that *Bazaart* was first launched in February 2012. There are also three elements involved when the text is a visual discourse fragment: (1) *Bazaart*’s company as the agent; the entity who intends the advertisement present or the producer of the software, (2) Apple Inc. as the scripter and (3) Gaia B. (@liquid_pink) who is in the audiovisual, physically delivers the message about how the *Bazaart* software functions.

By publishing the advertisement online, audiences will easily find the advertisement. It also reaches broader audiences, unlike when an advertisement is spread on a giant billboard; only passersby will have access to it. The advertisement will also stay on the advertiser’s page forever unless they remove it. So, the public will still have access to old promotions easily.

b) Intertextual Context

This context deals with two relationships between the discourse/text and its producers as well as receivers. In this case, the advertisement published by Apple Inc. to promote *Bazaart* depicts that the product-producer relationship is built through Apple Inc. ’s relation with *Bazaart*’s company itself. The product in the advertisement is *Bazaart* software, whilst the producer of the advertisement is Apple Inc. Since *Bazaart* is only available on iOS and is considered as an award-winning app on the App Store, the relationship between *Bazaart* and Apple Inc. is potent. In addition, with Apple Inc. promoting *Bazaart* on Apple Inc.’s Instagram page, the bond between the two companies is keen.

3.1.3. Third Dimension: Social Analysis–Explanation

The third dimension is concerned with the societal bodies, institutions, organisations and cultural norms that govern the discourse/text production process. The social practices that can be seen in the advertisement published by Apple Inc. can be illustrated below.

- Software Industry - *Bazaart*
- The Brand - *Bazaart*
- Advertisement Agency - Apple Inc.
- The socio-cultural roles being occupied by the “imaginative photo edits.”

3.2. Analysis of Register

3.2.1. Field

The advertisement promotes editing photo software. It can be seen from the visualization that the company uses in supporting the text. The following excerpts illustrate that Apple Inc. is trying to give specific information regarding the description of *Bazaart* to the readers.

Edit your photos together with apps like @*Bazaart* to bring two separate realities together.

Adjusting various photo elements like color, saturation and exposure will help your photos feel more realistic as you combine them. Experiment with different objects and locations to create even more imaginative photo edits.

It is meant that the features inside *Bazaart* photo editing software are such: can bring two separate realities together, can adjust various photo elements like color, saturation and exposure. *Bazaart* editing photo application is intended to create imaginative photo edits. Therefore, Apple Inc. is suggesting the readers to use *Bazaart*.

The language that is used in the advertisement by Apple Inc. is everyday language, such as the uses of everyday terms, standard syntax, defining terms, words interactants all understand, full names (not acronyms) and identifying processes. Whilst, the situation is a technical situation. Since Apple Inc. is a technology company, there is a big chance that the readers who are following Apple Inc. on their Instagram page are also interested in technology. There is a big chance for the readers to understand what is being delivered by Apple. Inc. although there is a small possibility that only the readers who understand photography and software functions could fully understand the information given. However, it is not limited to those who have knowledge on photography topics. Since Apple Inc. delivers the tips using everyday language, the readers will understand at least the scope of the topic. Such phrases that are assumed as knowledge of specific scope are as follows.

photo fusions

color, saturation and exposure

3.2.2. Tenor

The participants in the related text are Apple Inc. as the writer, or specifically in collaboration with Gaia B (@liquid_pink) as the audiovisual maker, and the public readers of the text since the advertisement was published on an online platform. It is not certain who are reading the text, not limited to those who are using Instagram. The three simultaneous dimensions of tenor are power, contact and affective involvement.

First, the power of the advertisement is unequal. In the advertisement, Apple Inc. is the actor who knows all about photo fusions, whilst the readers most likely have not mastered

the knowledge about photo fusions. By that, there is a different hierarchy between Apple Inc. and the readers. The gap between them is knowledge, which illustrates that Apple Inc. is more expert than the readers. Therefore, a language power exposes Apple Inc. has control over the readers, which is demonstrated by the use of imperative language and personal pronouns in the advertisement.

Check out these tips...

Identify a location and a subject...

...**start** shooting.

Edit your photos together

Experiment with different objects and locations...

It can be seen that the excerpts above build a close relationship with the readers, for the advertiser purposely uses the personal pronouns 'you and your'. The use of personal pronouns 'you and you're' is intended to make the readers included in the text. Therefore, the advertiser obtains trust from the viewers of the advertisement that they will benefit from the features of *Bazaar* editing photo software. The personal pronouns 'you and you're' are considered to address the readers directly and personally while simultaneously referring to addressing people individually or in synthetic personalisations.

Once **you** have a plan for how they fit together...

Edit **your** photos together...

The advertisement does not mention the company themselves as to say personal pronouns like, 'we, our, us' because the use of dominant pronouns of the company themselves is avoided most likely to prevent visible dominance toward the readers. Although the advertisement minimises the use of language power so that the readers will not feel dominated by the company, it is still certain that there is indeed language power within the text. Such imperative sentences above demand the readers to do what the company says. Grammatically, imperative sentences actually always have subjects. Although the subjects are not written textually, imperative sentences are actually intended to tell the interlocutors. In the advertisement, the interlocutors are the readers. Therefore, it is clear that the advertisement by Apple Inc. to promote Bazaar photo editing software has language power. The following excerpts illustrate how imperative sentences are structured grammatically.

(You) Check out these tips...

(You) Identify a location and a subject...

...(You) start shooting.

(You) Edit your photos together

(You) Experiment with different objects and locations...

Another following excerpt illustrates that Apple Inc. gives information to the readers about a thing to do to make better photo fusions. Although it is not a direct imperative, it is clear that the readers are suggested to adjust the photo elements to make the photos look realistic when the readers combine them.

Adjusting various photo elements like colour, saturation and exposure will help your photos

feel more realistic as you combine them.

The advertisement also uses emotive words that are adjectives to have appalling effects on the readers. By realistic, the advertiser intends to illustrate that the features in *Bazaar* software could make the results of the edited photos more natural and not look as if they are manipulated. It is to build trust among the readers. The following excerpts illustrate the use of adjectives to depict emotive words.

...photos feel more realistic...

...imaginative photo edits...

Second, the contact of the advertisement is infrequent. Contact depicts the relationship between the participants, whether it is frequent or infrequent. The contact of the advertisement is rare because the participants, Apple Inc., and the readers are not described as meeting and seeing each other within the text. Whilst the relationship between the advertiser and the readers is referred to as distance acquaintances since the media used to link them is social media.

Third, the affective involvement of this text is the formal situation and low involvement. The affective involvement dimension refers to the extent to which we are emotionally involved or committed in a case. The formal situation, for it, indicates unequal and hierarchic power, infrequent or one-off contact and low affective involvement. The language used in the advertisement is standard language, that is, using neutral lexis, formal lexis (full forms and no slang), politeness phenomena (Ps and Qs), no swearing, careful turn-taking, titles (no name), incongruent mood choices, modularisation to express suggestion (Ginting, 2019). Whereas low involvement, for there is no sentence found in the text which refers to the emotional situation between the participants; Apple Inc. and the readers which describes that they are emotionally involved or committed in a situation such as friends or lovers because they are a company and the readers who are involved in the advertisement.

3.2.3. Mode

The mode of the advertisement is written and planned. Written, the media that is used is a procedural text that suggests the readers use *Bazaar* photo editing software. Planned, for it

is intentionally written to promote *Bazaar* software. In addition, in their post, Apple Inc. also uses an audiovisual of how to make photo fusions. Intentionally, the software used on the audiovisual is *Bazaar* itself to visualise the realisation of the software.

According to Ginting (2019), Martin (1984) stated that there are two different types of distances in the relationship between language and situation.

a) Spatial/ Interpersonal Distance

The sequence range of situations about the feedback from the readers is not possible because the advertisement is written on a social media platform where the writer and the readers do not meet each other. There is no space for the writer and reader to communicate with one another. So the spatial/ interpersonal distance of the text is without visual and aural contact. Therefore, there is no possibility of immediate feedback.

b) Experiential distance

The sequence of experiential distance refers to the distance between language and social processes. Experiential distance is divided into two parts. First, there is language that is used to accompany social processes, specifically ‘language as action’, in which language is used to accompany the activity that interactants are participating in. The role of language here might be defined as almost a form of action. The second is language’s role in social processes, namely ‘language as reflection’ (Ginting, 2019). The language as the action of the chosen advertisement is used to aim at the company’s social goal of promoting the product. On the other hand, language as reflection demonstrates how a particular society, in this case, the readers following the company’s Instagram page, takes in, process, evaluates, and conveys the information given in the advertisement.

4. Conclusion

The advertisement is analysed by Fairclough’s three-dimensional framework and Halliday’s functional grammar, specifically in the analysis of the register. The intention of the advertiser is specifically to promote the product. Based on Fairclough’s three-dimensional analysis, it is stated in the first dimension that the advertising technique used by Apple. Inc is the use of drawing attention by normalised power. The gender discourse found here is that the actress in the audiovisual does not have notable social roles in promoting the software to specific audiences. The reason is that the advertiser targets audiences beyond the photography field and mobile technology. From the second dimension, it can be said that the audiences of the advertisement will easily find the advertisement in the media. The public will still have access to old advertisements easily. The socio-cultural roles are occupied by the statement, ”imaginative photo edits”. Meanwhile, an analysis of the register shows the field, tenor and mode. Field, such as the language, is everyday language; simple terms, standard syntax, defining terms, words interactants all understand, full names (not acronyms) and identifying processes. Whilst, the situation is technical. In tenor, the contact of the advertisement is

infrequent, and the power of the advertisement is unequal. The affective involvement of this text is the formal situation and low involvement. The mode of the advertisement is written and planned.

Although it is illustrated that the language used in the advertisement is as normalised as possible or that it is not visibly dominant, there is indeed language power over the readers that can be traced through textual analysis that makes the readers build trust in the company of the product. Such powers are depicted in the use of imperative language and pronouns that build close relationships between the advertiser and the readers. Thus, it can be said that the advertiser is more powerful than the readers and affects the consumers in the advertiser-consumer relationship. The advertiser generalises their advertisement by using ideal content and drawing an ideal relationship with the target audience. By that, the social practices within the discourse can be considered as robust as possible. The advertisement technique uses audiovisual visualisation of the product that is supported by a procedural text followed by given information about the content/topic and the product. The strategy of the advertiser is to acquire readers' attention. The advertiser first gives essential information about the content/topic, that is, photo fusions, to draw the readers' attention so that they will think that the Instagram post is beneficial to them. The readers' attention is then attached to how they will create photo fusions. Drawing upon the chance among the readers, it is the appropriate time for the advertiser to tell the readers to use the product that is being promoted. To sum up, ideological language is used to control people's minds. That is why, in order to know the social practices that the language builds among readers, it is essential to trace who has more control over the discourse by applying textual analysis of the discourse.

References

- Baig, M. (2012). Analyzing the Advertising Discourse-A Journey from Sight to Mind. *International Journal of Applied Linguistics & English Literature*, 2(1). 126-135. <https://doi.org/10.7575/ijalel.v.2n.1p.126>
- Cook, G. (2001). *Discourse of advertising*. Routledge.
- Coppola, J. (2020, January 24). The Psychology Behind Why People Dislike Ads (And How to Make Better Ones) [Web log post]. Retrieved from <https://wistia.com/learn/marketing/the-psychology-behind-why-people-dislike-ads>
- Fairclough, N. (2001). *Language and Power*. Longman.
- Fill, C. (2002). *Marketing Communications: contexts, strategies and applications*. Financial Times Prentice Hall.
- Ginting, A. (2019). The register analysis on United States presidential anecdotes (Undergraduate theses). Retrieved from <https://repositori.usu.ac.id/bitstream/handle/123456789/23905/140705047.pdf>
- Jhally, S. (1995). Image-based culture. Advertising and popular culture. In G. Dines, & J. M. Humez (Eds.), *Gender, race and class in media. A text-reader* (pp. 77-88). Thousands of Oaks: Sage Publications York.
- Lau & Zuraidah. (2010). Fear factors in Malaysian Slimming Advertisements.
- Lukin, A., Moore, A. R., Herke, M., Wegener, R. & Wu, C.. (2011). Halliday's model of register revisited and explored, 187-213. <https://ro.uow.edu.au/artspapers/614>
- Moorman, C. (2018, January 12). Why Apple Is Still A Great Marketer And What You Can Learn. [Web log post]. Retrieved from <https://www.forbes.com/sites/christinemoorman/2018/01/12/why-apple-is-still-a-great-marketer-and-what-you-can-learn/>
- Nasruddin, A. (2016). Persuasive techniques used in Apple Inc. Advertisement (Document No. 12320033) [Undergraduate thesis, Universitas Islam Negeri Malang, Malang].
- Zhang, M. (2014). A Critical Discourse Analysis of Political News Reports. *Theory and Practice Language*, 4(11). 2273-2277. <https://doi.org/10.4304/tpls.4.11.2273-2277>

Data sources:

- Apple. (2022, May 5). [Photo file]. Retrieved from <https://www.instagram.com/reel/CdLq77yFmYh/?igshid=YmMyMTA2M2Y=>
- Bazaart. (2022, June 15). [Instagram page]. Retrieved from <https://www.instagram.com/Bazaart/>