THE ROLE OF PERSUASIVE LANGUAGE AND CELEBRITY ENDORSEMENT IN SHAPING CONSUMER BEHAVIOR: A CRITICAL DISCOURSE ANALYSIS OF ADVERTISEMENTS

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ABSTRACT

This study focuses on television advertising and online commercials. This study primarily examines how language is used in advertisements and how advertisers try to sway viewers. The study demonstrates the usage of informal language in advertising. Critical discourse analysis by Fairclough since 2001 has been utilized for linguistic and semiotic examination. The results show that many social and cultural backgrounds are employed to trick individuals in advertisements. This study also demonstrates how language and many prejudices associated with people's minds to purchase their items through commercials are used to establish the ideology of beauty. This research paper examines how advertisement producers use famous celebrities to promote their products and fascinate consumers with the product that is advertised in their commercials. Thus, advertising language is employed to shape people's perceptions and promote idealized lifestyles.

Keywords: Actor representation, Advertisement, Informal language, Critical discourse analysis, Fair Clough model, Ideology, Advertisers.

1. INTRODUCTION

"Advertising is an ability that aims to sell goods and services to a target"

Advertisement is the basic need to promote the business. Advertisements can be promoted through different sources like Posters, Billboards, online platforms (Facebook, Instagram), or through television, etc. In ancient days, advertisements are mostly promoted by Radio, Television, and Billboards, and also through salespeople. Nowadays, advertisements are promoted digitally through platforms like Facebook, Instagram, etc. This source is useful for busy people because they don't have enough time to go to the market to purchase goods and products physically. So in this paper, we will discuss how companies sell their products by using Advertisements.

Firstly, in the study of discourse, that how companies use persuasive language and words or pictures to promote their products very rapidly. Companies portray such advertisements to trap people by visualizing the product's best quality, weight, color, etc., at a specific rate. And also use cogent language to trap people. Secondly, companies of different brands use the method of advertising to convey their message about the product through celebrities in the advertisements.

That is the best way of promoting and people also like them, rapidly buying these advertised products. **According to lucks (1986)** and **wrong (1978)** power is practiced in groups and societies through discourse. Powerful people exercised power through language because they have privileged access to wealth and knowledge. **Goddard (1998)** states that "adverts to work, must use our commonly shared resources of language in ways that affect us and mean something to us." **According to Goddard (1998),** "advertisements must employ our Commonly shared resources of language in ways that affect us and signify something to us" in order to be effective.

Objectives of the study:

The following are the objectives of this study are as given below:

* To study the language used in advertisements.

* To study celebrities' influence on people in advertisements.

Research Questions:

• What type of language is used in the advertisement?

• How do celebrities influence people in advertisements?

After this study, we will be able to understand the language used in advertisements and also how they trap people through their advertisements and how celebrities influence people through advertisements

2. LITERATURE REVIEW

Emodi (2011) states that "language can also be used as a device to commercialize and enhance the business and catch the attention of the audience". **According to Cook (2001)** said that "The advertisements play many tasks to effect the people to recall, understand and shift their opinions and emotions. **According to SASE and Abdelaal 2014)** states that "Commercials are a fragment of our daily lives and they carry certain messages.

So in this way, they deal with the attitudes, shared knowledge, and values that comprise with a culture. According to Bloor and **Woods (Woods 2006),** says that "There could be some instructive commercials while some other commercials focus on convincing people" and **Bloor 2007),** is of the same opinion. He highlights that "Commercials are composite and interdisciplinary, although they are short and limited". (**Gramsci 1971**) posited that "The upper-class people sway other people because they have an authoritative role in society ".

According to Leech 1966) states that the most commercializing language comes under the larger heading of "loaded language," which focuses on changing attitudes, opinions, values or norms of its viewers. (**Boyd-Barrett and Barhem 2013, Berger 1987**) posited that "In semiotic tools analysis, gestures, words or signs in commercials signify particular meanings in certain cultures. The system involves putting into words how images work by relating them to an ideological structure that organizes meaning. The term "cohesion" refers to the language strategies used by the speaker to convey the text's coherence. It is used to make the text flow naturally and continuously.

There are many ways to link phrases in English, but recurrence of an element and pronoun references are two of the most crucial (**Holiday 1976). According to Williamson (1979)** Argues that advertising creates associations between particular consumer groups and particular items. She uses a shampoo commercial from a manufacturer that uses exospheric referencing, i.e., a name taken from the outside, to demonstrate this ad industry. According to **Hillier (2004),** in this scenario, a variety of secondary participants, including famous people, regular housewives, or fictitious characters, may address the consumer.

Advertising discourse has been studied widely within linguistics because of its persuasive and ideological functions. Cook (2001) emphasizes that advertisements use verbal and visual elements to influence emotions and shape attitudes. Fairclough (1995) argues that advertising language is never neutral; it carries ideologies that reflect and reproduce power relations. Similarly, **Van Dijk (2001)** points out that advertising creates mental models in the consumer's mind through discourse strategies such as presupposition, implicature, and framing.

Williamson (1978) highlights that advertising often transfers cultural meanings to products, creating associations between lifestyles and commodities. Similarly, **Barthes (1972)** notes that advertising signs function like myths, naturalizing particular values (e.g., beauty, success, or happiness). Studies such as **Talbot (2007)** show how gender and power are inscribed in advertising discourse, especially in the representation of women's bodies.

Recent research has explored the rise of digital advertising discourse. **Kress and Van Leeuwen (2006)** stress the importance of multimodal analysis, as advertisements combine language, image, color, gaze, and typography to persuade. Social media ads use hashtags, emojis, and informal language to create a sense of intimacy and belonging, echoing Fairclough's concept of "synthetic personalization."

Thus, advertising discourse can be understood as a complex system that combines language, semiotics, ideology, and power to persuade, manipulate, and shape consumer identity.

3. THEORETICAL FRAMEWORK

According to Fairclough, critical language examines how language features and conventions are incorporated into systems of power and ideology. A strategy for observing language as a form of social exercise is called CDA. Language is not innocent and unbiased. Exams, attitudes, and values are all part of it.

Fairclough (1989) insists that critical analysis should not only focus on the text, the process of text production, and its interpretation. But also investigate the interrelationship among texts, production process, and their social context. Fairclough gave a model for critical discourse analysis of language. Fairclough three dimensions model lies in three stages.

- Description /micro level.

- Interpretation /mesa level.

- Explanation /macro level.
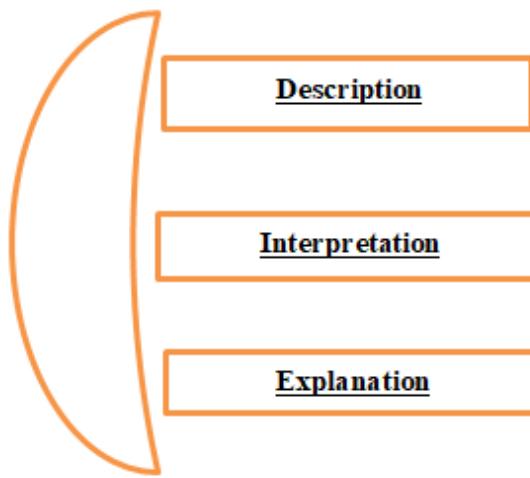
Kress and van Leeuwen's Multimodal Discourse Analysis (MDA)

Kress & van Leeuwen (2006) argue that advertisements are multimodal texts where meaning is made not just through language but also through images, color, typography, and layout. Their "grammar of visual design" explains how these elements persuade viewers.

Kress and van Leeuwen (2006) write: "Language and visual communication are both systems of meaning-making; together they realize meanings that would be impossible in isolation."

For example:

Color conveys ideology: red = passion, blue = trust, green = nature.

Gaze of models creates a "demand" (direct look) or "offer" (indirect look) relationship with the viewer.

Typography (bold fonts, italics, large sizes) signals urgency and importance.

Machin & Mayr (2012) applied MDA in advertising, showing how body posture, setting, and visual cues encode ideologies of beauty, power, and success.

Williamson's Ideology in Advertising

Williamson (1978) argues that advertising works by transferring cultural meanings to products, making commodities symbolic.

She explains, "Advertising connects objects with people's lives in ways that suggest a natural and inevitable relationship."

This concept is visible in beauty ads, where shampoo or cream is linked to social success.

Barthes' Semiotics and Myth

Barthes (1972) highlights that advertising signs function as myths, naturalizing cultural values.

Barthes states, "What goes without saying is therefore what has been said without saying it."

For instance, fairness creams in South Asia reproduce the myth that lighter skin equals success and desirability.

Van Dijk's Ideological Discourse

Van Dijk (2001) emphasizes how discourse forms mental models that influence interpretation. Advertisements frame products as solutions to personal or social problems.

Van Dijk (2001), "Discourse is a form of social cognition—it does not just mirror society but actively structures how we think about it."

This explains how ads "trap" consumers into believing that without a product, they lack confidence or beauty.

Application by Other Scholars

Talbot (2007) applied CDA to media texts, showing how gender roles are reinforced in advertising.

Cook (2001) demonstrated how linguistic play (puns, slogans, imperatives) creates memorability in ads.

Machin (2007) used MDA to show how visual composition communicates ideologies subtly in promotional texts.

This study lies in the Fairclough model and Kress and van Leeuwen's Multimodal Discourse Analysis (MDA). In discourse practices, the researcher will analyze the production and consumption of text, and in social practice, we will analyze how discourse is used in a social context. In this research paper, the author will apply the Fairclough model to advertisements and analyze the discourse of advertisements and the relationship between language text, and social practices. The author will analyze how a picture and text have hidden meanings and use attractive colors, gaze, and

pause to attract people. And use persuasive language in their advertisements to trap people very easily. This study will investigate how advertising of discourse generates the meaning of words in people's minds and also traps them.

4. DATA ANALYSIS
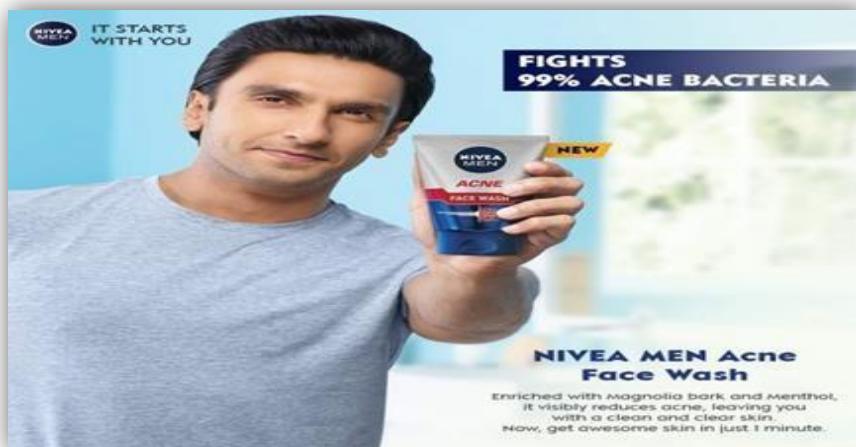
Figure 1: Nivea Face Wash

The analysis of this advertisement is extended by combining Fairclough's (2001) three-dimensional CDA model with Kress & van Leeuwen's (2006) Multimodal Discourse Analysis (MDA). This allows us to investigate not only the linguistic features of the ad, but also the visual and semiotic resources that work together to construct meaning.

Textual Analysis

At the textual level, the advertisement employs pronouns, persuasive vocabulary, slogans, syntax, modality, and semiotics to persuade the audience.

Use of Pronouns and Deixis:

The ad uses the second-person pronoun "you" repeatedly ("Leaving you with a clean and clear skin"). This is an example of synthetic personalization (Fairclough, 2001), where a mass message is designed to feel like a personal conversation. The deixis anchors the product's benefits directly to the consumer's body, making the effect appear inevitable and personal.

Vocabulary and Lexical Choices:

Lexical fields of science ("Magnolia bark," "Menthol," "99% bacteria") and beauty ("clear," "handsome," "awesome") intersect. This mix of registers increases credibility—science provides rational authority while beauty provides emotional appeal. Positive adjectives ("clean," "clear") contrast with negative ones ("bacteria," "acne"), constructing a problem–solution discourse.

Sentence Structure and Syntax:

Disjunctive syntax is used ("Fight 99% Acne Bacteria"). These verbless, headline-like phrases mimic scientific claims and slogans, making the message appear factual and urgent. Compound words like "enriched" suggest innovation and sophistication. The predominance of present tense declaratives presents claims as universal truths.

Slogans and Time Markers:

The slogan "Get awesome skin in just 1 minute" combines an imperative with a temporal promise. The inclusion of "1 minute" creates urgency and efficiency, appealing to young consumers with fast lifestyles.

Modality and Certainty:

High modality is expressed through claims like "It visibly reduces acne". The ad does not suggest possibility but certainty, leaving little room for doubt. This is a powerful discursive strategy because it naturalizes the product's effectiveness.

Semiotic Tools (MDA):

Colors: Blue and white symbolize trust, freshness, and hygiene.

Typography: Bold font emphasizes the product's benefits, while smaller font provides scientific detail, reflecting a hierarchy of persuasive force.

Actor Representation: The Indian celebrity used in the ad adds cultural intertextuality. His confident gaze, upright posture, and relaxed body language index success and attractiveness, implying that these traits are attainable through

product use.

Visual Composition: The celebrity is placed centrally with frontal gaze (a "demand image"), directly engaging the viewer (Kress & van Leeuwen, 2006).

Discourse Practice Analysis

At this level, the focus is on production, distribution, and consumption of the text.

Production Strategies:

The advertiser selects a well-known celebrity whose identity aligns with the target demographic (young men in South Asia). This is a form of interdiscursivity—the blending of celebrity culture and consumer advertising. The presence of medical vocabulary ("acne bacteria") borrows from the discourse of science, while the visual glamour borrows from the discourse of fashion.

Distribution Strategies:

The ad is designed for television and online platforms. Its short, punchy slogans and striking visuals make it adaptable to both 30-second TV spots and social media feeds. This is an example of multimodal adaptability in discourse practices.

Consumption Strategies:

Consumers are positioned as active participants in a problem–solution cycle. The ad implies:

You have acne (problem).

Nivea offers scientific + celebrity-backed solution.

You will gain confidence and attractiveness (reward).

This cycle not only persuades but also structures consumer identity. As Cook (2001) noted, ads do not just sell products but create lifestyles and identities.

Social Practice Analysis

At the social practice level, the advertisement reflects and reproduces ideologies of masculinity, beauty, and consumerism.

Beauty and Masculinity Ideology:

The ad naturalizes the idea that men must have acne-free, "clean" skin to be attractive and confident. This represents a shift in gender discourse where male grooming is normalized. As Talbot (2007) notes, such ads redefine masculinity by merging appearance with self-esteem.

Consumerism and Lifestyle:

The ad links consumption with identity. Confidence and social acceptance are presented as products of skincare purchase. This reinforces Barthes' (1972) notion of myth—here, the myth is that beauty equals success and that products are the gateway to transformation.

Power and Hegemony:

By using a celebrity, the ad exercises symbolic power (Gramsci, 1971). The celebrity embodies aspirational traits, and consumers are persuaded through hegemonic influence: "If he uses it, you should too."

Cultural Implications:

The ad's choice of an Indian celebrity highlights regional intertextuality—cross-border influence in South Asian advertising. It shows how global brands localize their discourse by embedding familiar cultural figures, thus merging global consumerism with regional identity.

Distinctive Additions

Pragmatics: Presupposition (you already have acne), implicature (only this face wash can solve it).

Modality: High certainty erases consumer doubt.

Intertextuality: Borrowing from scientific discourse, celebrity culture, and fashion discourse.

Multimodal Semiotics: Gaze, color, typography, body posture, composition.

Cultural Ideology: The ad is not only about beauty but about redefining masculinity and embedding global products in local contexts.

For Example: Boys will buy this product after watching this advertisement of face wash and will be attract towards that face wash a lot and this ad create a positive picture of this face wash. Because they use such type of language, vocabulary, body posture, gaze, smile and etc that attract people minds towards this product. And influence on the mind of people and trap the mind of viewers through ads and in the consequences people will buy this product. They

describe the face wash in this advertisement like if you will not use this face wash you will not be confident and beautiful and sometimes people also thinks like this. So in this way they trap people and people by their product and trapped by the advertisers.

Figure 2: Johnson's Baby

The advertisement for Johnson's Baby products can be analyzed through Fairclough's (2001) CDA model (textual, discourse practice, social practice) and Kress & van Leeuwen's (2006) Multimodal Discourse Analysis (MDA). At the textual level, persuasive vocabulary and grammar frame the product as essential. At the discourse practice level, the production and consumption of the ad depend on emotional appeal to mothers. At the social practice level, the ad naturalizes the ideology that good motherhood is tied to product choice.

Textual Analysis

Pronouns and Deixis:

The advertisement employs the pronouns "we," "you," "your" to construct solidarity. For example: "Every product we create is inspired by your care." The brand includes itself in the family unit, taking on the role of a caregiver. Deictic expressions like "your baby" anchor the product to the consumer's child, making the appeal intimate and personal. Fairclough (2001) calls this strategy synthetic personalization—addressing a mass audience as though in one-to-one dialogue.

Persuasive Language:

The line "Each of our products passes a strict 5-level safety process" draws from the discourse of science and medicine, borrowing authority to build trust. The combination of emotional reassurance ("delicate, precious") with technical authority ("safety process, clinically proven") reflects interdiscursivity—blending care discourse with scientific discourse.

Disjunctive Syntax:

Phrases like "5 level safety process" and "Always best for babies" omit verbs and subjects. This "headline style" makes claims appear categorical and universal. By excluding modal verbs (may, might), the ad erases doubt and communicates certainty.

Vocabulary and Lexical Fields:

The ad uses an affective semantic field around parenting: "best, delicate, precious, caring." These adjectives activate maternal emotions. The noun set ("mother, baby, Johnson's") equates the brand name with family members, naturalizing its place in the domestic sphere.

Sentence Structure and Modality:

Declarative sentences ("Every ingredient is safe for use") present claims as facts. Subjunctive mood in "You want to give her the utmost care" appeals to moral obligation, subtly pressuring the parent. High modality expressions (always, every, best) eliminate uncertainty and intensify persuasion.

Slogans:

"Johnson's always does best for baby" exemplifies presupposition—it assumes that babies deserve the "best" and that Johnson's uniquely provides it. Pragmatically, it implies that not using Johnson's risks neglecting proper care.

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Semiotic Tools (MDA):

Colors: White (purity), pink (love, softness), blue (trust) reinforce emotional safety.

Typography: Larger fonts highlight slogans, while smaller fonts provide technical reassurance, establishing a hierarchy of persuasive force.

Visual Composition: The central placement of mother and baby, both smiling and relaxed, creates an idealized interaction. Their gaze is directed at each other, not the camera, forming a private bond that the consumer is invited to emulate.

Body Posture: The baby's upward gaze connotes trust and dependence, while the mother's gentle touch represents protection—semiotic cues that activate maternal instincts.

Discourse Practice Analysis

Production:

The advertiser fuses two discourses: science (safety, clinical testing) and emotion (motherhood, care). This is a form of intertextual borrowing—the ad borrows scientific authority to validate emotional appeals.

Distribution:

The ad is designed for TV, print, and digital platforms, ensuring visibility across spaces where mothers engage. Its short slogans and warm visuals are adaptable to posters, Instagram feeds, and television commercials.

Consumption:

The ad presupposes that the consumer is already a mother who wants the "best" for her child. By doing so, it constructs an "ideal mother" identity. If mothers buy Johnson's, they conform to this identity; if they don't, they risk being seen (by implication) as careless. This positions the act of purchase as not just consumer choice, but moral responsibility.

Social Practice Analysis

At the macro level, this advertisement reproduces ideologies of motherhood, morality, and consumerism.

Motherhood Ideology:

The ad naturalizes the belief that "good mothers" prove their care through the brands they choose. This aligns with Van Dijk's (2001) point that discourse forms mental models—in this case, the mental model of "responsible mother = Johnson's user."

Moral Responsibility and Power:

The discourse pressures mothers by implying that not using Johnson's is risky for babies. This illustrates how advertising exerts symbolic power (Fairclough, 1992) by linking morality with consumption.

Cultural Implications:

By depicting a serene, happy mother–child duo, the ad portrays an idealized family image that resonates universally but especially appeals to collectivist societies where motherhood is highly valued.

Myth and Naturalization:

Following Barthes (1972), the ad functions as myth: the myth is that care, love, and safety are not natural instincts alone but are mediated through branded products. Thus, Johnson's becomes a symbolic replacement for maternal responsibility.

Distinctive Additions

Pragmatics: Presuppositions (babies need "the best"), implicatures (other brands are unsafe).

Modality: High modality (always, every) leaves no room for doubt.

Interdiscursivity: Borrowing of scientific discourse to strengthen emotional discourse.

Semiotics (MDA): Gaze, posture, color, and typography construct intimacy and trust.

Ideology: Reinforces the social belief that good motherhood is proven through branded consumption.

After seeing this ad many other mothers will impress and they will start to purchase these Johnson's products. Because they have portray a positive image of Johnson's products in their mind. Obviously when the audiences watch like this ad they will trapped by the language, vocabulary, products pictures and from all about by the picture of satisfied mother and baby. In short this ad will attract the society and people will start buying these products.

Figure 3: L'Oreal Paris shampoo

This advertisement is best analyzed through Fairclough's CDA model (2001) and Kress & van Leeuwen's Multimodal Discourse Analysis (2006). It demonstrates how linguistic choices, celebrity endorsement, and multimodal resources reinforce beauty ideology, consumer desire, and gendered power structures.

Textual Analysis

Pronouns and Synthetic Personalization:

The slogan **"Because you're worth it"** directly addresses the consumer using the pronoun "you". This is a clear case of synthetic personalization (Fairclough, 2001), creating the illusion of intimate dialogue between the brand and each individual viewer. The use of "you" presupposes that the consumer already values self-worth, while subtly implying that such worth is validated through product purchase.

Vocabulary and Lexical Fields:

The ad combines the discourse of science and beauty. Nouns like "expert," "hair care," "power," and adjectives like "advanced," "professional" construct technical authority. At the same time, beauty-related adjectives such as "shiny," "gorgeous," "strong" activate aesthetic desire. This lexical duality reflects interdiscursivity—blending scientific discourse with glamour discourse.

Sentence Structure and Syntax:

Disjunctive syntax is used in slogans like "The expert for damaged hair." These verbless phrases resemble headlines, giving the illusion of scientific fact. Declarative sentences dominate ("Your hair will be strong and shiny"), presenting promises as factual truths rather than possibilities. Compound words ("color-protect," "shine-boosting") index innovation.

Persuasive Language:

Persuasion in this ad relies on constructing a problem–solution narrative. The problem: damaged, frizzy, unattractive hair. The solution: L'Oréal shampoo. Phrases such as "expert for damaged hair" and "advanced care" position the brand as the sole authority capable of solving the issue. Pragmatically, this implies that failure to use the product equals continued unattractiveness.

Modality and Certainty:

The high modality ("Because you're worth it," "The expert") erases uncertainty. There are no modal verbs like might or may—instead, strong declaratives naturalize the product's effectiveness and inevitability.

Presupposition and Implicature:

Presupposition: The slogan assumes that the consumer's worth needs external validation through beauty.

Implicature: It implies that not buying the shampoo means undervaluing oneself, creating subtle guilt-based persuasion.

Semiotic Tools (MDA):

Celebrity Representation: The ad features Aishwarya Rai, whose global fame and beauty reinforce aspirational desire. Her direct gaze is a "demand" image (Kress & van Leeuwen, 2006), inviting the viewer into an interactive relationship.

Color Semiotics: Red and white dominate the palette—red symbolizes passion, glamour, and power, while white suggests purity and elegance.

Typography: Bold slogans highlight empowerment ("You're worth it"), while smaller text provides scientific credibility.

Body Language: Aishwarya's relaxed yet confident posture, flowing hair, and smile function as visual evidence of product success. Her body semiotics encode beauty as attainable through consumption.

Discourse Practice Analysis

Production Strategies:

The ad borrows from multiple discourses:

Scientific discourse → words like "expert," "advanced" give authority.

Empowerment discourse → slogan frames purchase as self-love.

Celebrity discourse → Aishwarya Rai provides glamour and credibility.

This intertextual layering makes the product appear both scientifically trustworthy and socially prestigious.

Distribution Strategies:

The ad is circulated across global and local platforms—TV, print, Instagram, YouTube. Its short slogan ensures easy recall, while the visual glamour appeals across cultures. This reflects the strategy of global brand localization: using international appeal while tailoring visuals for regional audiences (South Asian consumers in this case).

Consumption Strategies:

Viewers, especially women, are positioned as aspirants to beauty and confidence. The slogan "You're worth it" positions purchase as self-empowerment. Thus, the act of buying shampoo is reframed not as vanity but as self-care and self-respect.

Social Practice Analysis

Beauty Ideology:

At the macro level, the ad reinforces the ideology of beauty as empowerment. It links self-worth to physical appearance, thereby naturalizing the belief that confidence comes from consuming branded beauty products. This supports Barthes' (1972) idea of advertising as myth: beauty and success are not natural but manufactured through products.

Gendered Power Relations:

The ad reflects shifting gender ideologies—while older ads tied women's beauty to male approval, this one ties beauty to female empowerment. However, this empowerment is still mediated through consumption, which reveals its paradox: liberation through dependency on brands.

Consumerism and Global Capitalism:

By featuring an Indian celebrity in a global brand, the ad illustrates how multinational corporations localize power. It shows how consumerism transcends cultures but adapts semiotically to resonate with specific markets.

Cultural Implications:

The ad suggests that using L'Oréal is not just about grooming but about joining a global elite of empowered, beautiful women. This cultural positioning elevates shampoo from a hygiene product to a symbol of identity and status.

Distinctive Additions

Pragmatics: Presuppositions (your worth is tied to appearance), implicatures (not buying = undervaluing self).

Modality: High certainty creates authority.

Interdiscursivity: Blend of scientific, empowerment, and celebrity discourses.

Semiotics: Gaze, body language, colors, typography construct glamour and empowerment.

Ideology: Beauty and empowerment are manufactured myths, mediated through consumption.

Girls would buy this shampoo after watching this add that are shown on different platforms. This commercial creates a positive impact of this shampoo. Because in the add they used persuasive and attractive language, vocabulary, body posture, etc. UN the result, these things make people mind to purchase this product. They describe the benefits of

shampoo in this way if any person doesn't use this shampoo so she never gets single benefits to make her hairs beautiful as she like it. So this convincing language traps people to buy this product.

5. CONCLUSION

After analyzing data which is concluded that advertiser used such slogans, vocabulary, persuading language and famous celebrities to promote their products. They show a confident and stunning image of actor or actress in their advertisements. In these commercials, presenters also show their own satisfaction to promote products. Producers of commercials used such type of words and text that challenged the audience. If they would try product they will also look appealing and nominate.

The answer of our study questions is that advertisement use convincing language to capture the people. And famous celebrities are also used in commercials to convince people. Advertisements draw a problem and then also gave solution of those issues by giving best reviews and quality of product. They challenged the audience that if they don't use these products it could be possible that their problems would not sort out with any other products. So, in short we can say that advertisements used attractive language that fascinates people's minds to buy their products.

Paralanguage is mixed in with everyday language in advertisements. Paralanguage is nonverbal communication that supports and emphasizes spoken language. Examples include gestures, letter sizes, voice inflections, and facial emotions.

People utilize discourses in order to achieve their objectives according to the social practice of discourse analysis. This essay contends that by analyzing an advertisement's discourse, we may analyze the way in which its creators intentionally manufacture specific effects for practical purposes.

Utilizing a celebrity to represent, you can also set your business apart from rivals. Moreover, it can increase ad recall by helping people remember your advertisement and that your company is associated with their favorite celebrity.

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