

**A MULTIMODAL ANALYSIS OF FALLACIES IN
MALAYSIAN AND SINGAPOREAN ANTI-SMOKING
ADVERTISEMENT**

NURUL AFIQAH BINTI LAILI

**FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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NURUL AFIQAH BINTI LAILI

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A MULTIMODAL ANALYSIS OF FALLACIES IN MALAYSIAN AND SINGAPOREAN ANTI-SMOKING ADVERTISEMENT

ABSTRACT

This multimodal study analysed anti-smoking print advertisements from Malaysia and Singapore's anti-smoking campaigns using a combination of frameworks and approaches adapted from Van Leeuwen's visual representation of social actors' framework (2008), Kress and Van Leeuwen's composition of images framework (2006[1996]) and McCandless's (2012) classification of fallacies. Six anti-smoking print advertisements, three from each country were chosen as the data for the study. Through the data, the researcher aimed to identify the visual and textual realisation of fallacies as well as to compare the findings of the analysis obtained from each country. The outcomes of the analysis show the fallacies in the Malaysian and Singaporean anti-smoking advertisements being realised differently as the Malaysian fallacies were realised through both text and images whereas the Singaporean fallacies were mostly realised through text. Additionally, the fallacies utilised in the Singaporean advertisements were presented in a more positive manner compared to the fallacies in the Malaysian advertisements which led to the success of their anti-smoking campaign. The findings of this study will aid in the studies of various fields of research related to language, advertising and society.

Keywords: multimodal, anti-smoking print advertisements, fallacies

ANALISIS MULTIMODAL FALASI DI DALAM IKLAN-IKLAN ANTI-MEROKOK MALAYSIA DAN SINGAPURA

ABSTRAK

Kajian multimodal ini menganalisa iklan-iklan cetak anti-merokok daripada kempen anti-merokok Malaysia dan Singapura menggunakan kombinasi rangka kerja dan pendekatan yang disesuaikan daripada rangka kerja representasi visual pelakon sosial Van Leeuwen (2008), rangka kerja komposisi imej Kress dan Van Leeuwen (2006[1996]) dan klasifikasi falasi McCandless (2012). Enam iklan cetak anti-merokok, tiga dari setiap Negara telah dipilih sebagai data untuk kajian ini. Melalui data tersebut, penyelidik bertujuan untuk mengenal pasti realisasi visual dan tekstual falasi dan juga untuk membandingkan hasil analisis yang diperoleh dari setiap Negara. Keputusan analisis menunjukkan bahawa falasi-falasi di dalam iklan-iklan cetak anti-merokok Malaysia dan Singapura direalisasikan secara berbeza kerana falasi-falasi Malaysia direalisasikan melalui kedua-dua teks dan imej manakala falasi-falasi Singapura kebanyakannya direalisasikan melalui teks. Tambahan lagi, falasi-falasi yang digunakan di dalam iklan-iklan Singapura dibentangkan dengan cara yang lebih positif berbanding dengan falasi-falasi di dalam iklan-iklan Malaysia. Ini menyumbang kepada kejayaan kempen anti-merokok Singapura. Hasil kajian ini akan membantu kajian-kajian pelbagai bidang penyelidikan yang berkaitan dengan bahasa, pengiklanan dan kemasyarakatan.

Kata Kunci: multimodal, iklan-iklan cetak anti-merokok, falasi

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LIST OF ABBREVIATIONS

Ad.	:	Advertisement
C	:	Comments
CDA	:	Critical Discourse Analysis
CDC	:	Centres for Disease Control and Prevention
DA	:	Discourse Analysis
EFL	:	English as a Foreign Language
IP	:	Interactive Participants
IPA	:	Institute of Practitioners in Advertising
L	:	Likes
PETA	:	People for the Ethical Treatment of Animals
PSA	:	Public Service Advertisements
QR	:	Quick Response
RP	:	Represented Participants
S	:	Shares
Vis.	:	Visual

CHAPTER 1

INTRODUCTION

1.1 Introduction

In this multimodal study, six anti-smoking print advertisements from Malaysia and Singapore will be analysed visually and textually for the presence of fallacies. Fallacies are the focus of this study since they are typically utilised by advertisers in their advertisements as a means to strengthen and provide justification for their claim (further discussed in section 1.3). However, more often than not, the justification(s) provided are flawed or fallacious. This first chapter will explain the background for the study and will also contain brief discussions on fallacies as well as advertisements. Furthermore, the statement of problem, objectives, research questions, significance and limitations of the study as well as the ethical considerations are also included in the chapter.

1.2 Background

According to the Centres for Disease Control and Prevention (CDC), “Smoking is the leading cause of preventable death” (Smoking & tobacco use, 2018, para. 2). The adjective *preventable* here can be defined as something avoidable and does not need to occur (Preventable, n.d.). However, the reality is death by smoking does occur. A new study shows smoking as the cause of “one in 10 deaths worldwide” (Moss, 2017, para. 1).

In the aforementioned study carried out by Dr Emmanuela Gakidou (Moss, 2017, para. 9), she states "Despite more than half a century of unequivocal evidence of the harmful effects of tobacco on health, today, one in every four men in the world is a daily smoker". The "unequivocal evidence" mentioned here has presented itself in various forms or Media such as print, through print advertisements in posters or newspapers, and through digital forms such as commercials on television or the web.

Various channels have been exhausted in order to spread the message to the general public on the dangers of smoking (Lasane, 2013), nevertheless, the statistics obtained show how ineffective they have been. In Malaysia, it was recently estimated that 20,000 people die yearly due to diseases related to smoking and the number of smokers are also thought to be on the rise (Bernama, 2017).

This worrisome issue is not a new one for Malaysia as it was already viewed to be a problem seventeen years ago. In 2004, the Malaysian government reached out to the public about the dangers of smoking by carrying out a one hundred-million-ringgit anti-smoking campaign with the slogan of "TakNak" (Tan, 2013).

This campaign applied the use of scare tactics in its printed public services advertisements (henceforth, PSA) as well as television commercials in order to scare and influence the viewers to quit smoking (Looi, 2005). However, after six years the campaign was dissolved as it did not garner the expected results. Instead of decreasing the number of smokers in the country, the statistics showed that the numbers were increasing (Chong, 2014).

Some PSA advertisements are very successful in communicating their ideas which results in a desired outcome, but there are also some which are not as successful as seen above. The success of a PSA advertisement can be measured by the resulting statistics obtained related to the issue (Bigsby, Capella & Seitz, 2013). For instance, if the advertisement is on anti-smoking then the success of the advertisement will be seen through the decreasing number of smokers. However, the increase or decrease in the number of smokers cannot be solely attributed to the advertisement as there are many other factors that come into play.

Similar to Malaysia, a close neighbour of the country, Singapore also carried out an anti-smoking “I Quit” campaign which began in 2011 with the message of pro-quitting (Gallezo, 2014). The campaign consists of a twenty-eight days program where the smokers would receive assistance and motivation from trained counsellors via phone calls.

The focus of the campaign is on people who want to quit smoking and they are highlighted as champions of the cause. Their print advertisements which are the main medium for disseminating their message was proven effective not only by the increasing number of people participating in the program (Cheong, 2014), but also by the gold medal won in 2012 for the Institute of Practitioners in Advertising (IPA) award, which is an international institute for advertisers (CB, 2012).

From the paragraphs above, it can be seen that the strategies used by Malaysia and Singapore differ greatly. One side opted to scare the recipients into quitting smoking while the other chose to approach the issue in a more positive light by highlighting those who quit smoking as champions.

As the results obtained from each country's campaigns were different, the researcher intends to analyse the fallacies present in the print advertisements of both campaigns, for how they are realised linguistically and visually as well as how their use of fallacies compare to one another. Through the analysis and subsequent comparison, the researcher will be able to identify the types of fallacies utilised in each country's advertisements and ascertain the differences between Malaysia and Singapore's application of the fallacies.

From the previous paragraphs, it was observed that the Malaysian anti-smoking campaign did not fare as well as the Singaporean campaign. The findings of the current study will allow the researcher to evaluate the fallacies present in Singapore's successful anti-smoking print advertisements in comparison to the fallacies found in Malaysia's less effective advertisements.

1.3 Fallacies

In LaBossiere's (2010, p. 1) book "42 Fallacies", he defines *fallacy* as an "error in reasoning" or as an argument where the premises do not support the conclusion. Fallacies are committed by everyone (Sinnot-Armstrong & Ram Neta, 2017). From regular citizens, private organisations, the government to even monarchs. They are utilised by the speaker as a means of providing support for their claims. However, the support provided is incorrect or misleading.

In the beginning, only thirteen types of fallacies were recorded. They were listed down in Aristotle's (2015) "*Sophistical Refutations*" wherein the first known documentation of it was stated to be in 350 BCE. The second phase of studying fallacies

began after the dark ages in Medieval Europe. The various Latin names of fallacies can be attributed to this. The third phase began in the late twentieth century due to the renewed interest in the subject by various disciplines such as communications and philosophy.

Nowadays, there are more than three hundred types of fallacies in existence which are a by-product of centuries of study (Bennett, 2012). These fallacies can be categorised into six main categories; Appeal to the mind, appeal to the emotion, faulty deduction, manipulating content, garbled cause and effect and on the attack (McCandless, 2012). This type of categorisation however, is not the same for all researchers (see section 2.7 for other categorisations).

Some categorise it in a different manner and under different classifications such as formal-informal or inductive-deductive fallacies. Nevertheless, the categorisation of fallacies introduced by McCandless (2012) is an apt representation of how the various types of fallacies can be categorised in a condensed and reader friendly manner (see section 2.7d for full description).

1.4 Advertisements

As mentioned earlier, fallacies are utilised by everyone and are seen to be prevalent throughout various Media be it digital or print (Sinnot-Armstrong & Ram Neta, 2017). This is especially so in the case of advertisements as they are utilised as a means to persuade readers to make purchases or support the cause being presented to them (Danciu, 2014).

According to Danesi (2015, p. 1), the term „advertising“ is derived from *advertere* which is a Medieval Latin verb that means “to direct one’s attention to”. Fallacies are utilised in advertisements to increase the impact of their message (Danciu, 2014). For instance, advertisements would often portray beautiful celebrities as the models for beauty products. This is a fallacy that appeals to authority as the reasoning goes, if a beautiful person is using a particular product to look good, therefore, if I use that same product I would look good too.

Advertisements come in various forms such as audio, video and print and have various functions (Holm, 2016). They are not only used to elicit purchase, but they are also utilised to communicate ideas and values in order to promote a certain response in the viewers (Dyer, 2009). For instance, the governments worldwide use advertisements to motivate and influence their citizens so that they behave in a certain way, according to the message being delivered (Strauss, 2005).

These types of advertisements can be referred to as PSA’s, which may be defined as advertisements that are designed not to sell products or services but instead are used to educate and inform viewers (O’Keefe & Reid, 1990). Examples of such advertisements include anti-smoking and safe driving. Although PSA advertisements differ from typical sale inducing advertisements, they still employ similar rhetorical strategies towards their readers wherein fallacies are employed to persuade the readers into following the messages presented in the advertisements.

1.5 Problem Statement

As mentioned earlier, fallacies are defined as reasoning errors (LaBossiere, 2010). They can be identified through the lack of supporting evidence in defence of the presented argument or claim (Weber & Brizee, 2018). At a glance, this might seem simple enough to spot, however, numerous types of fallacies exist which do not present themselves in a clear manner.

Therefore, the current study will be focusing on fallacies, both explicit and implicit, that are present in the print advertisements of Malaysia and Singapore's anti-smoking campaigns. Malaysia's anti-smoking campaign was conducted for six years, beginning from 2004 till 2010 (Chong, 2014), whilst Singapore's campaign was established in 2011 and is still on-going.

Both campaigns shared the same goal of reducing the number of smokers in their country; however, the strategies employed were different. The Malaysian anti-smoking campaign opted to scare the public into quitting smoking (Looi, 2005), whereas the campaign in Singapore chose to inspire and motivate the public to do so (Gallezo, 2014).

In order to identify the fallacies present in the advertisements, a multimodal discourse analysis (henceforth, DA) study employing the application of selected aspects from several theoretical frameworks, along with the categorisation of fallacies were utilised in the analysis of the advertisements visual and textual elements. Specifically, certain aspects of Van Leeuwen's (2008) visual representation of social actors framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework

as well as McCandless's (2012) fallacies were incorporated into the analysis of the advertisements.

These frameworks and fallacies were chosen as the methods of analysis due to their focus upon both the textual and visual elements present in a media which in this case is print advertisements. The aforementioned combination allows for a more thorough analysis of the realisation of fallacies in the text and images of the advertisements.

By carrying out a multimodal DA study, the current study aims to investigate beyond the linguistic analysis of texts, to also analyse the images alongside it and view how fallacies are realised through both elements as well as comparing the use of fallacies in the respective Malaysian and Singaporean advertisements.

Extensive studies have been carried out on advertisements using the DA and critical discourse analysis (CDA) approach as shown in existing literature (see e.g. Jardine, 2004; Juhari Sham Jusoh, 2015; Kuldip Kaur et. al., 2013; Mavunga, 2013). However, not many local studies on PSAs were observed. Therefore, this study aims to analyse anti-smoking PSA's specifically the print advertisements used in the anti-smoking campaigns of Malaysia and Singapore.

1.6 Objectives of the Study

The twofold objectives of this study are:

1. To identify the fallacies present in the Malaysian and Singaporean anti-smoking print advertisements; wherein, it will be viewed in terms of their visual and textual realisations.
2. To view the comparison between the types of fallacies used in Malaysia and Singapore's anti-smoking print advertisements; whether there are similarities or differences and how that relates to the success of their anti-smoking campaign.

1.7 Research Questions

1. How are the fallacies realised visually in the advertisements?
2. How are the fallacies realised textually in the advertisements?
3. How do the Malaysian and Singaporean advertisements compare to one another in terms of their use of fallacies?

1.8 Significance

This multimodal study is important as it highlights the fallacies or reasoning errors present in PSA's from a visual and textual viewpoint. PSA's disseminate information to the public with the aims of increasing the public's awareness, and modifying their attitudes as well as behaviours towards a certain social issue (O'Keefe & Reed, 1990).

As mentioned before in section 1.4, advertisements utilise fallacies as a method of providing justification as well as to increase the impact factor of their claim. Like most forms of advertisements, PSA's too utilise fallacies in order to create a bigger impression towards the readers (Danciu, 2014). Through the findings of this study, the readers will be better informed of the fallacies present in advertisements, specifically the Malaysian and Singaporean anti-smoking print advertisements.

Besides that, as mentioned in the first section of the chapter, though not directly, Malaysia's anti-smoking campaign resulted in an increase in the number of smokers in the country and a large amount of government fund was wasted (Chong, 2014). Even though it might not have been the sole reason for the increasing number of smokers, it did not help to mitigate it either as the campaign was wholly ineffective. Thus, an in depth analysis of Malaysia's and Singapore's anti-smoking print advertisements needs to be carried out in order to identify the elements involved in a successful PSA advertisement which can then be implemented into future Malaysian advertisements.

Lastly, the number of DA studies conducted in the local context is few; therefore, there is a need for the investigation of fallacies in the printed anti-smoking PSA's of Malaysia and Singapore as the results can lend to the progression of the advertising, language, and society fields.

1.9 Scope and Limitations

The findings of the study cannot be generalised for all advertisements as this study only viewed printed, anti-smoking PSA's taken from the campaigns held in Malaysia and Singapore.

Apart from that, the data will be analysed using a combination of several theoretical frameworks and fallacies. The absence of other triangulation methods such as interviews or questionnaires may result in findings that are not without bias for the researcher is the sole examiner of the data and as such the findings of the study reflect her individual viewpoint.

Furthermore, as the study does not analyse the public reception towards the print advertisements, it is uncertain to say whether the public's interpretation will match the researcher's. Nevertheless, based on the findings of past studies on the effects of anti-smoking PSA's (see e.g. Durkin et. al., 2009; Pechmann & Reibling, 2000), it is certain that the advertisements will leave an impact on the audience.

In addition, as the anti-smoking campaign in Malaysia ended eight years ago and the opposing campaign was held in Singapore, the data had to be collected from the ones available online, through each country's official Facebook pages as well as Google images.

As the campaign in Malaysia ended quite some time ago their Facebook page was not maintained regularly, whilst the content in Singapore's Facebook page seemed to be modified quite often and as such the advertisements posted there were regularly changed. Such factors limited the researcher's data choice.

Moreover, only three advertisements from each campaign were chosen as the data for the study. The data was selected based on their legibility, their recyclability (how often they were shared online), and their accessibility (see section 3.3.3 for further description). Due to the narrow scope of study, the findings obtained through the limited data cannot be used to represent other PSA advertisements.

1.10 Ethical Considerations

The data for the study was published online on Facebook and was also accessible through Google images. As the advertisements were made available to the public through the internet, no permission was required in utilising the advertisements for the current study.

1.11 Summary

This chapter presented the readers with the background to the study. Besides that, the concept of fallacies and how they are related to advertisements was also explored. Next, the researcher introduced the problem statement, study's objectives, research questions, study's significance, scope and limitations as well as the ethical considerations of the study. Through this chapter, the readers are familiarised with key introductory points of the study. The next chapter is a review of literature in which discussions are carried out on the theoretical frameworks to be applied in the study, the various ways to categories fallacies, and past studies related to fallacies and advertisements.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter will begin with a discussion on discourse analysis (henceforth, DA) and social semiotics so as to introduce the background of the approach used in the current study. Subsequently, Van Leeuwen's (2008) visual representation of social actors theory, Kress and Van Leeuwen's (2006[1996]) composition of images theory as well as fallacies will be examined as they are central to the current study's framework. Following this is the discussion on past studies related to fallacies, anti-smoking and advertisements.

2.2 Discourse Analysis

DA can be defined as "the analysis of language beyond the sentence" (Tannen, 2012, para. 1). Its origins can be traced back to more than 2000 years of language and literature studies (Van Dijk, 1985). However, in regards to the modern history of DA it is said to have emerged in the past 40-50 years, during the early 1970s (Kaplan & Grabe, 2002).

DA aims to provide "insight into the forms and mechanisms of human communication and verbal interaction" (Van Dijk, 1985, p. 4). This approach can be carried out through the use of various theoretical frameworks, approaches and strategies. Furthermore, DA studies cover various topics, theories and approaches where some studies are found to incorporate several approaches in their analysis. This

multifaceted aspect of DA can be attributed to the influence of numerous fields of study such as philosophy, linguistics and anthropology (Shaw & Bailey, 2009).

A common worry about DA is that the results of the study only represent the researcher's views. However, the findings obtained from a DA study are not based upon the researcher's thoughts but are instead interpretations made from the analysis of the data using accredited theoretical frameworks and approaches, and are given justification by trusted outside sources which include literature and past studies related to the issue (Shaw & Bailey, 2009).

In conclusion, the all-round aspect of DA as well as the aims of the researcher to analyse the texts in the advertisements beyond their literal meaning makes DA a suitable approach for the current study.

2.3 Social Semiotics

Semiotics refers to the study of signs (Halina Sendera & Totu, 2014). According to Kress and Van Leeuwen (2006[1996]), three semiotic schools were established in Europe where they implemented ideas from linguistic domains to non-linguistic forms of communication such as those present in images.

The first semiotic school expanded the work of Russian Formalists and is known as the Prague School (1930s and early 1940s). This school employed concepts such as „foregrounding“ to not only language but also to art, costume, cinema and theatre. The second school which incorporated the views of de Saussure and other linguists into various modes such as photography and fashion is the Paris School (1960s and 1970s).

The concepts created here are still practiced under the subject of „semiology“ in courses related to media studies as well as art and design.

The third and final school is Social Semiotics which is greatly influenced by Halliday's views, where in the 1970s Hodge and Kress applied Halliday's ideas in their formative work *Language as Ideology* (Bezemer & Jewitt, 2009) which later on would lead to the development of social semiotics. In addition to Hodge and Kress's work, in the later 1980s, the works of several academics (Kress, O'Toole, Threadgold, Thibault and Van Leeuwen) in Australia also helped to develop social semiotics through their advancement of Halliday's Systemic-Functional Linguistics (Kress & Van Leeuwen, 2006).

The central concept of semiotics is the „sign“. In other words, semiotics is related to how signs create meanings. Kress and Van Leeuwen (2006[1996]) asserted that composite or multimodal texts consist of both text and image in a single media. They researched numerous items related to mass media such as newspapers, magazines and films. Their research led to the development of a comprehensive theoretical framework for visual communication.

As stated by Kress and Van Leeuwen (2006[1996]), visual language is culture specific as it is not understood by everyone. This statement can be illustrated by the differences in visual communication between the Western countries and other Asian countries such as Arab. In Western countries the writing or reading norm is from left to right, whereas in Arab the Arabic language is written and read from right to left. Therefore, depending on the culture the dimensions of visual space will hold different meanings and values.

Kress and Van Leeuwen (2006[1996]) opined that similar to all semiotic modes, visual design holds three main functions. First is the „ideational“ function which represents the world contained outside and inside every individual. The „interpersonal“ function is related to the interactions between the object in the media and the viewer. The last function, „textual“ function is concerned with the creation of structured text and cohesive communicative events.

Kress and Van Leeuwen (1996) hold the view that the framework of social semiotics can help to broaden the field of Critical Discourse Analysis when applied to the text and images in various media as it can be said that nearly all forms of media that disseminate information to the general public contain both text and visuals which were not present in the past due to the dominance of language.

Hence, social semiotics involves the process of analysing media in order to generate meanings from the interaction between the text and the visuals. As the current study focuses on the analysis of both text and images, several frameworks related to social semiotics were chosen as the analytical tools for the study. These frameworks will be discussed in the next section.

2.4 Van Leeuwen’s Visual Representation of Social Actors

The current study will be applying Van Leeuwen’s (2008) visual representation of social actors’ framework. As expressed by Van Leeuwen (2008), similar to language images can also represent social actors and social action. Social actors or participants are the people depicted in images. This framework will elaborate on how the

participants and objects in the images are related to the viewers through three separate dimensions:

a) Social Distance

Similar to real life, the distance communicated in images shows the relationship of the viewers with the participants and objects. For instance, in the real world if we do not know the other person well, we „keep our distance“; we keep our friends and family „close“; and so on. The distance between people signals how familiar they are with one another and the duration of the relationship, whether it is temporary or will last for a long time.

In images, the distance between the participants and the viewers is symbolic. It is viewed through the viewers' field of vision which is based on Hall's (1966) visual system of frame size (in Kress and Van Leeuwen, 1996, p. 130); If only the face or head is visible then the distance is viewed to be intimate; visible head and shoulders are deemed to be close personal; from above the waist is far personal; the whole figure is close social; the figure plus space surrounding it is far social; and lastly if there are more than three figures visible, it is viewed to be public distance. Participants shown from far away or through a „long shot“ are depicted as having no relation with the viewers, whilst those portrayed through a „close up“ are viewed to be more relatable and close to the viewers. This can be observed in Figure 2.1, showcasing aboriginal Australians.



Figure 2.1 Long Shot and Close Shot (Van Leeuwen, 2008)

Apart from that, social distance can also be applied to objects in images. However, the same scale used in measuring the distance between “human-represented participants” and the viewers cannot be applied here as it is “too fine-grained” to measure objects which come in various shapes and sizes (Kress & Van Leeuwen, 2006, p. 127). Nonetheless, Kress and Van Leeuwen (2006) came up with three types of distinctions for measuring the distance between objects in images and the viewers; close, middle and long distance. Close distance is observed when the object is made to seem like the viewers are engaged with it. Middle distance which is commonly used in advertising displays the full view of the object. On the other hand, objects that are portrayed from a long distance are displayed out of the viewers reach, as if there is a barrier separating them. Figure 2.2 presents a close distance view of the object in relation to the viewers.



Figure 2.2 PlayStation Classic (Ogilvie, 2018)

b) Social Relation

The second dimension is related to the angle of the participants in the image in relation to the viewers. In other words, it concerns the angle in which the viewers see the participants. There are two types of angles. The vertical angle is incurred when the participant is portrayed facing up towards the viewers, at similar eye-level or looking down towards the viewers. Each type of vertical angle communicates different meanings.

If the participant is placed at a higher angle than the viewers' eye level then the participant has more power over the viewers, whereas if the positions were changed and the participant is at a lower angle, then the viewers have more power. Though, if both the participant and viewers are at eye-level with one another, then the power is equally shared. In short, Kress and Van Leeuwen (Van Leeuwen, 2008) equated the vertical angle to power differences. Through this angle, imaginary symbolic power is exerted. For instance, a high angle communicates power as it symbolises authority.

The horizontal angle comprises the view of the participant from the front, side, or somewhere in between. As asserted by Van Leeuwen (2008), the horizontal angle

signifies the participant and viewers degree of involvement. A frontal angle of the participant shows a high degree of involvement between the viewers and the participant, whilst a side or oblique angle signifies detachment.

Figure 2.3 showcases the two angles mentioned above; vertical and horizontal. The image was taken from a high angle, therefore more power is held by the viewers. The participants in the image can be seen from both frontal and side angles. As aforementioned, side angles signify detachment wherein the viewers and the participants are distant and unrelated to one another. However, frontal or direct views connect the viewers with the participants. In the image, although the boy in the middle is not fully facing the viewers, he is still looking directly at them. Thus, there is a high degree of involvement.



Figure 2.3 Vertical and Horizontal Angles (Van Leeuwen, 2008)

c) Social Interaction

The third dimension looks at the gaze of the participant. As expressed by Kress and Van Leeuwen, following Halliday's view (Kress and Van Leeuwen, 2006), if the participant is looking directly towards the viewers this is called „demand“ as it is demanding something from them. The demand could be for attention or to establish an imaginary relationship. The type of relation demanded is then shown through other aspects such as the participant's facial expression.



Figure 2.4 Demand or Direct Gaze (Kress & Van Leeuwen, 2006)

For instance (see Figure 2.4), the participant may have a stern expression which would signify the look of an authority figure. The relation between the participant and the viewers would then be of superior to inferior. The same can be said for gestures. For example, a hand pointing at the viewers also signifies the participant directly addressing the viewers and demanding something from them.

In contrast, if the participant is facing away from the viewers and addressing them indirectly, it is referred to as „offer“ since the participant is presented to the viewers as impersonal information items.

2.5 Kress and Van Leeuwen's Composition of Images

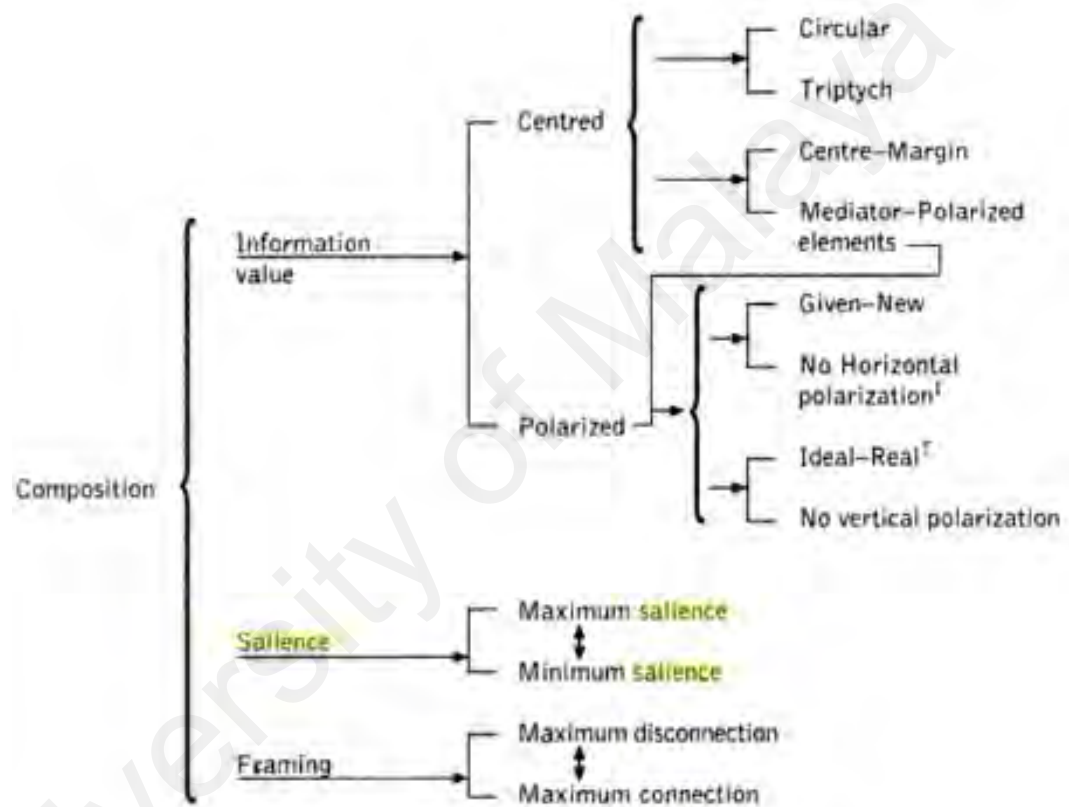


Figure 2.5 Composition of Images (Kress & Van Leeuwen, 1996)

The study will also be applying Kress and Van Leeuwen's composition of images framework (2006[1996]) which can be seen in Figure 2.5. As opined by Kress and Van Leeuwen (2006), composition helps to connect the interactive and representational meanings of visuals. This is done through three interconnected principles:

a) Information Value

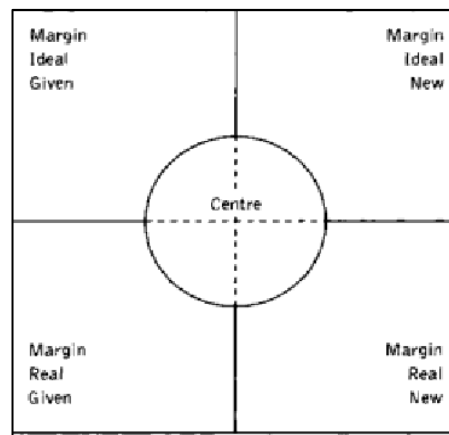


Figure 2.6 The Dimensions of Visual Space (Kress & Van Leeuwen, 2006)

The first principle is related to the positioning of the elements in the media. For instance, a print advertisement can be divided into various „zones“, where for each zone different „information values“ are attached to it (see Figure 2.6). According to Bergström and Boréus (2017), Elements placed on the left side are termed as „given“ information whilst those placed on the right side are termed as „new“ information for the viewers. „Given“ information presents details that the viewers are already aware of whereas „new“ information displays details that require the viewers“ attention.

Besides that, elements positioned at the top of the page are classified as „general“ or „ideal“ information and those placed at the bottom are regarded as „specific“ or „real“. Typically, the „general“ information is the most salient aspect in the page (Kress & Van Leeuwen, 2006). Meanwhile, the „real“ information presents more details or practical information to the viewers. It is important to note that the classification for left-right is based on the Westerners reading and writing system (O‘Halloran & Smith, 2012). Therefore, it is not applicable to other cultures that do not practice such system such as the Arabs who write from right to left as aforementioned earlier in the chapter.

b) Salience

The second principle is associated with the element's ability to attract the viewers focus. This is accomplished through various aspects such as the positioning, size, sharpness and colour of the elements among others. In brief, the more salient an element, the more important it is as through „salience“ a hierarchy of importance is formed (Kress and Van Leeuwen, 1996). For example, the element(s) in the foreground are more salient or important than those in the background. However, this also depends on various factors such as the ones mentioned before which include size and colour as demonstrated in Figure 2.7 where the image at the top of the advertisement is more salient than the text located below it due to its large size.



Figure 2.7 Fenjal Advertisement (Kress & Van Leeuwen, 1996)

c) Framing

The third principle is linked to framing devices, which concerns the absence or presence of „framing“. Examples of framing devices include lines, space, difference in colour and many others. For instance, in Figure 2.7 the line separating the image from the text below is an aspect of framing. As stated by Bergström and Boréus (2017), frames can be used to either link elements so as to signify that they are related to one another, or they can be used to separate elements in order to show distinction.

The two aforementioned frameworks of Van Leeuwen's (2008) visual representation of social actors and Kress and Van Leeuwen's (2006[1996]) composition of images are applicable to the current study as they look at the meanings obtained through the analysis of both text and images in various media such as photos, advertisements and commercials. In addition to that, these frameworks also touch upon the researcher's aspects of interest in regards to the objectives of the study which will enable the researcher to fulfil the research questions.

2.6 Advertising and Fallacies

In Bentham's „Book of Fallacies“ (1824), he described fallacy as not being exclusive to opinions or propositions, but to discourse that has the tendency, whether intentionally or not, to create false views. Fairclough (2013) stated that within the discourse order, advertising discourse has become quite prominent and can be referred to as „strategic discourse“, which is goal oriented discourse. To achieve their goals, advertisers employ the use of persuasive strategies which may include fallacies.

McLaughlin (2014) expressed that fallacies are commonly found in advertising as advertisements and commercials try to influence people to purchase items or to support their cause. This is accomplished through the use of explicit and implicit persuasive strategies. Engel (2012) claimed that Americans are susceptible to the fallacy of *argumentum ad verecundiam* or appealing to authority as this type of appeal is used extensively in advertising.

For instance, in Covarrubias's (2017) article on the fallacies present in the People for the Ethical Treatment of Animals (PETA) advertising campaign promoting vegetarianism, a reality television star starred in an advertisement that claimed impotence could be overcome by becoming vegetarian. Though, in this case the fallacy enacted was appealing to false authority as the celebrity had no medical background to support the advertisement's claim.

Another general advertising fallacy is *ad populum* or appealing to popularity as pointed out by Mullen (1995) who also stated that the fallacy is present in political campaigns. This type of appeal or persuasive strategy is fallacious since the amount of people who believe or support a specific issue does not represent the truth of the matter.

For example, in Rigotti and Tindle's (2004) paper on the fallacies of low tar or light cigarettes, a common misconception or popular belief is that smoking low tar products minimises the risks of tobacco-related diseases. However, this is untrue as the inhalation of light cigarettes can result in an equal or higher dose of tar due to the overcompensation of smokers who smoke more cigarettes than their usual amount in order to sustain their preferred nicotine intake.

2.7 Categorisation of Fallacies

As mentioned in Chapter 1, fallacies can be categorised in many ways as there is no one true way of categorising fallacies. Therefore, there exist many classifications of fallacies. Among the various classifications, there are four notable classifications that are related to the current study; Aristotle's (2015), Whately's (1870), Mayfield's (2009) and McCandless's (2012) classification of fallacies.

De Morgan (in Schmidt, 1987, p. 57) stated "There is no such thing as the classification of the ways in which men may arrive at an error: it is much to be doubted whether there ever can be". Though this might be so, various classifications of fallacies have been identified in Schmidt's (1987) paper. Among them there are two classifications that stand out the most due to their originality and impact towards the study of fallacies (Hansen, 1996).

a) Aristotle

The most well-known classification is said to be Aristotle's and this is of no surprise as the earliest recording of fallacies were obtained from his book „*Sophistical Refutations*’ which was written in 350 BCE (2015). Aristotle classified fallacies into two categories; language dependent and language independent (Hansen, 1996). Language dependent fallacies are incurred through the use of vague words, whereas language independent fallacies consist of fallacies such as the fallacy of false cause and the fallacy of begging the question (Schmidt, 1987). For instance, the fallacy of begging the question occurs when the conclusion and the premise are one and the same. Basically, the claim which is reworded in a different manner is passed off as support for the initial claim.

b) Richard Whately

Another noteworthy classification of fallacies was defined by Whately (1870) in his book *Elements of Logic*. According to Whately (in Schmidt, 1987), the two main types of fallacies are logical and material. Logical fallacies, a familiar and general term used in the modern day study of fallacies, occur when there is an error in the process of reasoning. In other words, this fallacy is induced when the conclusion does not follow the premises. Similar to Aristotle, Whately's material fallacies contain the fallacies of begging the question, false cause and many others. The fallacy of false cause is observed when a first or prior event is wrongly cited to cause the second event, for sequence does not determine causation.

Apart from that, Hansen and Fioret (2016) compiled a bibliography of literature related to fallacies where they listed the various possible perspectives on fallacies. In total, they listed nine types of perspectives. Out of the nine, two of the perspectives are related to the current study's objectives. The first perspective concerns the categorisation or classification of fallacies. As stated before, many researchers have studied and categorised fallacies using various classifications. This can be observed in the previous paragraphs showcasing Aristotle's and Whately's classification of fallacies.

c) Marlys Mayfield

Additionally, Mayfield (in Niamika El Khoiri & Utami Widiati, 2017) classified fallacies into four categories; fallacies that manipulate language, manipulate emotions, distract focus and inductive fallacies. The first and fourth categories of Mayfield's classification are parallel to Aristotle's and Whately's. The fallacy of manipulating language occurs when vague words are utilised, whereas the inductive fallacy comprises of slippery slopes, false causes and others.

The second category is related to fallacies that manipulate emotions as it appeals to the fear or feelings of readers towards a certain issue. In other words, this type of fallacy tries to persuade the readers to do a specific action by playing with their emotions. On the other hand, the third category concerns fallacies that manipulate readers by distracting their focus. For instance, the red herring fallacy averts the reader's attention to another issue rather than discussing the main problem.

In contrast to the classification of fallacies, the rhetorical perspective focuses on what affects or influences people (Campbell & Huxman, 2008). According to Tindale (in Blair, 2000), the three vital perspectives on argument are the rhetorical, dialectical and logical perspectives, where the rhetorical perspective is the most essential. Tindale (in Blair, 2000, p. 190) claimed "the most appropriate synthesis of the main perspectives in argumentation theory is one grounded in the rhetorical".

d) David McCandless

McCandless (2012) classified fallacies according to the aforementioned rhetorical perspective where he categorised them into six main groups; Appeal to the mind, appeal to emotions, faulty deduction, manipulating content, garbled cause & effect and on the attack. The category of appealing to the mind tries to persuade readers to do something by manipulating their thoughts. For instance, the fallacy of appealing to tradition or religion which is illustrated through the statement "Marriage is the union between man and woman. Therefore gay marriage is wrong", belongs to this category (McCandless, 2012, para. 3).

Alternatively, the second category manipulates the readers' emotions. For example, the statement "Before you know it there will be more mosques than churches"

is a fallacy as it appeals to the fear of Christian devotees towards Islam (McCandless, 2012, para. 3). The third category, fallacies under faulty deduction emerge when the conclusion does not follow the premises. This can be seen in the statement “I just got cut off by the woman driver in front. Women drivers!”, which is a fallacy of hasty generalisation (McCandless, 2012, para. 6).

In turn, the fallacies of manipulating content occur when the content is altered to suit the author’s needs instead of representing the truth. It can be viewed in the statement “If we legalise marijuana, more people will start using crack and heroin”, which is a slippery slope fallacy (McCandless, 2012, para. 10). The fallacies of garbled cause & effect materialise when the cause and effect of an occurrence is represented wrongly. For instance, the fallacy of affirming the consequent is represented by the statement “Marriage often results in the birth of children. So that’s the reason why it exists” (McCandless, 2012, para. 11).

As for the last category, on the attack fallacies are incurred when the author attacks not the argument but the opposing speaker as exemplified through the statement “Anyone that says we should build the Ground Zero Mosque is an American-hating liberal” (McCandless, 2012, para. 13). Even though the classifications for the fallacies may differ, it is observed that McCandless’s (2012) classification shares similarities with the classifications of Aristotle, Whately and Mayfield.

2.8 Studies on Fallacies

In Walton’s (1995) case study of the events occurring during the Iraqi forces occupation of Kuwait, he looked at the fallacy of appealing to pity. The case concerned

a tearful Kuwaiti girl who claimed to the U.S senate committee that Iraqi soldiers took babies out of their incubators, and subsequently left them to die. The investigation that followed did not reveal any truth to the claim.

Instead, it was discovered that the aforementioned situation was created for a public relations campaign which was carried out with the aim of getting U.S. army into Kuwait. Walton (1995) wanted to determine whether the argument presented in the case study could be declared as a fallacy. His findings of the study showed that the claim was indeed a fallacy of appealing to pity due to the presence of a hidden bias of one of the key figures of the case which subsequently led to U.S.'s invasion of Kuwait.

In Van Dijk's (1999) *Discourse and Racism*, he observed parliamentary debates on topics related to immigration. The arguments presented in the debates were discovered to contain various types of fallacies. For instance, the fallacy of appealing to authority as discussed in the previous section was utilised through the debater's reference of opinion makers such as key figures in the country, sharing and supporting their views on immigration.

Furthermore, the fallacy of generalisation was found to be present in the examples used by the debaters as only selected and impactful cases were used to either support or oppose the immigration laws for refugees. Sellnow (2004) asserted that among the various types of existing fallacies, the fallacy of generalisation was listed as one of the ten most common fallacies to be found in arguments. Hence, it is of no surprise that the fallacy was located in parliamentary debates.

Apart from parliamentary debates, another source rich with fallacies is the Supreme Court. As pointed out by McClurg (1988), fallacious judicial reasoning can result in damaging consequences to all those involved, therefore, a study on such issue is warranted. His book was thus based on the various types of logical fallacies present in the Supreme Court.

The researcher observed that the fallacies present in McClurg's (1988) work were at times obscure and difficult to locate as compared to other studies. McClurg (1988) stated that the fallacies located in the Supreme Court are often inconspicuous due to the judges having brilliant legal minds and adept writing abilities.

Similar to Van Dijk's (1999) article, the fallacy of appealing to authority is discussed in McClurg's (1988) book. However, this type of fallacy rarely occurs in Supreme Court. Nevertheless, that does not mean it is absent. For instance, one case required a decision to be made and the judge stated that the Court should refer to the decision of Congress even though by right the Court should be the one to have the final say.

Besides that, the fallacy of appealing to emotion which is comparable to Walton's (1995) study is also present. For example, a man was put on trial for killing a child while allegedly drunk-driving. In the closing statement, the prosecutor would manipulate the emotions of the jury by stating that an innocent child was killed due to the negligence of another and that the jury needs to take action in order to ensure justice is properly served.

2.9 Studies on Anti-Smoking Advertisements

Wakefield, Flay, Nichter and Giovino's (2003) article summarised the findings of various studies related to smoking cigarettes which included studies on how cigarettes are advertised or promoted as well as studies carried out on anti-smoking campaigns. Their main study findings showed that anti-smoking advertisements are more effective towards young adults, particularly those in their early teens as it prevents them from starting smoking in the first place. Several of the studies mentioned in their paper explored the themes present in anti-smoking advertisements (Balch & Rudman, 1998; Goldman & Glantz, 1998; Hill, Chapman & Donovan, 1998).

As various methodologies were utilised for each study, the results were found to be inconsistent, though certain similarities amongst the studies were observed. For instance, advertisements that graphically showed the consequences of smoking or in other words appealed to the emotions of the viewers were viewed to be more effective towards both teenagers and adults in decreasing their intention to smoke.

Similar findings were detected in Durkin, Biener and Wakefield's (2009) study on various anti-smoking television advertisements. Their study which was carried out over the course of two years, explored the effects of anti-smoking advertisements on 1491 adult smokers from Massachusetts. Through their study, it was discovered that on average, more than 200 anti-smoking advertisements were viewed by the smokers during the 2-year period. And out of the various types of anti-smoking advertisements televised, the ones that appealed to the viewers' emotions were observed to increase the probability of quitting smoking. Though, this only pertained to adult smokers with low and middle socioeconomic status.

In Pechmann and Reibling's (2000) youth centred paper, they studied several anti-smoking campaigns which were carried out in the United States and Canada in order to identify variables that played key roles in carrying out cost effective anti-smoking campaigns. The variables identified were the content, consistency and the clarity of the advertisements' message as well as the style of the advertisement. Through their case study approach which also included supplemental data collection wherein they distributed surveys to 1128 high school students; it was observed that teenagers were more receptive towards anti-smoking advertisements that appealed to social norms such as advertisements that portray the unappealing lifestyle of smokers. Their observation mirrors the findings of the previous two studies where it was previously discovered that emotional appeals play a vital role in helping to decrease smoking habits amongst the youth.

Congruently, White, Tan, Wakefield and Hill's (2003) study on the impact of adult focused anti-smoking campaigns on Australian teenagers found similar results. The data for their study was obtained through surveys that were circulated amongst secondary school students in Australia. The surveys contained questions related to the Australian National Tobacco Campaign; such as the health effects of smoking, impact of campaign communication materials on teenagers and relevance of campaign. The findings showed that the teenagers were affected by the campaign to some degree since they found it to be relevant for them; more than 50% of the surveyed teenage smokers were viewed to have attempted to quit smoking due to the campaign. Furthermore, the results also suggested that a "graphic health effect" campaign which appeals to the teenagers' emotions may prove to be successful in discouraging smoking amongst Australian teenagers (White et al., 2003, p. 23).

Parallel to the findings of the previous studies, Unal, Gokler, Metintas and Kalyoncu (2016) explored the effects of anti-smoking advertisements on Turkish teenagers. Their data consisted of ten anti-smoking advertisement videos that were shown to 1434 Turkish teenagers. They utilized surveys in their study as a method of measuring the teenagers' perceptions on the effectiveness of the advertisements. Their study findings showed that out of the ten advertisements shown to the teenagers, three of them were found to affect the teenagers the most. One such advertisement titled "Children want to grow" displayed the harmful effects of smoking towards children's mental and physical wellbeing. The employment of children in this specific advertisement is a strong appeal to emotion.

2.10 Approaches to Studying Advertisements

2.10.1 Content Analysis

In analysing advertisements, various theoretical frameworks and approaches have been utilised. One such approach is content analysis. The following researchers are amongst the few who have utilised the approach in their studies on anti-smoking advertisements.

Cohen, Shumate and Gold (2007) studied televised advertisements in their paper on anti-smoking campaign messages. In total they analysed 399 anti-smoking television advertisements where they discovered that the majority of the advertisements utilised attitudinal appeals in order to discourage smoking. Most of the appeals were of the humorous and informational types as opposed to appeals related to sadness or fear.

In contrast, Paek, Kim and Hove (2010) analysed 934 anti-smoking videos that were obtained from YouTube. They wanted to observe the appeals used in the video clips as well as the message sensation value (MSV). MSV can be assessed through three aspects; the portrayal or acting of advertisement's main point, the use of intense imagery and the use of sound saturation. The findings of their study showed that the MSV for anti-smoking online videos was lower than the televised ones. Their study findings were compared against the outcomes of Niederdeppe's (2005) analysis on the televised „truth“ anti-smoking campaign that was conducted in Florida. Furthermore, they also discovered that 56.8% of the online videos mainly utilised threatening appeals where the dire consequences of smoking such as rotten lungs was graphically displayed to the viewers.

Similar to Cohen et al. (2007), Beaudoin (2002) explored televised anti-smoking advertisements. Though, his focus was upon the themes, appeals and consequences of 197 anti-smoking advertisements. Through his study, he identified the orientations of the advertisements, whether they were youth or adult oriented. Humorous appeals were commonly found in youth-oriented advertisements, whereas appeals to fear were mostly found within adult-oriented advertisements.

2.10.2 Discourse Analysis

Prior studies on print advertisements that employed the DA approach were conducted by Juhari Sham Jusoh, Lee, Azelin Mohamed and Abdul Mutalib (2015), Danilo Dayag (2008) as well as Dohaei and Ketabi (2015).

Juhari Sham Jusoh et al. (2015) employed the DA approach in their study of four thematic print advertisements that were published in *The Star* (English version) and *Utusan Malaysia* (Malay version) for two consecutive years. They focused specifically on Malaysia Day print advertisements. Their data was analysed using a combination of semiotic and linguistic aspects where it was observed that various language styles such as personal, formal, complex and simple were used to represent the diverse population. For instance, locally recognised terms such as „mamak“ and „lah“ that are shared by various ethnicities across Malaysia were found present in both the Malay and English versions of the advertisements. The advertisements which contained visuals showed images of the advertiser’s mascot placing each of its arms around a ball and a teddy bear whilst gazing towards Malaysia’s national flag. Such image was interpreted as representing the unity between the three major races in Malaysia; Malay, Chinese and Indian.

In Danilo Dayag’s (2008) paper, he analysed the linguistic elements and generic structures of Philippine’s print advertisements. His data consisted of 74 advertisements that represented various types of consumer products such as health or beauty items. The findings of his study showed that the advertisements followed specific general structures which were realised linguistically. For instance, in the generic structure of Creating a Need, imperatives and rhetorical questions were utilised. As for the linguistic aspects present in the advertisements, they incorporated the use of linguistically novel words such as „bioavailable“, speech acts and code-switched from Tagalog to English. The amassed study findings point to the advertisements as being „reason“ advertisements, which are advertisements that provide motive for a certain action and are direct in its message presentation.

Another DA study on advertisements was conducted by Dohaei and Ketabi (2015) where they examined six print advertisements on chocolate and coffee. The main focus of their study was on the issues encountered by Persian EFL learners when reading English advertisements. The methodology used in the study was a mix of several theoretical frameworks and approaches; Halliday's (1994) Systemic Functional Grammar, Fairclough's (2010) CDA, Kress and Van Leeuwen's (2006) colour psychology and Huhmann's (2008) rhetorical figures. Through their study, they viewed that the learners faced issues with both linguistic and non-linguistic elements of the advertisements. The linguistic elements which posed a problem to the learners were the semantic, syntactic and phonological features of the advertisements. Whereas for the problematic non-linguistic elements, colour posed to be one such issue as the learners were observed to have a poor understanding of "the psychological meaning of colours" (Dohaei & Ketabi, 2015, p. 228).

2.10.3 Critical Discourse Analysis

Among the researchers who have applied critical discourse analysis (CDA) to their studies on advertisements are Cheng and Leung (2014), Siriporn Phakdeephasook (2009), Asma Iqbal, Malik Danish and Maria Tahir (2014), Madiha Ahmad, Sofia Ahmad, Nida Ijaz, Sumera Batool and Maratab Abid (2015) as well as Tahmasbi and Ghorgani (2013).

Cheng and Leung (2014) carried out a CDA study on health-related PSA commercials in Hong Kong, where the focus was placed upon gender roles. Their data comprised of sixty-seven PSAs in which they analysed both the audio and visuals. They

discovered that the health-related PSAs corroborated gender stereotypes by defining distinct identities for each sex.

Another gender-focused study was conducted by Siriporn Phakdeephassook (2009) on 105 Thai health and beauty print advertisements, where feminine ideology was highlighted. Similar to the previous study, CDA was the chosen theoretical approach used to analyse the data. The findings of the study showed that various linguistic strategies such as metaphors, overstatements, rhetorical questions and many others were utilised to depict the ideology of femininity.

Congruently, Asma Iqbal et al. (2014) conducted a CDA study on five beauty related print advertisements, specifically focusing on the brand „Fair & Lovely“. The focus of the study was on the language used in the advertisements. The findings showed that various linguistic devices such as positive vocabulary and direct address were employed in the advertisements to attract the female readers“ attention. Furthermore, pronouns such as „you“ were observed to be used extensively as they helped to create a relationship between the advertisements and the viewers.

Similar to Siriporn Phakdeephassook“s (2009) study, Madiha Ahmad et al. (2015) carried out a CDA study on three beverage related TV commercials in Pakistan which focused on the ideologies embedded within. The textual analysis of the TV commercials showed that imperatives were used across all three commercials. The overall findings presented how ideology was used in the commercials as a means to persuade the public into purchasing their beverages.

CDA was also utilised in Tahmasbi and Ghorgani's (2013) study on sixteen Iranian bank commercials. Through the study, it was discovered that manipulative language embedded with ideological values was used in the commercials so as to persuade the viewers to select their services. This finding is concordant with Siriporn Phakdeephassook's (2009) and Madiha Ahmad et al.'s (2015) studies. Besides that, another notable finding of the study is regarding the use of pronouns such as „shoma“ (you) in the commercials which was used as a means to connect with the viewers directly. Similar findings can be observed in Asma Iqbal et al.'s (2014) study.

2.11 Relationship between Current and Previous Studies

The researcher was able to gain insight on the various types of fallacies and their applications in various situations through the works of Walton (1995), Van Dijk (1999) and McClurg (1988). Their studies on fallacies along with McCandless's (2012) classification of fallacies helped guide the researcher in identifying the fallacies present in both the visual and textual elements of the data.

Besides that, the study of Malaysia Day print advertisements by Juhari Sham Jusoh et al. (2015), the study of „Fair & Lovely“ print advertisements by Asma Iqbal et al. (2014) and the study of Iranian bank commercials by Tahmasbi and Ghorgani (2013) were used as references by the researcher for analysing textual features. Their analysis on the use of pronouns in the advertisements, in regards to the relationship between the advertisers and the viewers, aided the researcher in examining her data with a similar view. For instance, in Asma Iqbal et al.'s (2014) study, the personal pronoun „you“ was used to reflect personal engagement as it directly addressed the viewers.

In analysing the linguistic features of print advertisements, Danilo Dayag (2008) examined speech acts among other aspects. The speech acts contained in the advertisements were assertives and directives. His analysis of speech acts in the advertisements inspired the researcher to incorporate grammatical mood into the analysis of her linguistic data.

2.12 Summary

Various studies related to fallacies, anti-smoking and advertisements were reviewed in this chapter. Together, they provided insight for the methodology and data analysis of the current study. Through the available literature, a research gap was observed as the three aspects listed above were reviewed separately. Furthermore, whilst there can be found plenty of literature on the fallacies of advertising, to date, there have been no studies done on the fallacies of anti-smoking PSAs. Hence, the current study aims to fulfil this gap by combining the three aspects of fallacies, anti-smoking and PSAs, in a single study of analysing anti-smoking PSAs for fallacies that are realised through linguistic and visual elements. The following chapter will present the research methodology used in the current study.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter will discuss the research methods applied in the study. The current study incorporated the use of several theoretical frameworks as well as fallacies in analysing both the visual and textual elements of the data which comprised of six anti-smoking print advertisements taken from the anti-smoking campaigns published in Malaysia and Singapore respectively. These six advertisements will be analysed in-depth for the visual and linguistic realisation of fallacies as they adhere to the researcher's listed criteria of being legible, accessible and recyclable (see section 3.3.3 for elaboration) .

3.2 Analytical Framework

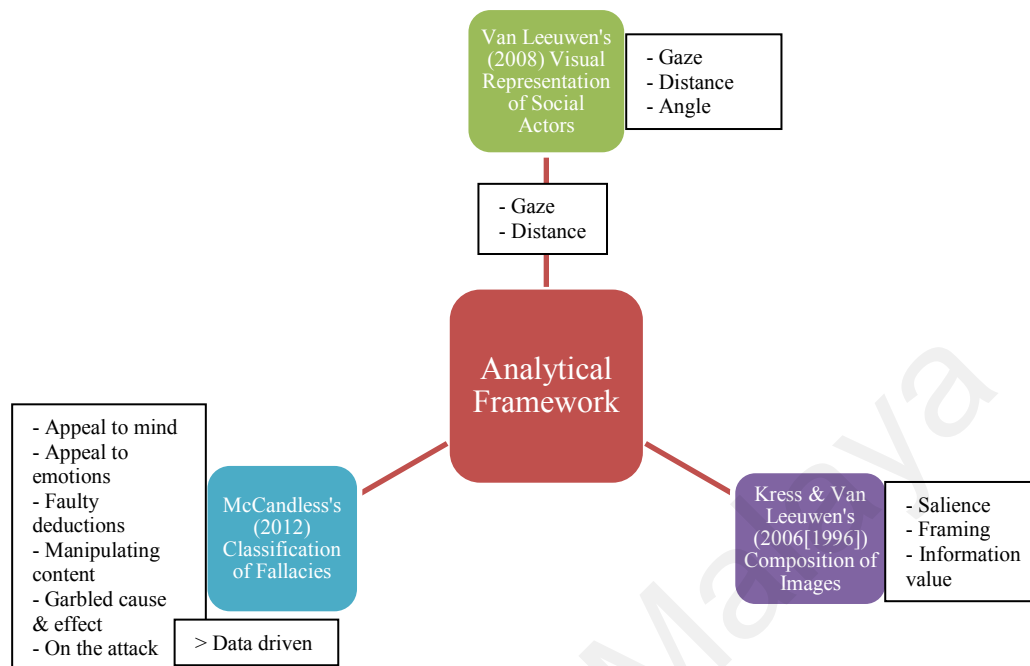


Figure 3.1 Conceptual Diagram

The analytical framework (Figure 3.1) applied in this study is based on Van Leeuwen's (2008) visual representation of social actors framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework and McCandless's (2012) classification of fallacies (see Chapter 2 for detailed descriptions).

It is important to note that even though the study will be looking at these two particular frameworks, only certain aspects of the framework will be adopted and adapted into the study itself as shown in the figure above. This is due to the focus of the study on the realisation of fallacies in the advertisements. As mentioned in Chapter 1, advertisements contain fallacies which are used to magnify the strength of their message(s).

Therefore, the researcher aimed to investigate the types of fallacies present in the anti-smoking advertisements of Malaysia and Singapore as each country had different approaches (see section 1.2 for further explanation). Hence, so as to reach the objective of the study which is to identify the fallacies and to answer the research questions posed, not all aspects of the two borrowed frameworks will be adapted into the current study.

Thus, only aspects related to fallacies will be included as the focus of the current study is on the linguistic and visual realisation of fallacies in the selected advertisements. Since fallacies are not only realised linguistically but also visually, both Van Leeuwen's (2008) as well as Kress and Van Leeuwen's (2006[1996]) frameworks which focus on visual elements complement the objectives of the study well.

However, only one aspect of Van Leeuwen's (2008) visual representation of social actors' framework is not incorporated into the analysis of the data. The „angle“ aspect is disregarded as this aspect is concerned with the power relations amongst the viewers and participants (Macken-Horarik, 2004). Although power relations can be used to create fallacies, in the context of the current study it is not significant enough to warrant an in-depth analysis. Therefore, it is omitted from the overall analysis.

In regards to the types of fallacies that will be discussed in the study, not all six general categories of fallacies listed in the previous figure will be present in the data (see section 3.4). Therefore, the types of fallacies to be examined from the six advertisements are data driven as they are obtained from the visual and linguistics analysis of the advertisements.

a) Van Leeuwen's Visual Representation of Social Actors

Van Leeuwen's (2008) visual representation of social actors' framework observes how images are depicted and defines their relationship with the viewers (Esmat Babaii & Mahmood Reza Atai, 2016). In other words, this framework allows researchers to identify the interactive meaning of the advertisements (see section 2.4 for full description of framework).

According to Kress and Van Leeuwen (2006), images involve participants, specifically two types; Represented participants (henceforth, RP) are the people or things portrayed in the images while Interactive participants (IP) are the people who communicate with one another through the images, such as the creator and viewers. The three dimensions of the framework can be viewed in Figure 3.2.

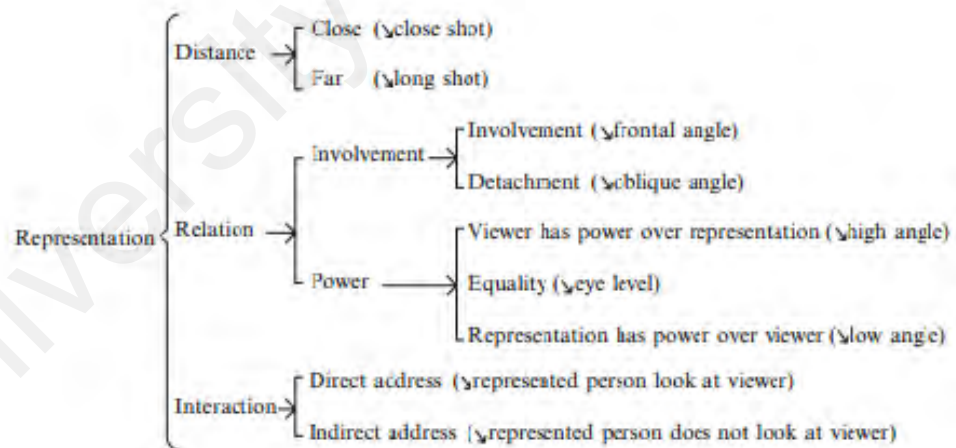


Figure 3.2 Representation and Viewer Network (Van Leeuwen, 2008)

The relationship between the image and viewers can be seen through three different dimensions which are the interaction (gaze), distance, and relation (angle) of the image with the viewers (Kress & Van Leeuwen, 2006). For the current study, the aspects of interaction (gaze) and distance will be implemented into the analysis as these

two aspects play a key role in obtaining the viewers' attention as well as deciphering the relationship between the viewers and the participants, which in turn is connected to the fallacies present in the advertisements.

A „demand“ gaze commands something from the viewers such as forming a “pseudo-social bond” with them through the use of facial expressions (Kress & Van Leeuwen, 2006, p. 118). On the other hand, images where the RPs do not look at the viewers directly are called „offer“ since the RPs are presented as impersonal items of information to the viewers (Kress & Van Leeuwen, 1996).

Table 3.1 Frame Size and Social Distance for humans
(Adapted from Kress & Van Leeuwen, 2006)

FRAME SIZE	CHARACTERISTICS	SOCIAL RELATION
Very close shot	Face or head	Intimate
Close shot	Head and shoulders	Close personal distance
Medium close	From the waist up	Far personal distance
Medium long	Whole figure	Close social distance
Long shot	Whole figure with space around it	Far social distance
Very long shot	Figure of four or five people	Public

Distance or social distance is related to the proximity of elements in images with the viewers (Kress & Van Leeuwen, 2006). The depicted space between them connotes different meanings in regards to the relationship shared by the RPs and viewers which is illustrated in Table 3.1 for human-represented participants and in Table 3.2 for objects.

Table 3.2 Frame Size and Social Distance for objects
(Adapted from Kress & Van Leeuwen, 2006)

FRAME SIZE	CHARACTERISTICS	SOCIAL RELATION
Close shot	- Object and viewers seem to be engaged - If large, shown only in part	Close distance
Middle shot	- Object shown in full	Middle distance
Long close	- Object out of reach / on display	Long distance

Besides that, the angles in which the RPs are shown to the viewers signify the degree of involvement present as well as the amount of power one side holds over the other. Kress and Van Leeuwen (2006) indicated that a frontal point-of-view signifies involvement between RPs and viewers whilst an oblique angle signifies detachment. They also opined that an image depicted from a high angle portrays the RPs as having less power than the viewers and vice versa.

b) Kress and Van Leeuwen's Composition of Images

In contrast to the aforementioned framework, Kress and Van Leeuwen's composition of images framework (1996) views how the images in a particular media are placed or positioned in relation to the other elements of the media, whereby each placement has their own value and meaning, and the meaning is communicated through the organisation of elements in the composition (see section 2.5 for full description of framework). The three criteria observed by the framework are salience, framing, and information value.

As expressed by Kress & Van Leeuwen (2006), salience refers to how prominent a certain image is compared to the other images in the media. It is realised through the element's placement in the image, size, colour, focus and other related factors. Additionally, a hierarchy of importance between the elements in the image can be

distinguished through salience, whereby the elements that are more pronounced are deemed to be more significant than others (Kress & Van Leeuwen, 1996).

Apart from that, another composition aspect important to the study is framing. Framing highlights the distinctions or connections between the elements in the media through the use of lines, borders, space, colours and other related features (Kress & Van Leeuwen, 1996). The third criteria, information value differentiates the elements in an image based on their placement within, through the use of zones equally divided within the said image (see Figure 3.3).

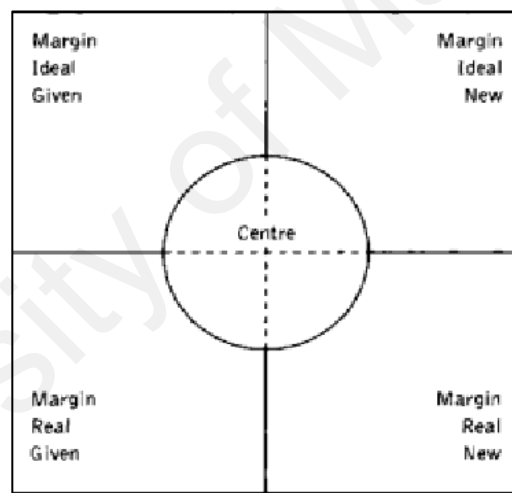


Figure 3.3 The Dimensions of Visual Space (Kress & Van Leeuwen, 2006)

For the current study, all three aspects of the framework will be incorporated into the data analysis as they are all related to the objectives of the study; to identify the fallacies present in the advertisements and to compare the findings. The aspects of salience and framing are important components in identifying fallacies as they are used to affect the viewers' visual perception, whereas the information criteria aspect is a necessary component for comparing the layouts of the advertisements from the two countries.

c) Fallacies

In addition to the theoretical frameworks discussed above, fallacies will also be applied in the study (see section 1.3 for description of fallacies). As stated in Chapter 1, fallacies can be defined as faulty or misleading reasoning and the notion was first said to be introduced by Aristotle in his work „*De Sophisticis Elenchis*“ or Sophistical Refutations (Hansen, 2015). There are numerous existing fallacies and as said by Bennett (2012) more than three hundred types of fallacies exist, wherein these fallacies are used to persuade people into believing certain ideas, notions or points.

Table 3.3 Classification of Fallacies (Adapted from McCandless, 2012)

Appeal to Mind	Appeal to Emotions	Faulty Deduction	Manipulating Content	Garbled Cause & Effect	On the Attack
Appeal to religion	Appeal to fear	Hasty generalisation	Confirmation bias	Affirming consequent	Ad hominem
Appeal to ignorance	Appeal to flattery	Anecdotal evidence	Slippery slope	Circular logic	Burden of proof
Appeal to popular belief	Appeal to wishful thinking	Spotlight	False dilemma	Cum hoc ergo propter hoc	Genetic fallacy
Appeal to authority	Appeal to nature	Middle ground	Red herring	Two wrongs make a right	Guilt by association
Appeal to common practice	Appeal to pity	Design fallacy	Begging the question	Post hoc ergo propter hoc	Straw man

Referring to Chapter 2, the current study will apply McCandless's (2012) classification of fallacies in the data analysis (see Appendix A for full diagram). Although there are many ways to classify fallacies, McCandless's (2012) classification is the most suitable for the study as it looks at the things that persuade people to act in a certain way (Campbell & Huxman, 2008). This is in line with the researcher's study aim of identifying the fallacies present in the six advertisements since fallacies are commonly utilised in advertisements and arguments alike to influence the thoughts and actions of the recipients.

McCandless's (2012, para. 1) "rhetological fallacies", a combination of rhetorical techniques and logical fallacies, is made up of six main groups of fallacies that can be observed in Table 3.3 (see section 2.7d for detailed description). However as stated earlier, the types of fallacies to be analysed are data driven. Thus, not all six categories of the listed fallacies will be present in the data. Only the ones that are present in the chosen six advertisements will be discussed.

As mentioned in Chapter 2, an example of the emotional appeal fallacy can be observed in Van Dijk's (2000, p. 111) paper on debates related to immigration and ethnic issues, in which the party in favour of immigrants emphasises their modest living situation; "Many of these people live in old-style housing...They are on modest incomes...They pay their full rent and for all their own expenses". The words spoken here invoke a sense of empathy within the listeners which in turn sways them towards the speaker's cause regardless of the statement's validity.

In the current study, data driven fallacies along with the visual aspects of salience, framing, information value, distance and gaze will be combined together in the researcher's own analytical framework (see Figure 3.4). Subsequently, they will be applied to the data analysis in order to view the types of fallacies employed in the six advertisements as well as to see how they are realised textually and visually.

Figure 3.4 shows four general categories of fallacies (McCandless, 2012) that were obtained from the data, which will be used as reference when analysing the six advertisements for the manifestation of fallacies realised in both the texts and images, through the application of lexical choices and mood in the texts, in addition to the presence of salience, framing, information value, distance and gaze in the images.

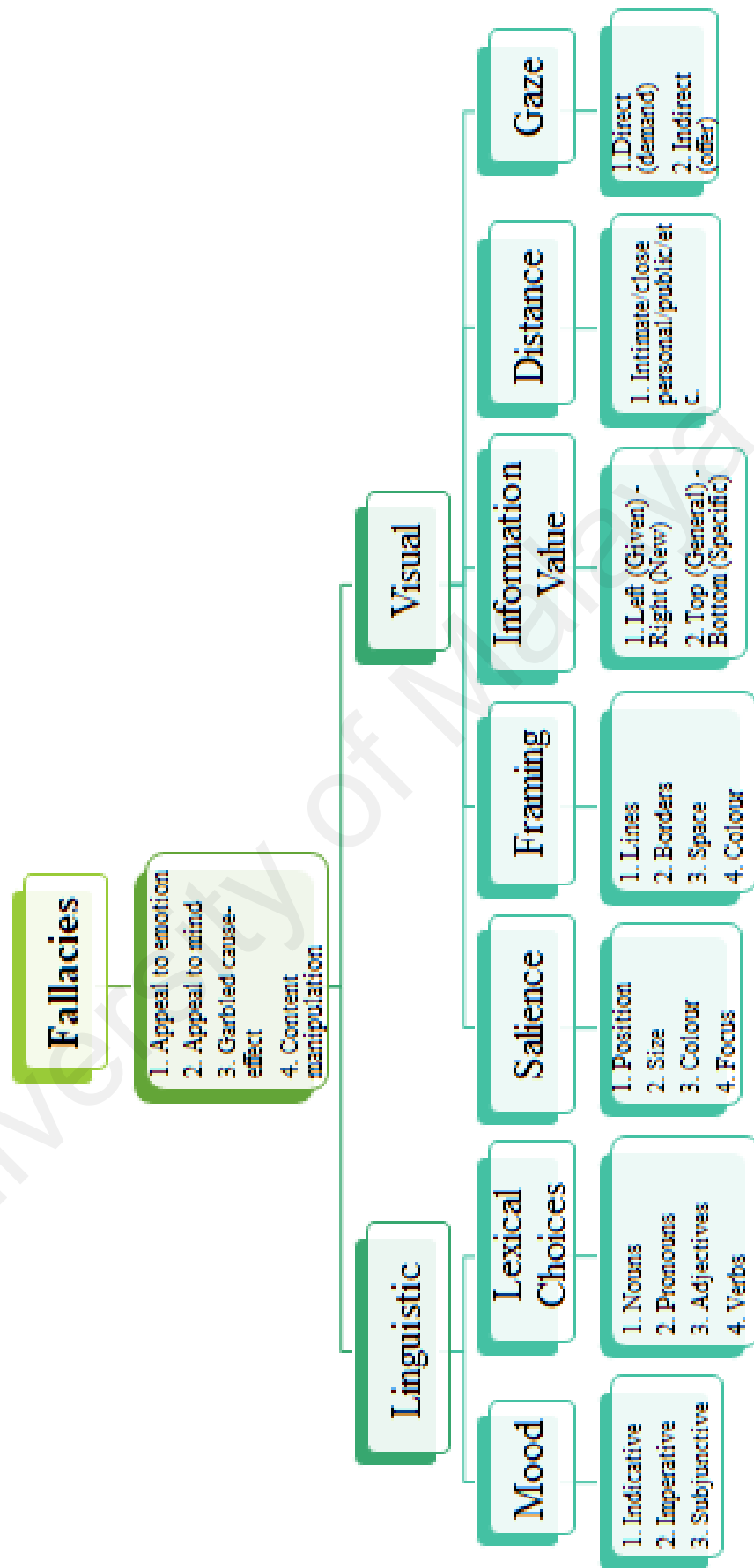


Figure 3.4 Analytical Framework

3.3 Research Design

The current study is a qualitative research as it seeks to examine how discourse in Malaysia and Singapore's anti-smoking print advertisements empower action in the viewers. Six anti-smoking print advertisements taken from the anti-smoking campaigns held in Malaysia and Singapore represent the data of the current study. The six advertisements were selected from amongst the many anti-smoking advertisements that were published between 2010 until 2016, and they will subsequently be analysed for their realisation of textual and visual fallacies (see section 3.3.3 for further discussion).

3.3.1 Data

The data selected for the study encompasses six anti-smoking print advertisements that were taken from their respective anti-smoking campaigns held in Malaysia and Singapore. Various forms of media were used in both campaigns to disseminate their message(s). However, print advertisements were chosen over other forms of media due to 1) their wide reach towards the members of the public and 2) their efficiency in getting the message across in just a single page.

As stated by Linton (2018), print advertisements are not only seen in newspapers and magazines but also on notice boards and billboards which make them accessible to a large number of people. Besides that, compared to watching commercials that most of the time take more than fifteen seconds, reading a print advertisement will only take up to five seconds making it more efficient time wise which is especially important in today's bustling world.

The campaigns were not held simultaneously as the Malaysian anti-smoking campaign was carried out much earlier beginning from 2004 until 2010, whilst the Singaporean anti-smoking campaign was carried out in 2011 and continues on till today. In 2010, the Malaysian campaign was abolished due to the negative reception of the public (Chong, 2014).

Alternatively, the Singaporean campaign thrived and continues to do so until now (Cheong, 2014). The distinction between the two campaigns, where one is successful in its cause and the other is not, drove the researcher to study the elements of each campaign's print advertisements so as to identify the fallacies used in persuading the viewers to join their cause.

3.3.2 Collection of Data

As the campaigns of each country were not carried out simultaneously and several years have passed since they were officially launched, the data was obtained through the soft copy versions of the print advertisements that were uploaded onto the official Facebook pages of each country which were created specifically for the campaigns. The researcher sifted through the various postings and photos uploaded in order to locate the print advertisements.

Table 3.4 Data Collected on Chosen Advertisements

Advertisement	Source	Publish Date	Number of Likes (L)	Number of Shares (S)	Number of Comments (C)	Total L+S+C
Malaysian Ad. 1	Tak Nak Merokok (FB)	17 June 2016	7	2	-	9
Malaysian Ad. 2	Tak Nak Merokok (FB)	23 June 2016	4	3	-	7
Malaysian Ad. 3	Tak Nak Merokok! (FB)	21 October 2010	-	2	1	3
Singaporean Ad. 1	I QUIT Club (FB)	15 June 2013	56	-	2	58
Singaporean Ad. 2	I QUIT Club (FB)	8 June 2013	56	-	-	56
Singaporean Ad. 3	I QUIT Club (FB)	1 June 2013	97	1	4	102

3.3.3 Selection of Data

To narrow down the selection of data, the chosen advertisements were required to adhere to certain criteria; they needed to be easily accessible by the public, readable and recyclable. In observing the third criterion which is related to the advertisements recyclability or quality of being shared often by the online users, factors such as the number of „likes“ (L), „shares“ (S) and „comments“ (C) on Facebook were taken into consideration.

Through the act of fulfilling any of these factors, the advertisement's recyclability increases as the posting of the advertisement is shared on the individual's personal page as well as shown in the notification list of their friends. Therefore, the advertisements reach are expanded. Furthermore, the recycled criterion is an important aspect in the selection of data for the study since such advertisements are more likely to be focused upon by the viewers as opposed to the advertisements that did not receive any attention on their postings.

As mentioned above, the recycled criterion could be seen through the number of people who pressed the „L“ or „S“ button on the postings of the advertisements as well as the number of people who wrote „C“ under the shared images. Table 3.4 lists the data collected on the six advertisements. The data encompasses the source of the advertisements, the date they were published online, the number of „L“, „S“ and „C“ made towards them, as well as the total number of „L“, „S“ and „C“ of the advertisements.

These six advertisements were selected based on the three criteria mentioned in the previous page. Overall, a total of twenty advertisements were gathered from Facebook. However, only six of the advertisements, three from each country satisfied all the aforementioned criteria. Thus, only six out of the twenty advertisements were examined closely in the current study.

Table 3.4 shows the number of „L“, „S“ and „C“ held by the six chosen advertisements. Amongst the three Malaysian advertisements, the first advertisement contained the highest amount of „L“. Although the number of „S“ for the second Malaysian advertisement was higher than the first one, when calculating the total number of „L“, „S“ and „C“, the first advertisement had the highest number which was nine. On the other hand for the Singaporean advertisements, the third advertisement had the highest total which amounted to 102. Here, it can be seen that there is a vast difference between the total number of „L“, „S“ and „C“ held by the advertisements of the two countries.

As quite some time has passed since the campaigns were launched, not a lot of advertisements could be found as the campaigns were not sustained regularly and other

methods of promoting the campaigns were utilised. Therefore, the handpicked sampling method was applied. Apart from that, the scope of the current study is limited as the researcher is analysing both the textual and visual aspects of the advertisements. Thus, a large sample is not required as the researcher will be doing an in-depth analysis or micro study on the chosen six advertisements, where they will be comprehensively analysed for the visual and textual realisation of fallacies.

3.4 Analytical Process

In this section, the analysis method for both the visual and linguistic elements of the six advertisements will be discussed. As mentioned previously, the data will be analysed using the researcher's own analytical framework (Figure 3.4) constructed from the adaptation of various analytical tools which were borrowed from Van Leeuwen's (2008) visual representation of social actors framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework as well as McCandless's (2012) classification of fallacies (see Chapter 2).

The fallacies that are most salient from the data are listed in Figure 3.4 and will be discussed upon in Chapter 4. These fallacies were obtained through the preliminary visual and textual analysis of the six advertisements. Based on McCandless's (2012) general categorisation of fallacies, the advertisements were analysed both linguistically and visually for fallacies. Using McCandless's (2012) fallacies as a guide, the researcher identified the types of fallacies present in the advertisements text and images.

These fallacies were then matched to the general category they belonged to. Although the advertisements may contain other types of fallacies, these four categories

were discovered to be the most salient by the researcher due to the types of fallacies found present in the advertisements. It was observed that the advertisements mainly utilised fallacies which belonged to the four aforementioned categories. Further discussion on these categories and their fallacies in regards to how they are applied in the six advertisements can be found in the following chapter. Table 3.5 describes the method in which the researcher analysed the data so as to answer the proposed research questions.

Table 3.5 Data Analysis Framework

Research Questions (RQ)	Analysis Focus	Salient Fallacies	Realisation
RQ 1: How are the fallacies realised visually in the advertisements?	Fallacies: Images	1. Appeal to emotion 2. Appeal to mind 3. Garbled cause-effect 4. Content manipulation	1. Salience 2. Framing 3. Information value 4. Gaze 5. Distance
RQ 2: How are the fallacies realised linguistically in the advertisements?	Fallacies: Text		Mood: 1. Indicative 2. Imperative 3. Subjunctive Lexical choices: 1. Nouns 2. Pronouns 3. Adjectives 4. Verbs
RQ 3: How do the Malaysian and Singaporean advertisements compare to one another in terms of their use of fallacies?	Fallacies: Text & Images		1. Mood 2. Lexical choices 3. Salience 4. Framing 5. Information value 6. Gaze 7. Distance

3.4.1 Visual Analysis

Correspondingly, the visual elements in the six advertisements were analysed for fallacies by examining the aspects of salience, framing, information value, distance and gaze. Similar to the textual analysis, the same four categories of fallacies (see Table 3.5)

were used as reference for the analysis where they served as a basis for identifying the types of fallacies present in the images of the advertisements. Based on the visuals of the advertisements, the relationship between the visual elements and the types of fallacies enacted through them was observed. Therefore, the analysis will show how fallacies are utilised visually to affect the viewers of the advertisements.

3.4.2 Textual Analysis

In order to answer the first research question, the texts found in the six advertisements were analysed for the presence of the four general fallacies listed in Table 3.5, which were realised through the mood of the statement and the lexical choices such as nouns, pronouns, adjectives and verbs. The data driven fallacies listed in the table above were used as reference for identifying the types of fallacies present in the texts of the advertisements. Consequently, the analysis will show how fallacies are utilised textually to affect the viewers of the advertisements.

3.4.3 Comparison

The third research question will be answered after the analysis on the six advertisements' use of linguistic and visual fallacies is completed. Furthermore, the types of fallacies found to be utilised in each country's anti-smoking print advertisements will be used to explain why the Singaporean campaign was successful over the Malaysian one.

3.5 Summary

This chapter discussed the methodology used in the current study. The data for the study was analysed using the researcher's own analytical framework that was created from the adaptation of Van Leeuwen's (2008) visual representation of social actors framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework as well as McCandless's (2012) categorisation of fallacies, so as to investigate the textual and visual presence of fallacies in anti-smoking advertisements of Malaysia and Singapore. This chapter serves to introduce the readers to the analytical method applied in the study before moving on to the next chapter which involves the analysis of the data.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

This chapter will elaborate on the analysis of the data collected for the study. Six anti-smoking print advertisements published between 2010 until 2016 were collected from Malaysia and Singapore's official anti-smoking Facebook pages as well as Google images. These six advertisements will be analysed in-depth for the visual and linguistic realisation of fallacies using the adoption and adaptation of several theoretical frameworks as previously explained in section 3.2.

This framework was erected from a combination of select features based on several existing theoretical frameworks; Van Leeuwen's (2008) visual representation of social actors theory (Gaze and Distance), Kress and Van Leeuwen's (2006[1996]) composition of images theory as well as McCandless's (2012) classification of fallacies (see Chapters 2 & 3 for full description of frameworks and fallacies).

In accordance with the aims of the study, the analysis focused on 1) how the fallacies are realised visually in the advertisements, 2) how the fallacies are realised textually in the advertisements, and on 3) how the Malaysian and Singaporean advertisements compare to one another in terms of the use of fallacies.

4.2 Analysis of the Data

The advertisements will be analysed sequentially beginning with the Malaysian advertisements which are then followed by the analysis of the Singaporean advertisements. The data of the study, three anti-smoking print advertisements from each country will be analysed visually and textually for fallacies.

For each of the chosen six advertisements, the analysis will begin with an overview of the advertisement, where the researcher states her general observation. Then, so as to view the fallacies present, the data will first be analysed visually whilst looking at the aspects of gaze, distance, salience, framing, and information value, followed by the textual analysis focusing upon the lexical choices present in the advertisement such as nouns, pronouns, adjectives, verbs and mood.

Next, will be the discussion on the types of fallacies present in the advertisement which were realised by the visual and textual aspects. Subsequently, the findings obtained from each country's advertisements will then be compared against the other's. Specifically, the comparison will be done upon the types of fallacies utilised by each country.

4.2.1 Research Question 1 & Research Question 2:

How are the fallacies realised visually and linguistically in the advertisements?

4.2.1 Malaysian Advertisement 1

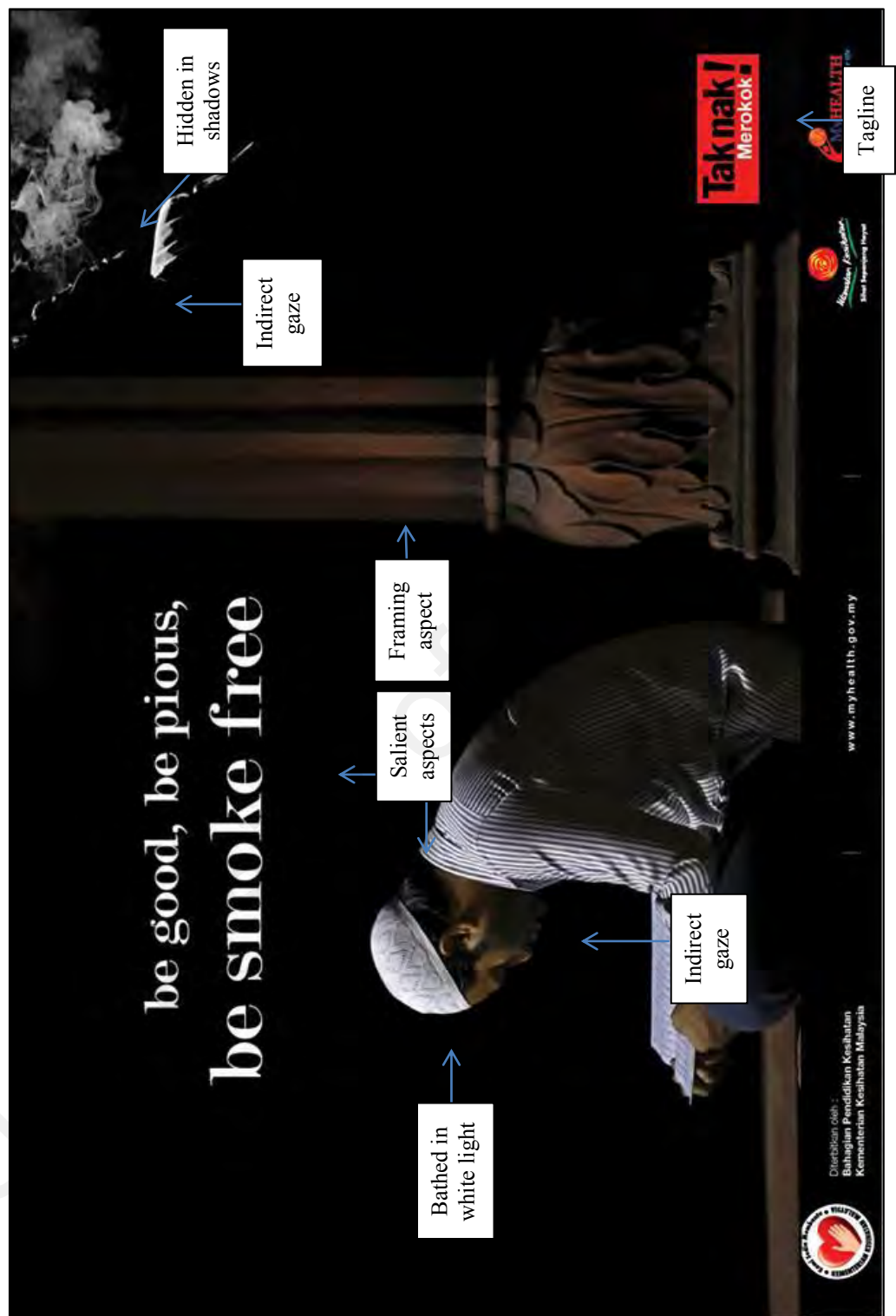


Figure 4.1

4.2.1.1 Overview of Advertisement

In Figure 4.1, not much text is present (the text at the bottom border consisting of logos is disregarded due to it being unrelated to the aims of the study). At the top left of the advertisement, the text in white font with a black background reads, „be good, be pious, **be smoke free**“. Located at the bottom right corner is the tagline of the Malaysian anti-smoking campaign „**Tak nak Merokok!**“.

The images accompanying the text portray two actors carrying out two different actions; the actor on the left is sitting on the floor, reading the Quran whereas the actor on the right is standing and leaning on the pillar whilst smoking. The theme of the advertisement is related to religion which can be seen through both the text and images.

4.2.1.2 Visual Analysis

Both of the actors faces cannot be seen clearly as the viewers can only see their side profiles. Thus, the gaze is indirect as the actors are not looking directly towards the viewers. In regards to the distance, the advertisement is viewed to be utilising a „long shot“ frame size as the actors are portrayed full figured with the addition of extra space around the actors. This connotes far social distance between the viewers and the actors. However, the actor on the left is positioned much nearer to the viewers as it is the aim of the advertisement to place the viewers focus on said actor and what he represents as opposed to the secondary actor in the shadows.

The advertisement“s composition has a left to right layout where the left side of the advertisement signifies „given“ information or information that is presumably known by the viewers. From this it is implied that the viewers realise and recognise the

relation between being good, being pious and being smoke free. In other words, it isn't an unfamiliar concept to them. On the other hand, the right side of the advertisement presents the viewers with „new“ information, although „new“ here brings a meaning of problematic or the issue at hand instead of a foreign piece of information. As the actor on the right is smoking in the shadows behind the pillars, the viewers are shown how smoking is a problematic issue.

The words „**be smoke free**“ is observed to be in a different font size compared to the other words. This is done not without reason as when one views the advertisement, the first thing that catches their attention or is salient are the words „**be smoke free**“ followed by the image of the man below it reading the Quran. The reason why this is so is due to the size of the words which are larger and more highlighted in the advertisement due to them being white in colour, wherein the background is dark. In Zoss's (2016) “Designing Public Visualisations of Library Data”, she states that an example of iconic visual salience can be seen when light colours are placed upon a dark background.

Subsequently, the man below the words is also another salient aspect of the advertisement due to the large size, bright colour (white light shining upon him) and placement of the man below the words. As stated by Kress and Van Leeuwen (2006[1996]), the relative size, placement and colour of elements determines the degree of salience.

Nevertheless, it can be argued that not everyone views the advertisement in a similar manner. Some would say that the most salient aspect would be the man instead

of the words, though that would be fine either way as salience is defined as something that is the most noticeable or prominent.

In the advertisement, one can observe a division between the two actors present; the man reading the Quran and the man smoking behind the pillar. This division or aspect of framing is realised not only by the pillar separating the two actors but also through the spatial area allocated to each actor; the actor on the left has a larger area than the actor on the right. Such occurrence can be attributed to the advertisement's objective of placing more emphasis on what the actor on the left signifies in comparison to the other actor on the right.

Besides that, the lighting upon each actor is different; the actor on the left is bathed in a white light whereas the actor on the right is hidden in the shadows. Framing devices are not limited to actual lines but instead encompass any element that creates division or connection among the various elements in an image (Kress & Van Leeuwen, 1996).

In addition, the presence or absence of text near the actors conveys a certain message to the viewers. Although there is no viewable text present on the right side of the advertisement, the absence of text itself communicates the opposition between the two actors. As the words „be good, be pious, **be smoke free**“ are located above the actor on the left, it signifies that the actor representing all of the positive adjectives mentioned above it.

In contrast, the area under the actor on the right is purposely left empty. Thus, indirectly indicating to the viewers that this actor is the complete opposite of the actor

on the left; He is not „good“, „pious“ or „smoke free“. All of this is viewed to have been done intentionally in order to better highlight the actor on the left side of the advertisement so that the viewers will focus more on that actor and what he represents in regards to the message of the advertisement.

Apart from that it is important to note that although the pillar provides distinction for the two actors, the similar black background connects all the elements in the advertisement so as to show that even though the two actors are different they are still related through the message they carry which is related to anti-smoking or quitting smoking. Though both actors are portraying different actions, the shared black background helps to create a relationship between the two actors, which in turn aids the viewers in understanding the advertisement's message better. Based on the advertisement, it can be said that the elements are framed in a certain way so that the salient aspects are highlighted or given more focus and meaning.

Additionally, the tagline of the campaign is **Tak nak** Merokok! which is in Bahasa Melayu. Using Bahasa Melayu instead of English for the tagline might perhaps be due to it being the national language of Malaysia as well as it being used as the general means of communication between the different races in Malaysia (Thompson, 2017). In the advertisement, the tagline is framed in a red background and when translated it carries a meaning of „I do not want to smoke!“.

The red background surrounding the words serves to highlight the tagline to the viewers. By incorporating the colour red in the tagline, it symbolises the dangers of smoking as according to Gnambs, Appel & Oeberst (2015) in their paper “Red Colour and Risk-Taking Behaviour in Online Environments”, the aforementioned colour is

associated with negative connotations such as hazards or threats. Furthermore, the presence of the exclamation mark further stresses the tagline. This tagline is used alongside the theme of religion to create agency, which in turn aids in providing a bigger impact towards the message being communicated by the advertisement.

4.2.1.3 Textual Analysis

The words „be good, be pious, **be smoke free**“ are comprised of the auxiliary verb „be“ and the adjectives „good“, „pious“, and „smoke free“. The adjectives here are grouped together to signify positive attributes and the combination of the verb „be“ with the adjectives creates an imperative mood that produces a command demanding the viewers to do something or to act in a certain way. According to Asma Iqbal et al. (2014), they assert that positive adjectives help to stimulate the reader’s emotions in their study on „Fair & Lovely“ commercials (see section 2.10.3).

In the case of the current advertisement, the command given is to be religious and to not smoke. This is reinforced through the choice of words used in the statement. At first glance, the words „be good“ and „be smoke free“ are viewed as general terms since they can be used in any context. However, the words „be good“ can also be an indication of morality that commands the viewers to abstain from doing anything bad, such as smoking which in general has a negative connotation. In contrast, the words „be pious“ is not a typical term as the word „pious“ is strongly related to religion (Pious, n.d.).

Through the combination of these words alongside the images present in the advertisement of the man on the left reading the Quran, it is observed that the advertisement utilised religion as its main theme in order to prevent smoking. This

shows that both the text and images in the advertisement work in tandem to carry out their message, which is then inferred by the viewers.

A possible interpretation of the advertisement's intended message is that in order for a person to be good or religious, one needs to not smoke. However, due to the use of adjectives and verb mentioned above, the message is perceived to be more of a command instead of a request.

4.2.1.4 Fallacies in the Advertisement

This claim put forth by the advertisement is fallacious as it is related to the fallacy of a single cause or affirming the consequent. According to McCandless (2012), this fallacy occurs when it is assumed that an outcome is only caused by a single factor instead of the various other possibilities. This fallacy is placed under the general category of garbled cause and effect (see Table 3.3). For instance, although a person does not smoke, that person might still not be pious or good due to several other factors which may include bad moral or ethical behaviours such as lying, gambling and stealing.

However, such information was absent from the advertisement as it only showed two actors carrying out contrasting actions (reading Quran and smoking) and the text „be good, be pious, **be smoke free**“, which is an imperative statement commanding people to be better versions of themselves by having these positive traits instead of the opposing characteristics of not being a good person, not being religious, and smoking.

The contrast in the portrayal of the two actors where one is depicted in a positive light (bathed in white) while the other is shown negatively (smoking in the shadows) as well as the accompanying text mentioned above, lead the viewers to believe that in order to become a good and devout person, one needs to not smoke. In Zammitto's (2005) paper "The Expression of Colours", she lists the various connotations of colours where the colour black symbolised evil, whereas white symbolised purity.

Besides that, another fallacy found in the advertisement is the fallacy of appealing to tradition or in this case religion. This fallacy belongs under the general fallacy category of appealing to the mind (see Table 3.3). Similar to the above, this fallacy can be seen in the advertisement through the words as well as the images. As aforementioned, the use of the words „be good“ and „be pious“ signify morality as well as religion. When coupled with the image of the actor on the left reading the Quran, it lends to the fallacy of appealing to religion as it reinforces the religious theme.

Meanwhile, there is no text present on the right side of the advertisement where the actor is smoking. The absence of words here is deliberate leaving the viewers to make their own inferences in regards to the hidden message; The absence of text here communicates that the actor on the right is the opposite of „be good, be pious, **be smoke free**“ and the images present support it; The actors are carrying out different actions where one is perceived as good and religious (reading Quran) while the other is seen in a negative light (smoking).

4.2.2 Malaysian Advertisement 2



Figure 4.2

4.2.2.1 Overview of Advertisement

The advertisement above shows an image of burnt-out cigarette sticks piled on top of one another with two unused cigarettes standing tall at each end of the pile. The image here at first glance resembles a grave, however, after taking into consideration the text accompanying the image, it can also resemble a mosque. The tagline for the campaign is located at the bottom right of the advertisement along with the other health related logos (the health logos will not be analysed). Similar to the previous advertisement, not much text is present and the theme is related to religion.

4.2.2.2 Visual Analysis

Besides that, there is no element of gaze in this advertisement as there is no actor. The distance between the viewers and the RP (cigarettes) can be described as middle distance or medium shot as the RP is shown fully with some space surrounding it. Yet, it is not close enough to the viewers to the point of it becoming a close shot.

Similar to Figure 4.1, Figure 4.2 displays a left to right composition where the RP is the „given“ information and the text beside is the „new“ information. The RP is regarded as known or familiar information to the viewers as it is commonly known to many of the dangers of smoking which can ultimately lead to death (cigarette grave). The accompanying text is the new information for the viewers as they are notified of a new method to quit smoking, which in this case is through the practice of not smoking during the holy month of Ramadan.

Furthermore, the word „*Ramadan*“ is juxtaposed with the image of the cigarette pile next to it. As aforementioned, „*Ramadan*“ is viewed to be a holy month for

Muslims, whereas the act of smoking cigarettes is not viewed to be Islamic in nature. Thus, the placement of the cigarettes next to the word „Ramadan“ is a juxtaposition that was purposely done so as to show the comparison between the two differing aspects.

The words **QUIT “SMOKING!”** are observed to be the most salient aspect in the advertisement due to the bright red colour, bold font, and capitalisation of the words. Similar to the tagline, the colour red is used to indicate the dangers of smoking to the viewers. Besides that, the neutral colour of the background helps to further highlight the words, bringing the viewers’ attention towards it.

As viewed in Figure 4.2, the background of the advertisement is made up of a mixture of grey and white colours. At the top of the advertisement the colours seem to nearly blend with one another, transitioning from grey-white-grey. In contrast, at the bottom of the advertisement there seems to be a clear line separating the white from the grey. This line that separates the text from the image is an aspect of framing which was done to distinguish the image of the mosque-like cigarettes.

Without the line, it would be difficult for the viewers to make out what the image of the cigarettes represents. In addition, the neutral background aids in connecting the different elements of the advertisement. Thus, creating a cohesive outlook for the advertisement where all the elements work together to deliver a united message to the viewers.

4.2.2.3 Textual Analysis

Parallel to the previous advertisement, the tagline of the campaign is used with the same theme of religion to create agency, so as to increase the impact of the advertisement's message. The text in the advertisement reads *Ramadan, the only thing TO QUIT "SMOKING!"*. In this sentence, „*Ramadan*“ and „*thing*“ are nouns, „*only*“ is an adjective, and the verbs are **QUIT** and **SMOKING**. This sentence is in the indicative mood since it is posed as a factual statement.

4.2.2.4 Fallacies in the Advertisement

This statement made by the advertisement is a fallacy of affirming the consequent as it claims that the month of Ramadan, where Muslims fast from dawn to dusk, will be the only thing that will help people to quit smoking. Such claim is not valid as the ability to quit smoking does not rely solely on fasting during Ramadan. Other factors will need to come into play in order for it to successfully happen.

This fallacy is realised through both the text and image in the advertisement. It is realised linguistically in the text through the use of the adjective „*only*“, which is a good indicator of the fallacy since it is defined as being solitary (Only, n.d.), and it is realised visually through the image of the mosque-like cigarettes that lend to the portrayal of the holy month of Ramadan, that is used in tandem with the text to communicate their claim.

On top of that, the fallacy of appealing to religion is also incurred as the advertisement uses the month of Ramadan which is generally known to be a revered time of worship for the Muslims, to support their claim. Similar to the previous fallacy,

this fallacy is likewise realised through the text in which the word „*Ramadan*“ alludes to it as well as through the image of the mosque-like cigarettes, since the mosque signifies the Muslim’s place of worship.

The background colour of the advertisement and the colour of the word „*Ramadan*“ also lends to this fallacy as according to Zammitto (2005), the colour grey symbolises neutrality and here it is mixed with white which symbolises purity. These two colours work together to represent and enforce the holiness of the Ramadan month. This in turn, provides a reminder for the Muslims to abstain from committing certain acts such as smoking, which is deemed undesirable according to Islamic beliefs.

4.2.3 Malaysian Advertisement 3

80%
of neck cancer victims
are smokers



Salient aspect →

Framing aspect →

Actual image of neck cancer

QUIT NOW!
SMOKING DOESN'T PAY.

Here are tips to guide you to quit smoking:

- Chew on gum or fruits but avoid anything sweet.
- Wash your hands. Wet hands will deter you from picking up a cigarette.
- Shower more frequently.
- Pray for God to strengthen your determination and effort.
- Turn your attention to exercise.
- Get support from your family and friends.

CALL INFOLINE BERHENTI MEROKOK
03-8883 4400
Mon - Fri, 8am - 5pm
www.infohat.gov.my | www.myhealth.gov.my



Tak nak!
Merokok

Figure 4.3

4.2.3.1 Overview of Advertisement

The third Malaysian advertisement as presented in Figure 4.3 shows the image of a person suffering from neck cancer. Unlike the previous advertisements, not only does this advertisement consist of a lot more text but it is also more direct in its message as the previous advertisements required the viewers to use more effort in inferring the messages due to the advertisements not containing much text. However, the tagline is still located in the same position as the ones in the previous advertisements. The theme of the advertisement is related to health.

4.2.3.2 Visual Analysis

Apart from that, there is no gaze in the advertisement since only the neck of the actor is shown. Regarding the social distance, it can be defined as a „close shot“ where the image which encompasses the head and the shoulders is shown up close as viewed in Figure 4.3. This denotes „close personal distance“ between the actor and the viewers.

Unlike the previous two advertisements, Figure 4.3 has a top to bottom composition. The top section or „ideal“ information which displays the image and enlarged text provides a general view of the advertisement’s message to the viewers regarding the dangers of smoking. On the other hand, the bottom section or „real“ information provides the viewers with more specific details on how to quit smoking.

The most salient element is the image of neck cancer due to several reasons such as the large size, its location in the middle of the advertisement, and the various colours used in the image itself which is a stark contrast to the dark background surrounding it.

However, the black background works in favour of the image as it helps to further highlight it to the viewers.

The image is then observed to be separated from the other elements in the advertisement through the use of colour and frame lines surrounding it. Nevertheless, the enveloping black background creates a connection between the different elements of the advertisement as it helps to link the texts to the image, hence producing a coherent information flow for the viewers.

4.2.3.3 Textual Analysis

In the previous two advertisements, the campaign's tagline along with the theme of religion was used to produce agency, and this agency affected the strength of the advertisements' message towards the viewers. For the current advertisement, the tagline is used alongside the theme of health and the scare tactic of fear so as to deter people from smoking, which is accomplished by using their health concerns against them.

The texts in the advertisement consist of indicative and imperative statements, where the latter is viewed to be used more extensively. As observed in Table 4.1, the amount of imperative statements used in Figure 4.3 is nearly double the amount of indicative statements. The imperative statements or statements issuing commands are realised through the use of verbs in their base forms at the beginning of the sentences with the implied subjects absent (Nordquist, 2018). On the other hand, indicative statements are phrased as facts. Several types of fallacies were found to be committed through them.

Table 4.1 Indicative and Imperative Statements

Indicative Statements

- **80% of neck cancer victims are smokers**
- **SMOKING DOESN'T PAY**
- Here are tips to guide you to quit smoking
- Wet hands will deter you from picking up a cigarette

Imperative Statements

- **QUIT NOW!**
- Chew on gum or fruits but avoid anything sweet
- Wash your hand
- Shower more frequently
- Pray for God to strengthen your determination and effort
- Turn your attention to exercise
- Get support from your family and friends

4.2.3.4 Fallacies in the Advertisement

The most apparent fallacy appeals to the emotion of fear which is illustrated through the texts „**80% of neck cancer victims are smokers**“ and „**SMOKING DOESN'T PAY**“, as well as through the gory image present in the advertisement. The first text utilises the adjective „**80%**“ along with the verb „**are**“ to express a factual statement indicating that smokers are at high risk of getting neck cancer. Moreover, the font face used for the statement lends to the fallacy as it viewed to be degraded and worn, which alludes to statement“'s correlation with the gory image.

The second text is comprised solely of verbs where the verb „**DOESN'T**“ is used to make the statement negative, showing that the act of smoking is harmful to a person“'s wellbeing. When the texts are coupled with the gruesome image that is difficult to overlook, it affects the viewers“' emotions in regards to their mortality.

Subsequently, cherry picking or confirmation bias is another fallacy perceived through the text „**80% of neck cancer victims are smokers**“ and the image that supports it. As stated by McCandless (2012), this fallacy occurs when only certain information is presented to the viewers and the rest is withheld. The text states that „**80% of neck cancer victims are smokers**“. Yet, the advertisement fails to mention that neck cancer is not just a by-product of smoking. It is the result of several other factors such as alcohol, dust, chemicals, genes, and diet (Laryngeal cancer, 2018).

Moreover, parallel to the previous advertisements, the fallacy of appealing to religion is also present in the current advertisement. Though, when compared to the other fallacies, it is less noticeable as it is only realised through the imperative statement, „Pray for God to strengthen your determination and effort“.

4.2.4 Singaporean Advertisement 1

Salient aspect

Direct gaze

Tagline

Framing aspects

I QUIT 28 DAY
2 WEEKS TO GO
STAY STRONG.
I'M HERE FOR YOU, HUBBY! ❤️

MANY PEOPLE ARE SUPPORTING YOUR DECISION TO QUIT SMOKING, SO DON'T GIVE UP!

When you stop smoking for 28 days, you are 5 times more likely to quit for good. Now that you've made it to the second week of not smoking, half the battle has been won and you're that much closer to being smoke-free. Remember, we are behind you all the way!

To join the Countdown, SMS "IQuit" <space> "OOH" <space> "Name" to 76333.
For daily tips and motivation, visit www.iquitclub.sg

Health Promotion Board

QuitLine 1800 438 2000

question unity

Figure 4.4

4.2.4.1 Overview of Advertisement

The first Singaporean advertisement shows the image of a woman, presumed to be someone's wife based on the placard she's holding which contains the word „HUBBY“. Similar to the third Malaysian advertisement, a lot of text is contained here. The tagline for the Singaporean campaign is „I QUIT“ which can be seen at the top of the placard and the symbol for the campaign is located in the „I“ position of the word „QUIT“. At the bottom right of the advertisement is the QuitLine symbol.

The theme of the advertisement is related to motivation as evidenced by the encouraging statements present in the advertisement and together with the tagline as well as the QuitLine symbol these three aspects create agency, which in turn help the advertisement to make a bigger statement in regards to its message. The logos at the bottom left of the advertisement, the Health Promotion Board logo and the QR code will not be analysed as they are inconsequential to the aims of the study.

4.2.4.2 Visual Analysis

Dissimilar to the Malaysian advertisements, the aspect of gaze is present in the Singaporean advertisement as the actor is looking directly towards the viewers. This is demonstrated through the vector or line of sight of the actor's eyes that are viewed to be facing the viewers.

In regards to the distance, Figure 4.4 displays a „medium close shot“ as the actor is portrayed from the waist up. This represents „far personal distance“ between the actor and the viewers. Similar to Figure 4.3, Figure 4.4 is structured vertically as it displays a top to bottom composition where the top half provides the viewers with a general or

„idealised“ view of its message; Smokers“ families or loved ones are supporting their efforts to quit smoking.

As for the bottom half, more „real“ information regarding the type of support given which includes motivational sayings and practical information such as the viable actions the smokers or supporters can take is provided to the viewers of the advertisement.

The most salient aspect of the advertisement is the image of the woman due to its large size, its position at the top of the advertisement as well as the direct gaze. White (2010) asserts in his paper on “Grabbing attention”, that direct eye-contact is a salient element as it captures the viewer’s attention.

In Koralek and Collins (1997) article “How Most Children Learn to Read”, they state that it is the general tendency of people to view reading materials beginning from the top to the bottom, as this was how most of us were trained to read and write when we were children. There are of course exceptions to this.

For instance, if there was a larger or more colourful image located at the bottom of the advertisement then that advertisement would be viewed from the bottom first. Additionally, the gaze of the actor helps to attract the viewers’ attention, therefore making the image more prominent than the other elements in the advertisement.

Surrounding the image are frame lines that separate it from the other elements, thus distinguishing and highlighting the image to the viewers. The colour of the image which is distinct from the background colour also functions in a similar manner.

Furthermore, it is observed that there is a line separating the image from the text below it.

By highlighting the image of the woman, the advertisement becomes more relatable to the viewers as the actor's gaze captures their attention, which contrasts with the previous advertisements that contained abstract or gory images, where the gaze was absent. Moreover, the white background of the advertisement brings all the different elements together to present a unified message.

As stated in the overview, „I QUIT“ is the tagline for the anti-smoking campaign and the symbol for the campaign is located in the tagline itself. The symbol resembles a hand making the gesture of taking an oath. In this case the oath is to abstain from smoking.

In addition, the symbol of the QuitLine was created through the combination of a prohibition sign with a line going across it exceeding the circle, and inside the sign is a cigarette. Thus, the meaning of the symbol is to prohibit cigarettes or smoking. What is more, the symbol resembles a capitalised „Q“. It can be inferred that the „Q“ of the QuitLine symbol refers to the word „QUIT“ in the „I QUIT“ tagline as well as the QuitLine itself.

4.2.4.3 Textual Analysis

In contradiction with the previous advertisements which contained a lot of verbs, resulting in the construct of imperative statements, the current advertisement largely employs the use of pronouns, specifically the pronoun „You“ and its variations „Your“,

„You’ve“, and „You’re“. These pronouns are used in the advertisement to create a sense of inclusion for the viewers.

Asma Iqbal et al. (2014) claimed that the use of the pronoun „you“ shows personal engagement between the advertisers and the viewers as the viewers are directly addressed. Besides that, other pronouns such as „We“ and „I“m“ are also used to cultivate a relationship between the RPs and the viewers as illustrated in Juhari Sham Jusoh et al.’s (2015) study of Malaysia Day print advertisements. In addition, the current advertisement mostly employed indicative statements as opposed to the imperative statements used in the previous advertisements.

Apart from that, Figure 4.4 contains a mixture of both handwritten and printed text. The use of handwritten text as seen on the placard held by the woman signifies a more personalised and humanised narrative. According to Coleman (2013), handwritten messages contain more personal value as it amplifies the content of the message towards the readers, thus affecting them more deeply.

4.2.4.4 Fallacies in the Advertisement

Once the viewers’ attentions are seized, the fallacies embedded in the advertisement are employed so as to create a bigger impact towards the viewers’ thoughts and emotions. For one, the fallacy of appealing to common or popular belief is enacted through the indicative statement „When you stop smoking for 28 days, you are 5 times more likely to quit for good“. This fallacy is located under the category of appealing to the mind (see Table 3.3).

Although several sources have been viewed to share the same view in regards to the aforementioned statement (see Barwise, 2016; Parry, 2018), the claim cannot be guaranteed as it has been found that the probability of relapse is relatively high for those who quit smoking. Slopen, Kontos, Ryff, Ayanian, Albert and Williams (2013) claim in their paper on “Psychosocial stress and cigarette smoking” that factors such as stress which is common in one’s everyday life induces the need to smoke, thus causing them to relapse. Besides that, this statement is also a fallacy of appealing to wishful thinking (see Table 3.3), which belongs to the category of appealing to emotions since it plays on the viewers’ desire to successfully quit smoking that is not easy to achieve as stated previously.

The fallacy of appealing to flattery (see Table 3.3) which belongs to the same category as the previous fallacy is represented through the imperative statement „2 WEEKS TO GO, STAY STRONG“. This fallacy is realised through the use of the verb „STAY“ and the adjective „STRONG“. Even though the message held by the woman in the advertisement is written in a way so as to directly address her husband, the true intention of the advertisement is to use that message as a method of addressing the viewers. The choice of words here is seen to be particularly praising the male viewers by stating that the viewers are strong enough to overcome their smoking habit.

4.2.5 Singaporean Advertisement 2

Health Promotion Board

Direct gaze

Salient aspect

I QUIT
EVERY
3 WEEKS TO GO
DADDY, WE ARE
SO PROUD OF YOU!

**YOU'VE MADE IT THROUGH THE FIRST WEEK
WITHOUT SMOKING, KEEP GOING!**

When you stop smoking for 28 days, you are 5 times more likely to quit for good. Now that you've made it to the first week of being smoke-free, find interesting things to do to distract yourself from the temptation to smoke. Remember, we are behind you all the way!

To join the Countdown, SMS "IQuit" <space> "OOH" <space> "Name" to 76333.
For daily tips and motivation, visit www.iqitclub.sg

QuitLine
1800 438 2000

Figure 4.5

4.2.5.1 Overview of Advertisement

Comparable to the previous advertisement, Figure 4.5 shows an image of a woman along with her son holding a placard containing the message „3 WEEKS TO GO DADDY, WE ARE SO PROUD OF YOU!“, that is assumed to be aimed towards her husband. Similarly, there is a lot of text in the advertisement. Besides that, the tagline „I QUIT“ is used alongside the same theme of motivation that serves to incite action among the viewers, thus leading them on the journey to quit smoking.

4.2.5.2 Visual Analysis

The aspect of gaze is present as the actors; both the woman and the boy are looking directly towards the viewers. In Baykal's (2016) study on "Mascara Advertisements", he states that vectors are formed through the line of sight between the represented participants and the viewers where a direct gaze „demands“ the attention of the viewers. Parallel to Figure 4.4, the distance between the viewers and the actors can be defined as „far personal distance“ due to the portrayal of the actors from the waist up. Furthermore, Figure 4.5 also exhibits a top to bottom composition with the same „ideal“ and „real“ message as the previous figure; those closest to the smokers are supporting their decision to quit smoking.

Correspondingly, the most salient aspect in the advertisement is the image of the woman and the boy holding the placard. The reasons for this are similar to before which are its large size, its location at the top of the advertisement, and the direct gaze of the actors. Although the words **YOU'VE MADE IT THROUGH THE FIRST WEEK WITHOUT SMOKING, KEEP GOING!** are highlighted in red, bolded and capitalised, the magnitude of the image overrides it.

Furthermore, in a manner similar to the prior advertisement, the image is separated from the other elements by the frame lines which surround it, by the coloured line under the image, and by the colour of the image itself that is in contrast with the background of the advertisement. Nevertheless, all the different elements in the advertisement are unified through the white coloured background as it relates one element to the other, therefore creating a connection between the texts and the image which is then relayed to the viewers in its message.

4.2.5.3 Textual Analysis

Moreover, similar to Figure 4.4, the current advertisement utilises pronouns such as „We, You, You’ve, and Yourself” to directly address and include the viewers, making the advertisement more relatable to them (Asma Iqbal et al., 2014; Juhari Sham Jusoh et al., 2015; Tahmasbi & Ghorgani, 2013). Additionally, the advertisement employed the use of indicative statements to convey their message. Furthermore, as observed in the previous advertisement, Figure 4.4 also contains a mixture of handwritten and printed text, where the handwritten text makes the advertisement’s message seem more personalised and relatable to the viewers (Coleman, 2013).

4.2.5.4 Fallacies in the Advertisement

Congruent with the previous advertisement, the fallacies of appealing to popular belief as well as appealing to wishful thinking are also present in Figure 4.5 through the same statement of „When you stop smoking for 28 days, you are 5 times more likely to quit for good”.

In addition, the presence of the child in the advertisement is a strong emotional appeal as it plays on the maternal and paternal emotions of the viewers. According to Kinsey (1987), in her paper titled „The Use of Children in Advertising and the Impact of Advertising Aimed at Children“, one of the most effective strategies in garnering response from the viewers is through the addition of children in advertisements. Thus, the fallacy of appealing to emotions is enacted through both the image of the child and through the word „DADDY“ as it is a term commonly used by children to refer to their father. Moreover, the use of handwritten text in the placard also lends to this fallacy as it appeals to the emotions of the viewers through the use of a personally crafted message.

4.2.6 Singaporean Advertisement 3

Salient aspect

Direct gaze

Framing aspects

HE PART OF THE BIGGEST QUIT-SMOKING MOVEMENT IN SINGAPORE.

Stop smoking for 28 days, and you are 5 times more likely to quit for good. You can count on Singapore to support you all the way. For a start, avoid the temptation to smoke by getting rid of cigarettes and ashtrays at home and at work.

To join the Countdown, SMS "IQuit" <space> "OOH" <space> "Name" to 76333.
For daily tips and motivation, visit www.iquitclub.sg

QuitLine
1800 438 0000

Figure 4.6

4.2.6.1 Overview of Advertisement

Figure 4.6 presents an advertisement akin to the previous two advertisements. At the top of the advertisement is the image of a group of people smiling while holding up two of their fingers on their right hand. The woman in the middle is seen to be holding up a placard and all of them are viewed to be wearing the same shirt though the writings on only three of the actors are visible to the viewers. Similar to the previous Singaporean advertisements, more text is located under the image.

In addition, the tagline of the campaign is not only located on the placard which was observed in the previous advertisements, but also on the shirts of all the actors. This was done to insinuate that many people are participating in the campaign to quit smoking and as such the viewers should do the same. As a result, the agency created from the increased number of taglines along with the theme of motivation generates action amongst the viewers; Therefore, motivating them to participate in the anti-smoking drive.

4.2.6.2 Visual Analysis

All the actors are viewed to be facing the viewers, thus making the gaze direct. The social distance displayed in Figure 4.6 can be determined as „personal distance“ since it presents a „medium shot“ of the actors, where three-quarters of their body length are revealed to the viewers. Identical to Figure 4.5 and Figure 4.4, Figure 4.6 is also composed vertically. However, the imparted message is slightly different than the ones present in the previous two Singaporean advertisements. If before the message focused on the smokers“ supporters such as their family members, in Figure 4.6 the „ideal“ information focused on the promise or oath of the smokers themselves to quit smoking

due to various personal reasons. Nevertheless, the „real“ information still remains the same as before.

The most salient aspect of Figure 4.6 is the image as a whole which was also observed in the previous two advertisements. Although the image contains numerous actors, none of them stand out or are made distinct from one another as they are all dressed similarly in white shirts as well as making the same pose. Therefore, the whole image is viewed to be the most salient due to reasons similar to the preceding two advertisements which include its size, its location, and the gaze of the actors.

Besides that, in congruence with Figure 4.5 and 4.4, the frame lines around the image, the coloured line between the text below and the image above, as well as the colour of the image, separates the image from the other elements in the advertisement. Yet, the white background ties all the elements together creating a cohesive flow of information for the viewers.

4.2.6.3 Textual Analysis

Apart from that, the number of pronouns found in the texts of Figure 4.6 is perceived to be a lot more than the ones found in the previous advertisements. This can be attributed to the increased number of actors in the current advertisement. Additionally, the pronoun „I“, located on the shirts of the actors, was used often which is in contrast with the previous advertisements that utilised „You“ and its variations more frequently.

From this it can be inferred that „I“ was used repeatedly in the current advertisement to represent the viewers themselves taking the oath to quit smoking by participating in the campaign. Moreover, similar to the previous two advertisements, the current advertisement employed the use of indicative statements to deliver their message as well as utilised handwritten text on the t-shirts and placard.

4.2.6.4 Fallacies in the Advertisement

Furthermore, the same fallacies as found in the previous advertisements were employed in Figure 4.6 through the statement „Stop smoking for 28 days, and you are 5 times more likely to quit for good“; the fallacy of appealing to popular belief and the fallacy of appealing to wishful thinking. The emotional appeal fallacy was enacted through the statement „I QUIT BECAUSE OF MY SONS & FAMILY“. The words „SONS & FAMILY“ invoke an emotional response out of the viewers as they remind the viewers of their own loved ones. Furthermore, the handwritten text of the statement also lends to this fallacy as it signifies a personalised and humanised narrative which is capable of appealing to the emotions of the viewers.

4.3 Comparison of Fallacies in Malaysian and Singaporean Advertisements

Both countries were observed to be using fallacies in their advertisement so as to persuade the viewers to join their anti-smoking cause. However, the types of fallacies used differ as seen in Table 4.2 which portrays the chosen three advertisements from both countries, the types of fallacies used, as well as its textual and visual realisation.

Table 4.2 Fallacies in Selected Malaysian and Singaporean Advertisements

Malaysia		Realisation		Singapore		Realisation	
Ad.	Fallacy	Text	Vis.	Ad.	Fallacy	Text	Vis.
Figure 4.1	- Affirming consequent - Appealing to religion	/	/	Figure 4.4	- Appeal to common belief - Appeal to wishful thinking - Appeal to flattery	/	
Figure 4.2	- Affirming consequent - Appealing to religion	/	/	Figure 4.5	- Appeal to common belief - Appeal to wishful thinking - Appeal to emotion	/	/
Figure 4.3	- Appeal to fear - Confirmation bias - Appeal to religion	/	/	Figure 4.6	- Appeal to common belief - Appeal to wishful thinking - Appeal to emotion	/	

4.3.1 Fallacies in Malaysian Advertisements

The Malaysian advertisements utilised several types of fallacies where each fallacy belongs to different general categories. For the first two advertisements, the same fallacies were employed; the fallacy of affirming the consequent (Garbled cause & effect) and the fallacy of appealing to religion (Appeal to mind). It is interesting to note that both the advertisements did not contain a lot of text.

Instead, the transmitted message relied greatly on the provided image, thus making the message quite abstract and indirect. Therefore, more effort is required on behalf of the viewers to interpret the message. Nonetheless, in McQuarrie and Phillips's (2005) paper on "Indirect Persuasion in Advertising", they claim that consumers are more receptive towards indirect advertisements as compared to direct ones.

The third Malaysian advertisement contained the most amount of fallacies; the fallacy of appealing to fear (Appeal to emotion), confirmation bias fallacy (Manipulating content), and the appeal to religion fallacy (Appeal to mind). This can perhaps be attributed to it having the most amount of text amongst the three advertisements. Due to this, the third advertisement is perceived to be more direct in communicating its message. In addition, the types of fallacies found here are the most diverse.

The fallacy of appealing to religion was observed to be present in all three advertisements as it seemed to be a recurring theme not only in the Malaysian anti-smoking advertisements presented here, but also in commercials and other forms of mass media. Jihad Mohammad, Farzana Quoquab, Nomahaza Mahadi & Nazimah Hussin (2015, para. 12) assert in their study on „Religious Faith, Addictive Products, and Their Advertisement“, that such occurrences are the result of the “government’s effort to promote Islamic views throughout the country”, which is predominantly composed of Muslims.

Furthermore, Table 4.2 shows that the majority of fallacies employed in the Malaysian advertisements are realised through both text and image. The exception to this is the fallacy of appealing to religion which is found in the third advertisement as it is only realised through the text.

4.3.2 Fallacies in Singaporean Advertisements

Similar to the Malaysian advertisements, the Singaporean advertisements were viewed to be using the same type of fallacies for all three advertisements, with the

exception of the first advertisement that contained a third fallacy of appealing to flattery as well as the second and third advertisements which contained the fallacy of appealing to emotions. This might be due to the advertisements having a similar layout and theme. The fallacies here belong to the general fallacy category of appealing to the mind and to the emotions.

It can be viewed that the Singaporean advertisements consisted primarily of positive fallacies when compared to the fallacies used in the Malaysian advertisements. For instance, the fallacy of appealing to flattery makes the viewers feel good about themselves, whereas the fallacy of appealing to fear uses scare tactics to threaten the viewers. Besides that, the Singaporean fallacies were realised mostly through text. The exception being the fallacy of appealing to emotions that can be found in the second Singaporean advertisement as it was realised through both visual and text.

4.4 Discussion

As stated in section 4.3, fallacies were discovered to be present in both Malaysian and Singaporean advertisements. The fallacies present in the three Malaysian advertisements were mainly realised through both the text and the images. In contrast, the fallacies in the three Singaporean advertisements were realised predominantly through the text. This occurrence can be attributed to the layouts of the advertisements as the Singaporean advertisements had a similar layout throughout the three advertisements, whereas the Malaysian advertisements did not.

In addition, the three Singaporean advertisements were observed to contain more text than the Malaysian ones. Since the three Malaysian advertisements did not contain

as much text as their Singaporean counterpart, they relied greatly on the accompanying images to convey their message(s) to the readers. This aspect of the Malaysian advertisements resulted in the message(s) being indirect whereas the message(s) of the Singaporean advertisements were more direct in nature due to the amount of text.

All of this is related to the realisation of fallacies in the advertisements since the more text an advertisement has, the more likely it is for the fallacies to be realised textually instead of visually. Therefore, due to the reasons mentioned above, the fallacies in the three Singaporean advertisements were mostly realised textually while the Malaysian fallacies were realised textually and visually.

Besides that, the fallacy of appealing to religion is a constant in the three Malaysian advertisements. As explained in section 4.3.1, religion is a recurring theme in Malaysian media due to the actions taken by the government as part of their efforts to promote Islamic views nationwide (Jihad Mohammad et al., 2015). On the other hand, the fallacies of appealing to common belief and to wishful thinking were present in all three Singaporean advertisements. Similar to before, such findings can be attributed to the layouts of the advertisements since the same layouts as well as the same message(s) shared between the three Singaporean advertisements resulted in identical fallacies.

Furthermore, even though the advertisement had a female actor as the subject, the message was directed towards the male viewers (see Figure 4.4). The choice of targeting male viewers over female viewers in the advertisements of the two countries can be attributed to the statistics obtained on the ratio of male to female smokers. In Malaysia, it was estimated that about 1% of female adults were smokers, whereas male adults occupied a much larger ratio with 42.4% of smokers (Smoking prevalence,

2016). As for Singapore, up to 5.2% of female adults and 28.3% of male adults were smokers. From the statistics provided here, it can be observed that the number of male smokers is significantly higher than female smokers which provide validation for the Malaysian and Singaporean advertisements' choice of focusing their anti-smoking initiative towards males rather than females.

Apart from that, the visual analysis of the advertisements showed that actors were present in all three of the Singaporean advertisements. This was not the case in the Malaysian advertisements as not all of them contained actors. The actors in the Singaporean advertisements consisted of smokers or ex-smokers as well as supporters of the cause. Additionally, the actors were diversely portrayed as they represented the three major racial groups in Singapore; Malays, Chinese and Indians. Furthermore, the actors held specific roles in the advertisements such as portraying the youth of Singapore as well as representing couples and families. In comparison, the Malaysian advertisements did not focus much on its citizens. Instead, the focus of the advertisements was on the negative effects or consequences of smoking.

Additionally, in relation to the above, gaze was present in all three Singaporean advertisements where they were realised through the actors' or RPs line of sight which stared directly towards the viewers. As discussed in section 2.4c, a direct gaze „demands“ something from the viewers and the type of demand can be inferred from the facial expressions of the RPs (Kress & Van Leeuwen, 2006). In the Singaporean advertisements, the facial expressions of the RPs are welcoming and supportive as evidenced by their wide smiles. The advertisements utilise such facial expressions and direct gazes so as to portray a friendly and warm persona to the viewers. This is the complete opposite of the Malaysian advertisements which display no direct gaze.

Asides that, the social distances displayed in the Malaysian and Singaporean advertisements also differ from one another as the Singaporean advertisements were observed to portray a much closer social relation with the viewers than the Malaysian advertisements. The Singaporean advertisements achieved this through the frame size of its depicted images where the majority of the images were taken from a „medium shot“. As stated by Kress and Van Leeuwen (2006), images that are portrayed from a „medium shot“ are said to represent personal distance between the viewers and the RPs (see Table 3.1). On the other hand, the Malaysian advertisements exhibited a mixture of long, medium and close shot of its images.

Another noteworthy aspect concerns the use of handwritten text in the Singaporean advertisements. As mentioned in section 4.2.5.3, handwritten text evokes a certain sort of emotional response from the readers as it implies the application of personal touch to the displayed message (Coleman, 2013). This was not observed in the Malaysian advertisements which mainly contained printed messages.

In regards to the age of the RPs, it was estimated that the RPs in the advertisements of both countries were mostly portrayed as being in their twenties to their thirties. This can be attributed to the fact that smoking is a habit that begins in youth, and like all habits the longer it is continued, the harder it will be to stop or in this case the harder it will be for the smokers to overcome the negative effects of smoking on their health (Kids and smoking, 2016). Therefore, the advertisements targeted adult smokers in their twenties and thirties as opposed to those in their sixties, since they are still able to overcome their smoking habit before it permanently impacts their health.

As mentioned in section 4.3.2, all three Singaporean advertisements have a similar layout where the image is placed at the top of the advertisement and the text is located below. Moreover, the advertisements shared the same message of motivating people to quit smoking. Through this, it can be observed that the Singaporean advertisements used a consistent approach in persuading viewers to quit the smoking habit.

In contrast, two different layouts were viewed in the three Malaysian advertisements as the placement of the text and images varied according to the advertisement. What is more, the advertisements contained numerous messages addressing the effects of smoking towards the health of smokers, their appearance, family and morality. It can be seen that the Malaysian advertisements opted to individualise each advertisement and also chose to convey various types of messages as part of their strategy to influence people to quit smoking.

Besides that, as mentioned in the paragraphs above, the Singaporean advertisements conveyed a positive message of motivating people to quit smoking by joining their anti-smoking initiative. This was accomplished by portraying the smokers and ex-smokers, be it the RPs in the advertisements or the viewers in a positive light, celebrating them as champions of the anti-smoking cause. Their strategy proved to be successful through the increasing number of pledgees signing up for the „I QUIT“ program (Cheong, 2014).

Meanwhile, the Malaysian advertisements expressed messages that played on the fear of the viewers; Fear related to one's health as well as morality. Furthermore, smokers in the Malaysian advertisements were not portrayed as favourable as those in the Singaporean ones. This was due to the aim of the Malaysian advertisements to scare

the smokers and viewers into quitting smoking. However, ultimately the advertisements did not play a very significant part in helping to reduce the number of smokers in Malaysia (Chong, 2014).

4.5 Summary

This chapter discussed the analysis carried out on the data where it was shown that various fallacies were utilised in the chosen six anti-smoking advertisements of Malaysia and Singapore. The types of fallacies used varied among the countries as it was discovered that the fallacies used in the three Malaysian advertisements had a strong focus on religion as all the advertisements contained the fallacy of appealing to religion.

According to Jihad Mohammad et al. (2015), though Malaysia is a multicultural country, the main religion is Islam and as such the media is obligated to include religion in their advertisements and commercials. That is why all three of the Malaysian anti-smoking advertisements contained the fallacy of appealing to religion. On the other hand, the fallacies employed in the three Singaporean advertisements were focused on addressing the viewers' wish to successfully quit smoking. The following chapter will summarise the findings of the study.

CHAPTER 5

CONCLUSION

5.1 Introduction

This final chapter will summarise the findings of the current study which is based on the textual and visual analysis of six anti-smoking print advertisements from Malaysia and Singapore for their realisation of fallacies. A combination of selected aspects from Van Leeuwen's (2008) visual representation of social actors' framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework as well as McCandless's (2012) classification of fallacies make up the analytical framework for the study (see chapters 2 and 3 for detailed descriptions). Also included in the chapter are the limitations of the study, the significance and the recommendations for future research.

5.2 Summary of the Study

In the previous chapter, the data collected for the study was analysed using the researcher's own analytical framework (see Figure 3.4) that was adapted from Van Leeuwen's (2008) visual representation of social actors' framework, Kress and Van Leeuwen's (2006[1996]) composition of images framework and McCandless's (2012) classification of fallacies. The data which comprised of six anti-smoking print advertisements from Malaysia and Singapore, three from each country, were analysed visually and textually for the presence of fallacies.

The visual analysis encompassed selected aspects from Van Leeuwen's (2008) and Kress and Van Leeuwen's (2006[1996]) frameworks; gaze, distance, salience, framing and information value. Meanwhile, the textual analysis incorporated grammatical mood and lexical choices such as nouns, pronouns, adjectives and verbs. As for the fallacies identified in the study, they were based on McCandless's (2012) classification of fallacies.

In other words, the texts and images in the six advertisements were analysed textually and visually for fallacies using McCandless's (2012) classification as a basis for categorising the fallacies. Through the analysis of both visual and textual features of the six advertisements, the researcher was able to answer all three research questions of the study; 1) how are the fallacies realised visually in the advertisements, 2) how are the fallacies realised textually in the advertisements, and 3) how do the Malaysian and Singaporean advertisements compare to one another in terms of their use of fallacies.

The visual and textual realisation of fallacies in the advertisements were observed through the application of lexical choices, grammatical mood as well as visual elements (see Chapter 4 for elaborations). The fallacies utilised by the chosen three Malaysian advertisements consisted primarily of visual and textual fallacies where the images in the advertisements provided support for the textual fallacies. In contrast, the Singaporean fallacies were mostly realised through text.

Through the analysis of the advertisements, several types of fallacies were discovered (see section 4.3). For the Malaysian advertisements, the fallacy of appealing to religion was observed to be present in all three advertisements. In regards to the

Singaporean advertisements, the fallacies of appealing to common belief and to wishful thinking were located in all three advertisements.

Besides that, the visual analysis also revealed that both countries target their advertisements on male smokers as statistics showed the number of male smokers to be higher than female smokers (see section 4.4). Another shared visual aspect between the advertisements of the two countries is the target age of the audience of the advertisements. The majority of actors in the advertisements of both countries were largely viewed to be in their twenties to their thirties (see section 4.4).

The Malaysian and Singaporean advertisements do not only differ in terms of the types of fallacies utilised in the advertisements but also in the disseminated message(s). As discussed in section 4.4, the Singaporean advertisements were consistent in their form of motivating people to quit smoking, where the approach and layout of each advertisement were similar.

However, the Malaysian advertisements spread several different messages in accordance with the distinct layout of each advertisement. Furthermore, the message(s) conveyed in the Singaporean advertisements were observed to be positive and inspiring which contrasts greatly with the message(s) in the Malaysian advertisements that employ the use of scare tactics.

In conclusion, both Malaysia and Singapore practiced different strategies in their anti-smoking advertisements; one opted to scare, whereas the other opted to inspire. According to Soames Job (1988) in his study on the use of fear in health campaigns, he observed that the use of fear in such situations is often ineffective. His study also

suggested that the use of positive reinforcement in the campaigns as opposed to fear tactics would be beneficial in garnering the desired behaviour changes.

As discussed in Chapter 1, Singapore's anti-smoking campaign was viewed to be more effective in achieving their desired outcome of reducing the number of smokers since they utilised a more positive approach in their advertisements. Their application of direct gaze, personal distance and handwritten text all played a part in making the Singaporean advertisements' messages more personalised and relatable to the viewers. In contrast, the anti-smoking campaign held in Malaysia was not as effective which can perhaps be partly attributed to their use of fear in their advertisements as well as the lack of personal connection with the viewers.

The analysis of both Malaysia and Singapore's anti-smoking advertisements brought about findings that corroborated Soames Job's (1988) study outcomes of positive reinforcement being a better and more effective choice than fear in health promotion campaigns. Furthermore, due to the differences in Malaysia and Singapore's approach as well as the message(s) conveyed, various types of fallacies were discovered in the advertisements.

Through this study, the visual and textual elements of both countries advertisements are made visible to the readers. The findings obtained here can be further explored and applied in the production of better, more effective Malaysian advertisements.

5.3 Limitations of the Study

As mentioned in section 1.9, there are several limitations of the study. The first limitation concerns the amount of data collected for the study as the study only analysed six anti-smoking print advertisements, three from Malaysia and three from Singapore. Due to this, the findings obtained were rather limited and constrained to a specific scope. In relation to that, this study focused on anti-smoking print advertisements from Malaysia and Singapore. Hence, the findings obtained cannot be generalised to other advertisements from other countries.

5.4 Significance of the Study

To reiterate section 1.8, this multimodal study highlights the fallacies present in the anti-smoking advertisements of Malaysia and Singapore. The findings of this study will enable the readers to recognise fallacies more easily when faced with them in future advertisements as they will no longer view such advertisements apathetically. Instead, they'll be equipped with a critical eye which will allow them to dissect the advertisements' message(s) and rhetorical strategies.

Additionally, the findings of the study presented the textual and visual elements involved in Malaysia and Singapore's advertisements, where the anti-smoking campaign for the latter was more successful than the former (see section 1.2 for elaboration). From here, the readers can view the differences between the elements found in each country's advertisements. These findings can be applied into the production of future Malaysian advertisements.

Furthermore, this study has played an important role in increasing the number of local DA studies. Through the findings of the study, information on the textual and visual realisation of fallacies in Malaysia and Singapore's anti-smoking advertisements is made available to various fields of research for further consideration.

5.5 Recommendations

Further research on PSAs especially in the local context can be conducted so as to increase the amount of literature on the topic, which in turn will aid researchers in their pursuit of knowledge related to such topics. Additionally, a study similar to the current one, but with more data, can be carried out in order to see whether the findings can be replicated. Besides that, the number of studies on fallacies in local advertisements is few. Thus, more research on such topics can be done.

5.6 Summary

In this chapter, the researcher summarised the findings of her study on the visual and textual realisation of fallacies in the anti-smoking advertisements of Malaysia and Singapore. Besides that, the chapter also discussed the limitations of the current study, the study's significance and the recommendations for future research.

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