

## REPRESENTATION OF CONSUMERISM IN GRABFOOD ADVERTISEMENT: A CRITICAL DISCOURSE ANALYSIS

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Received on 28 November 2021 / Approved 25 April 2022

### ABSTRACT

The trend of digital advertising has risen significantly as the use of the internet is increasing. It contributes to the way people shape their lifestyles and perceive themselves as a part of society. Due to its significant role in influencing the audience, this article aimed to reveal an ideological representation in a digital advertisement. The object of this article was a GrabFood advertisement published on YouTube, which contained both linguistic and visual aspects. Hence, this descriptive qualitative study adopted Fairclough's Critical Discourse Analysis as the theoretical framework to analyze the data. The results showed that there is a representation of consumerism identified in the GrabFood advertisement. This ideological representation encourages the audience to consume more by glorifying consumptive behavior. The advertisement was intended to influence the audience sub-consciously that purchasing goods through its product service would be rewarding and would save them more money. Subsequently, through the number of selling points shown in the advertisement, both linguistically and visually, it manages to deliver its purpose of persuading and leading the audience to more consumption. By analyzing the advertisement critically, we can equip ourselves with more understanding of the process of product advertisement so that the meanings behind the surface of the advertisement can be identified and responded to wisely.

**Keywords:** Critical Discourse Analysis; Digital Advertisement; Ideology; Consumerism; Applied Linguistics

### ABSTRAK

Tren periklanan digital telah meningkat secara signifikan seiring dengan meningkatnya penggunaan internet. Hal ini berkontribusi pada cara orang membentuk gaya hidup mereka dan memandang diri mereka sebagai bagian dari masyarakat. Karena perannya yang signifikan dalam mempengaruhi khalayak, artikel ini mengungkapkan representasi ideologis dalam sebuah iklan digital. Objek artikel ini adalah iklan Grabfood yang dipublikasikan di YouTube dan memuat aspek linguistik dan visual. Oleh karena itu, penelitian kualitatif deskriptif ini menggunakan Analisis Wacana Kritis milik Fairclough sebagai kerangka teoritis untuk menganalisis data. Hasil penelitian menunjukkan bahwa terdapat representasi konsumerisme yang teridentifikasi dalam iklan Grabfood. Representasi ideologis ini mendorong khalayak untuk lebih banyak mengonsumsi dengan mengagungkan perilaku konsumtif. Iklan tersebut dimaksudkan untuk mempengaruhi khalayak secara tidak sadar bahwa dengan membeli barang melalui layanan produknya akan bermanfaat dan akan menghemat lebih banyak uang. Selanjutnya, melalui sejumlah nilai jual yang ditampilkan dalam iklan, baik secara bahasa maupun visual, iklan ini berhasil menyampaikan tujuannya dalam membujuk dan mengarahkan khalayak untuk melakukan lebih banyak konsumsi. Dengan menganalisis iklan secara kritis, kita dapat membekali diri dengan pemahaman mendalam mengenai proses iklan produk, sehingga makna di balik permukaan iklan dapat diidentifikasi dan ditanggapi dengan bijak.

**Kata Kunci:** Analisis Wacana Kritis; Iklan Digital, Ideologi; Konsumerisme; Linguistik Terapan

### INTRODUCTION

As the world is rapidly growing, the trends within society are also changing. The use of digital advertisements has significantly

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increased. According to the data collected by Global Intelligence (2019), digital display advertisements, including videos, are labeled as the fastest growing advertisement type. In addition, Filiopoulou et al. suggested that the way companies promote their products or services has been affected by technological development (2019). Digital advertisements are defined as a promotional strategy that uses the internet as a means of sending the promotion to the audience. In promoting its products or services, digital advertising uses persuasive audio-visual modes to attract potential consumers (Rizvi, Khan, & Farooq, 2020).

During the pandemic, there is a change in consumption patterns due to the situation. One of them is the use of food delivery services. The habit of using food delivery services has shifted from occasionally to continuously and finally becoming a routine (Yuswohady, 2020). Similarly, a survey conducted by Katadata Insight Center (KIC) found that online food delivery (OFD) services were one of the most preferred digital services during the pandemic (Aria, 2021) as the rate significantly increased. The vast development of mobile application-based food delivery services has increased the trend of online food delivery in the past few years. One service provider of online food delivery service that uses digital advertising as a pro-motional platform on social media is Grab-Food. According to the Snapcart TASC Sur-vey of 500 merchants and 570 users of food delivery services, GrabFood is the most frequently used food delivery service in Indo-nesia (2021). Therefore, the way GrabFood advertises its service to persuade and influence the target audience is worth investigating.

GrabFood is a service available on the Grab mobile application. It is known as a "Super-App" due to its services covering a range of public needs in one application (Chandler, 2019). In November 2021, Grab posted its advertising campaign on the YouTube platform, entitled "GrabFood: Makanthon." The advertisement video had reached more than 20 million views three weeks after it was published. This level of

view counts may suggest that the advertisement has captured public attention, and it may have affected public behavior in using the product.

Therefore, this study aimed to analyze the GrabFood advertisement using the framework of Fairclough's Critical Discourse Analysis to reveal the ideological representation it contains. The discussion is divided into three stages, i.e., textual features (description), discourse features (interpretation), and social features (explanation) to decode the hidden meanings contained in the advertisement through the portrayed images and verbal signs. The goal of this article is to inform readers about the strategies used by the advertiser to promote its products and services, as well as to investigate how consumerism ideology is represented in the advertisement. Having an understanding of how an advertisement works to affect consumer behavior, readers may not be prone to being influenced by the ideology infused in the advertisement.

There are some previous studies related to this issue. Setyowati, Amanah, and Satria (2020) analyzed the advertisements for Gojek and Grab applications using Discourse Analysis, and it revealed that the advertisements emphasized the benefits that the potential consumers will receive. The benefits were highlighted by the use of both linguistic and visual elements. However, the study only examined the discourse analysis. It did not explore beyond the text; hence, the ideological messages that may have inhibited the advertisement have not been explored.

Briandana examined the TV advertisements and tried to uncover the political ideology implied in the advertisements (2019). The study highlights how the advertisement functions as a social practice and is able to affect how the public behaves towards the new culture, including constructing the act of consumerism as well as perceiving the advertiser and the social context surrounding it. This present study is similar in that it also aims to reveal the ideological message within an advertisement. However, since the growing trend of internet

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advertisements is significant, this study used a digital online advertisement as the object, i.e., the GrabFood advertisement on the YouTube ads platform. Subsequently, the research questions for this article are as follows:

1. What are the textual features used in the GrabFood advertisement?
2. What are the discourse strategies employed in the GrabFood advertisement?
3. To what extent is the ideology of consumerism represented in the GrabFood advertisement?

## LITERATURE REVIEW

### Advertising Discourse

In advertising discourse, language and visual elements play an essential role. According to Widyahening, they may construct certain ideologies and represent social relations in society (2015). Like other types of text, advertisements have never been neutral. Therefore, it is worth investigating. Among the types of advertising, this article uses persuasive advertising, whose aim is to persuade potential consumers. Referring to the rising trends of online food delivery services, there are some dimensions and indicators influencing this phenomenon. One of them is the attraction of certain brands to attract consumers and create a desire for potential consumers to conduct purchases using their services. This attempt to attract is evident in advertising.

According to Kotler and Armstrong, there are two types of messages that advertisers must execute well in order to successfully persuade the audience: message strategy and message execution (2009). Furthermore, message strategy implies that the advertisement should be meaningful by emphasizing the benefits, credible by persuading the audience that the advertiser will deliver the promised benefits, and distinct by standing out from the crowd and being distinct from other similar brands.

Meanwhile, the execution of the message conveyed by the advertiser covers the

attractive style, tone, and word choices to attract the public's attention, and more importantly, the potential consumers. Message execution also means how the message is delivered to the audience by utilizing various elements of the advertisement combined to result in an eye-catching visual experience for the audience, which also gives value to the potential consumers. Hence, the discourse of advertising will cover these two aspects to reveal the meaning-making of the advertisement.

### Critical Discourse Analysis

In an attempt to discover more about the role of advertisements in portraying their strategies and representing certain ideologies within society, the Critical Discourse Analysis was adopted. According to Ulinuha et al., critical discourse analysis is essential in noting the subtle differences between what constitutes reality and what signifies images. It explores the interaction existing between text and society, which needs to be analyzed from not only a single aspect but also the sociocultural aspects (2013). This framework is useful in investigating what lies beneath the surface of the text produced to be consumed by society.

As the word of discourse can be defined as how language is used to represent social practices, in the context of advertising discourse, it is all about finding the meanings conveyed by the text, both explicit and implied, to discover the true intention of the text and to give critical understanding to the public regarding the text.

Norman Fairclough, Ruth Wodak, and Teun Van Dijk are the main scholars in this research field. Van Dijk is recognized for his studies on news discourse, highlighting both textual and structural analyses, while Wodak's critical discourse analysis is known as the most linguistically-oriented model in this field (Amerian & Esmaili, 2015). Since this article attempts to explore both textual and visual aspects of a text in the form of audio-visual and its social representation, this article adopts Fairclough's CDA as it links linguistic, semiotic analysis and ideology as social practices. Fairclough covers all forms of

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meaning-making including visual images as well as language, to discover how social life is inseparable from its economic, political, and cultural aspects. In short, this framework deals with the production of meanings and how they represent social practice.

Jorgensen and Phillips argued that the production and consumption of a text, in this case a digital advertisement, are shaped by the social practice it represents (2002). To discuss it further, the three-dimensional models proposed by Fairclough in describing the practice of Critical Discourse Analysis are presented in the following table.

**Table 1. Three-Dimensional Models of CDA**

<b>Textual Features</b>	text, narration, visual images
<b>Discourse Features</b>	the production and consumption of texts
<b>Social Features</b>	social representation

Source: Fairclough (2003)

The three dimensions represent the use of language in a communicating event, or in this case, advertising. These include descriptions of textual features, interpretations of discourse features, and explanations of social features. Textual features include the linguistic aspects of the text as well as the visual aspects to be described and categorized. Discourse features investigate how the text is created and received by the audience. Meanwhile, social features refer to social practices and context represented by the text. By examining these features, we shall see how online food delivery promotes its services through digital advertising using strategies that may stimulate and increase the consumption of its consumers and potential consumers.

Furthermore, discourses, as Fairclough argues, are diverse representations of social practices, which also indicate a process of social construction (2001). In conducting critical discourse analysis, there is an urgency to go beyond the text in order to understand its social context. In addition, critical discourse analysis is also concerned with the ideological effects carried by the texts. The example is

how the semiotic and linguistic features of a text portray its representation of capitalism, or economic change.

Ideology is defined as a system that justifies and explains certain group or society's position (Jansiz, 2014). As the theory suggests, textual analysis covers the linguistic and visual images of the text in order to unveil the relationship between what is in the text and what is beyond it in a social context. The notion of social change is highlighted in this theory, in which it intends to see how text has power to influence society and result in changes to it. The social changes referred to by Fairclough (2001) vary, including globalization, information society, new capitalism, and consumer culture. Therefore, this framework will shed some light on how an ideology of consumerism is represented in the advertising text.

### **Ideology of Consumerism**

Advertisements, along with any other texts published to the public, are never neutral and must have certain intentions or purposes that may not be visible at a quick glance. That subtle intention planted in a text may subconsciously influence the audience who are exposed to the text. This influence may also be either positive or negative, depending on the perspective we see the text from. According to Putri (2018), media discourse, including advertising, refers specifically to hidden social or political issues. Hence, the role of the media is essential in this regard, as they are able to influence their audience. The purpose of this article was to discover the ideology of consumerism within the GrabFood advertisement.

Consumerism is an economic phenomenon that grew from the industrial revolution. One importance of studying the concept of consumerism is to help us identify the dynamics of modern society. As one of the dominant aspects of society, Baudrillard (1999) defines consumerism as "a manipulation of signs". It has the power and control to manipulate people to consume by creating false needs (Jansiz, 2014). He further stated that the social features of modern life stimu-

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late the promotion of consumerism. Moreover, today's modern society has construct-ed a variety of lifestyles along with a wide range of products and services to facilitate and fulfil their desires (Harmanci, 2017).

The act of consumption is not only to fulfil one's needs, but also one's desire. In developing countries, the ideology of consumerism is formed through the media and images (Kellner, 1995 in Jansiz, 2014) to take a positive view of the act of consumption. Similarly, Sklair also argued that the media facilitate the spread of the ideology of consumerism in this globalized world by portraying a satisfying life as a result of it (2012). In this section, we can see how the media and advertiser have the ability to persuade audience to use the service that is being advertised.

This study adopted the framework of consumerism proposed by Gbadamosi (2019). The framework provides an understanding of the social environment under the act of consumption. This study simplifies the major influences on consumerism in the context of developing nations, in this case Indonesia, into the following table:

**Table 2. Influences on Consumerism**

<b>Personal Factors</b>	Motivation
	Attitude
<b>Marketing Stimuli</b>	Ads/Campaign
	Sales promotion
	Discounts

Source: Gbadamosi (2019)

Personal factors include the motivation and attitude of consumers as individuals. Motivation drives individuals towards a goal-object (the product or service), while attitude refers to the act of purchasing or responding to the promotion. Since this study is limited to textual analysis instead of consumer perceptions, this study attempted to capture these elements of personal factors reflected and promoted through the advertisement. Next, marketing stimuli deals with factors that influence the consumption choices of people. We shall see how three elements of marketing stimuli, i.e., advertising

or campaign, sales promotion, and discounts, are presented in the advertisement as evidence of promoting the ideology of consumerism. By examining these, we can see the strategies used to promote the act of consumption in modern society.

## RESEARCH METHODOLOGY

This is a descriptive qualitative study that used textual analysis as the research design. Textual analysis is able to identify the main components or perspectives of the social world represented by the text (Jorgensen and Phillips, 2002). The data source of this study was Grabfood: Makanthon advertisement, published on YouTube. The video was downloaded and broken down in accordance with the number of scenes. Due to the limited space, only seven shots were selected and displayed.

After that, the visual and linguistic elements were categorized, and each category was analyzed by referring to the Critical Discourse Analysis. CDA helps conduct multi-mode analysis while specifying the intertextual elements of language, visual forms, and social analysis to discover social issues (Fairclough, 2001). After analyzing the data, interpretation was conducted by correlating the results of textual analysis to the notion of social context and practice (Jorgensen & Phillips, 2002). Hence, the technique of data analysis referred to Fairclough's three stages of critical discourse analysis: textual analysis (description), discourse practice (interpretation), and social practice (explanation).

Text analysis covers the description of the text, covering both linguistic and visual aspects, e.g., the use of language, images, symbols, shots, angles, and other observable modes evident in the advertisement. Moreover, the meaning-making of the text depends on what is explicitly displayed and what is implied or assumed by the text. Therefore, the next stage is the interpretation of the text to explore the discourse practice of strategies. It also demonstrates the way the text interacts with the audience, particularly how the

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advertisement attempts to affect the audience's purchasing behavior.

Lastly, the text also represents social practice and reflects social relations in society. Social practice covers the explanation stage, which examines the social context and setting related to the text and how it is constructed through the text. According to Widyahening, an ideology hidden in an advertisement may affect public perception, behavior, as well as attitude, particularly in perceiving the product or service being advertised (2015). Therefore, by revealing the social construction of the text, the ideology it represents can also be identified in order to obtain a deeper understanding of the whole message intended by the advertiser.

## FINDINGS AND DISCUSSION

### Textual and Discourse Features

The following tables show the descriptions of the visual and verbal aspects identified in the advertisement. The descriptions are followed by text interpretations to uncover the discourse practices used in the Grabfood advertisement.

### Visual Analysis

In analyzing the visual aspects of the advertisement, this article also borrowed from Kress and Leeuwen's theory on reading images (2006). It primarily highlights the relationship between the text's producer, the audience, and the object it represents. This also includes the descriptions of frame sizes and the selection of angles, or points of view.

The size of the frame represents social distance; a close-up shot represents an intimate distance between the character displayed and the audience; a medium shot represents a close personal distance; and a full shot represents an impersonal and far-off social distance as it covers a lot of space other than the character. Meanwhile, the angle of the shots represents the subjective attitude perceived by the audience towards the character. For instance, a low angle shot represents a symbol of power held by the character; a high angle shot, on the contrary, represents the power held by the

audience, making the character look smaller; and an eye-level angle represents equality and the notion of likeness between the character displayed and the audience.

**Table 3. Scene 1**



### Visual Description

Object: two characters  
 Gesture: holding phone  
 Expression: relaxed  
 Symbols: empty fridge and empty plate  
 Setting: inside a house (a kitchen and a dining room)  
 Frame size: medium shot  
 Angle: eye-level

### Discourse Practice

The first scene depicts the relationship between the problem and the solution. The problem is portrayed by the symbols: the fridge and plate that are empty, while the solution is portrayed through the gestures of the characters, i.e., the act of using the advertiser's service. The way the characters are portrayed in plain casual clothes, inside the house while dealing with daily domestic problems, they represent ordinary people or the general audience. The medium shot also shows a close distance between the characters and the audience, and the angle of the shot indicates that the characters and audience are in the same position or level. Hence, the strategy that can be inferred is to create a sense of relevance and relatability with the target consumers.

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**Table 4. Scene 2****Visual Description**

Object: two characters  
 Gesture: holding a sauce bottle; eating fried chicken  
 Expression: determined; focused  
 Symbols: jackets with the advertiser's logo, facepaint, headband  
 Setting: a stadium  
 Frame size: close-up shot  
 Angle: eye-level

**Discourse Practice**

The second scene represents the main theme of the advertisement, i.e., competition. Similar to a few other scenes, the notion of competition is consistently shown through the images presented, such as the setting of a stadium, the wardrobe of a training suit, and the facial expressions portrayed by the characters. While showing an act of competition, the gestures shown by the characters represent the advertiser's offered service, which is to deliver food and groceries. Furthermore, the close-up shots are meant to emphasize the characters' facial expressions. By showing the facial expression closely, in this case, determined in facing the competition, the audience may be more attached to the storyline of the advertisement, as close-up shots help advertisements build a connection with the audience.

**Table 5. Scene 3****Visual Description**

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Symbols: advertiser's logo and campaign, fire torch

**Discourse Practice**

This scene explicitly displays the logos of the advertiser's campaign and brand. To support the theme of competition in the advertisement, the torch presented in the scene may suggest that the competition being held is as grand and massive as the "Olympics". The Olympic flame signifies positive values; one of them is that it symbolizes human achievement (Hogeback, n.d.). This is coherent with other scenes showing the rewards offered by the advertiser. In addition, to match this symbol with the advertiser's service, the image of the torch is in the shape of a portable gas, which is closely related to food services.

**Table 6. Scene 4****Visual Description**

Object: one character  
 Gesture: holding a paper bag  
 Expression: excited  
 Symbols: gold bar, phone, percentage icon, food, and beverage  
 Setting: a stadium  
 Frame size: close-up shot  
 Angle: low-level

**Discourse Practice**

This scene also demonstrates the act of using the advertiser's product service, signified by the gesture of holding a paper bag. This item is commonly seen when someone uses an online food delivery service. The close-up shot is also used to deliberately show the character's excitement about using the advertiser's service. In addition, there are various symbols floating in the background. All of them represent the messages of the advertisement. Food and beverages are related to the service offered, while a percentage icon or discount, gold bars, and a phone are all the benefits offered by the



advertiser. This is used to attract the audience to what they can obtain from using the product other than the food or beverages they ordered. The low level angle represents the notion of power held by the character as he collects all the rewards. This is intended to influence the audience into believing that they, too, may get positive attributes from using the advertiser's service.

**Table 7. Scene 5**



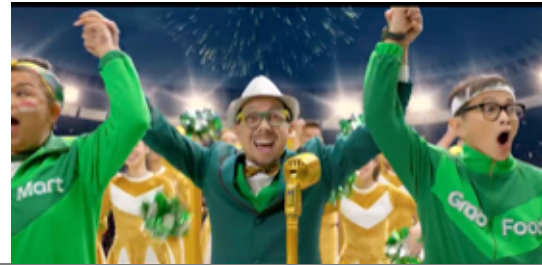
#### Visual Description

Object: two characters  
 Gesture: flying, climbing  
 Symbols: Indonesian flag, *Panjat Pinang*, gold bars, a phone, fireworks  
 Setting: a stadium  
 Frame size: extreme full shot

#### Discourse Practice

This scene adds to the theme of competition by using an extreme full shot to show the whole atmosphere. The spotlights and fireworks in the background make the scene look grand. There is also a shift in the time setting from daytime to nighttime, showing how the consumers are able to use the advertiser's service day and night, or all day long. In addition, the symbol of *Panjat Pinang* is used to show the local context of Indonesia, and it may suggest that one should take action to obtain the rewards being offered. However, since the way of climbing the pole is portrayed as if the character is walking effortlessly instead of climbing in a normal way, it suggests that the effort needed to obtain the rewards is easy, which is by using the advertiser's service more frequently. These gestures of walking vertically and flying add a sense of humour to the advertisement while both are aiming for the rewards.

**Table 8. Scene 6**



#### Visual Description

Object: three characters  
 Gesture: announcing the winners; winning  
 Expression: surprised, excited  
 Symbols: firework, a group of cheerleaders  
 Setting: a stadium  
 Frame size: close-up shot  
 Angle: eye-level

#### Discourse Practice

To complement the notion of competition, the final scenes show the notion of celebration. It can be explicitly seen from the gestures of announcing the winners and the explosion of fireworks in the background. Another message portrayed in this scene is that although the competition is between two characters, they both become the winners. This is in line with the tagline of the advertisement, i.e., "*semua bisa menang*" (everyone can win). Hence, the advertisement attempts to convince the audience that the possibilities of winning the rewards are high. Another symbol of cheerleaders signifies that the advertiser is cheering to persuade the audience to participate in the program. It also functions to create a sense of excitement to attract potential consumers. Furthermore, the close-up shots are once again meant to emphasize the characters' facial expressions. By showing the facial expression closely, in this case excitement to represent celebration, the audience is more likely to get attached by sharing the emotions portrayed.

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Table 9. Scene 7

**Visual Description**

Object: a group of characters  
 Gesture: singing, cheering, celebrating  
 Symbols: gold bars, a car, a phone, cheerleaders, confetti  
 Setting: a podium in a stadium  
 Frame size: extreme full shot

**Discourse Practice**

The final scene wraps up and unites all of the signs displayed in the advertisement. The extreme full shot allows the advertisement to show all of the essential components to attract the audience and portray the intended theme: a competition and celebration. The full shots have depicted these two themes through the combination of symbols presented, including the referee, the rewards, the confetti, the cheering cheerleaders, and the excited characters. Hence, it can be inferred that the competition represents the intention and effort to obtain the rewards, and the celebration represents the act of winning the rewards. These two come down to the act of using the advertiser's service more.

**Verbal Analysis**

In this section, the linguistic aspects of the advertisement are described and interpreted. Fairclough states that the semantic and grammatical relations may represent types of exchange and speech functions, such as eliciting action, making offers, or statements (2001). There are three stages of analysis: vocabulary, phrase, and sentence based on the identified verbal text and narration in the advertisement. The discussion of phrase-level verbal signs is further categorized into the common themes each sign represents to get the

bigger picture of the advertiser's message and strategy.

Table 10. Vocabulary-level

No	Vocabulary	Discourse Practice
1	<i>Makanthon</i>	A neologism is made from blending the words <i>makan</i> (eat) and <i>marathon</i> . Hence, <i>Makanthon</i> correlates the basic act of eating with the sport of marathons. This word blending signifies that the act of consuming food is not portrayed as an ordinary daily activity, but an exciting and rewarding activity.
2	<i>Nge-GrabFood</i>	A free morpheme of <i>GrabFood</i> is combined with a bound morpheme of <i>nge-</i> . <i>Nge-</i> is an informal prefix of <i>men-</i> in Bahasa, which is included in verb category. This prefix is commonly used to show an action. If it is combined with a noun, as in the case of <i>GrabFood</i> , it means using the noun it refers to. Hence, <i>Nge-GrabFood</i> means using grabfood. This newly coined term is starting to be used in everyday conversation.

Table 11. Phrase-level

No	Phrase	Theme
3	<i>Nge-grabfood menang</i> (win by using grabfood)	Winning
4	<i>Menang hadiah miliaran</i> (win billions worth of prizes)	
5	<i>Menang hadiah menakjubkan</i> (win amazing prizes)	
6	<i>Diskon bertubi-tubi tiap hari</i> (repeated discounts every day)	Discount
7	<i>Menang diskon lagi dan lagi dan lagi yo!</i>	

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	(win the discount again and again and again, yo!)	
8	<i>Cuma di Makanthon</i> (only in <i>Makanthon</i> )	
9	<i>Menu mulai Rp 10 rb</i> (price of menu starting from 10.000 IDR)	Promotion
10	<i>Gratis ongkir</i> (free delivery)	
11	<i>Rajin jajan</i> (buy food/drinks regularly)	

### Discourse Practice

In the advertisement, the lexical word *menang* (win or winning) is repeated fourteen times, indicating that this notion is the main point of the advertisement. The main message is to promote the act and feeling of winning rewards as an impact of using the advertiser's product. Since the theme is competition, the audience is persuaded using these dictions and convinced that they have a great chance of winning the prizes only if they use the service more frequently. This is in line with Cook (2001), stating that patterns of co-occurrence of certain words or expressions are common in the discourse of advertising, as it indeed requires repetitive language to persuade audience.

The second theme, discount, as one of the selling points of the advertiser's campaign, is being emphasized through repetition. In [6], according to KBBI, *bertubi-tubi* means "to be repeated intensely or greatly" as the word also correlates with violence or disaster. However, the term is used in this context to emphasize the enormous amount of discounts that the advertiser provides. The aim is to convince the audience not to miss the chance. The phrases in this category may also promote and encourage the frequent act of consumption as it is compensated with non-stop discounts. In [7], the expression, "*again and again and again*" also signifies its way of persuading and convincing more frequent use of the service. In [8], the phrase, "*only in Makanthon*" signifies the exclusivity of the campaign. This is also one way to attract the audience.

Moreover, [9] and [10] display the promotion offered by the advertiser. According to Jansiz, the upper classes are the primary buyers;

however, mass consumers are now being targeted because they can contribute a greater number (2014). Therefore, it can be seen in this advertisement that it displays the text stating that the price of the menu starts from 10.000 IDR. It is expected that the audience will not see this service as something luxury or expensive, and that the service is available for any economic class. In addition, in [11], the act of using the advertiser's service frequently is also highlighted and demonstrated.

Table 12. Sentence-level

No	Sentences	Discourse Practice
12	Hey! <i>Makanthon memanggilmu!</i> (Makanthon is calling you!)	The narrative voice is directed at the audience as in a two-way dialog to grab the audience's attention. This gives a sense of personal attachment to the ads.
13	<i>Semua bisa menang</i> (everyone can win)	The advertiser suggests that everyone is treated equally in terms of their chance of winning. It emphasizes the equal possibility of winning.
14	<i>Semua pasti menang diskonan</i> (everyone will win the discounts)	This sentence is one level higher than the previous one by using the word " <i>pasti</i> " (will/must be) and being followed by discounts, not the rewards. This also signifies a promise offered by the advertiser that everyone using the service will surely obtain benefits.
15	<i>Klik ikon ini!</i> (click this icon!)	The grammatical mood of this sentence is imperative. This means that the ads wants the audience to take action by clicking the icon or basically

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		by starting to use the advertiser's service.
16	<i>Banyak pesan kami, hadiah menanti (order more, rewards await)</i>	The act of using the advertiser's service frequently is one more time highlighted with the lexical word <i>banyak</i> , or more frequently. This gives the idea that the more purchases one makes, the higher the chance of getting the prizes.
17	<i>Menang ku sanjung, hemat ku dukung (I praise you if you win, I support you to save money)</i>	This is the modified version of catchphrase in Bahasa, " <i>Menang ku sanjung, kalah ku dukung.</i> " This catchphrase is commonly heard in sports competitions among the fans or supporters. Hence, this is coherent with the overall theme raised by the ads, competition and celebration. This also shows how the advertiser tries to convince the audience that the advertiser is by the consumer's side. It also signifies the illusion that although the consumer does not win anything, they will still get the benefit of saving money by using the service.

### Social Features: Consumerism

Consumption is both an ideological behavior and a system of values which represent the social features of modern life (Baudrillard, 2004 in Jansiz, 2014). Fairclough (1995) identifies advertising as one of the primary means of normalizing and promoting the act of consumption. Hence, to critically

analyze beyond the text and reveal the hidden meanings in the advertisement, the text needs to be explored and linked to the sociocultural context. Firstly, the two themes represented in the advertisement are competition and celebration. To put it simply, the advertisement portrays how people celebrate lives structured by consumption. This means that the act of consumption is perceived as something positive or rewarding. In other words, this represents the notion of consumerism, which means the use of goods to satisfy one's needs and desires.

The ideology of consumerism deals with the symbolic value and the process of meaning construction that portray the pleasures and meanings of consumption (Lodziak, 2002). Hence, referring to the frame-work of Gbadamosi (2019), there are two types of influences on consumption in developing countries: personal factors and marketing stimuli. Firstly, personal factors deal with the motivation for making decisions and the attitude towards the act of purchasing a product or using a service.

Hence, based on the textual and discourse features, the advertisement attempts to raise the consumer's motivation for using its service by portraying the signs and symbols that represent a sense of achievement and reward as the benefits of using the service. Furthermore, motivation also means the drive to perform a certain behavior or attitude towards a goal-object (Gbadamosi, 2019). This is also represented in the advertisement, as the theme of competition also means that the characters being portrayed are aiming for a goal. The goal is the collection of rewards, and in order to achieve the goal, one must use the advertiser's service. The desired attitude is also portrayed in the advertisement by the characters. They demonstrate the act of using the service added with attractive signs and symbols to persuade the audience to do the same.

Secondly, the marketing stimuli are also represented in the advertisement to influence the audience's consumption choices. Campaign, promotion, and discounts are the examples of marketing stimuli. This is evident

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in both the visual and verbal aspects of the advertisement. The advertisement is quite explicit and straightforward in exclaiming the promotion it offers through the visual images and narration. Therefore, it can be inferred that the features of the GrabFood advertisement, both explicit and implied, represent the two influences on consumerism. In other words, this GrabFood advertisement represents the ideology of consumerism.

To discuss this matter further, another evident is found by referring to Jansiz (2014), who states that in modern culture, there goes the saying, “buy as much as you can, and consume more”. The expression is still relevant and reflects the consumer culture. Jansiz (2014) further argues that to influence consumerism, the audience is directed towards consuming goods or using services in a limited period of time. This can be seen in the GrabFood advertisement, in which it displays the timeline of the campaign: “1 November to 19 December”. By pointing out the timeline, the audience may think that the campaign will end in a limited timeframe; hence, it may result in a sense of urgency to get the audience to start using the advertiser’s service.

Furthermore, Holm argues that advertising does not only tell us to consume, but it also makes us enjoy doing it (2017). This means that the advertisement has a role in shaping the behavior of the audience in consuming or purchasing goods. It may influence people to consume more as it is portrayed as an enjoyable activity. Nowadays, people no longer purchase food only to fulfill their basic needs. Instead, people have other intentions when purchasing food or beverages, i.e., to obtain a certain social status, to meet social standards of lifestyle, or to follow trends.

Hence, the GrabFood advertisement in this study has managed to add another reason for purchasing food or drinks from their service; i.e., by offering grand rewards and glorifying the use of online food delivery service as shown throughout the advertisement. This supports Yuswohady’s finding that the dominant reason for online food delivery is for pleasure and enjoyment, instead

of basic needs (2021). In addition, in the context of consumerism, food is materially and symbolically important in every society. It is symbolized by consumption and portrays both urban problems and pleasure (Miller, 2007). The grand celebration pre-sented at the end of the advertisement may also influence the audience to look at the advertisement. They want the audience to celebrate their act of consumption. This way, the proposed notion is that they do not need to feel guilty about conducting massive consumption due to the significant discounts and low prices, and the extravagant prizes. All of these details are combined to construct the notion of consumerism represented in the advertisement.

These findings may support the study conducted by Hidayatullah et al. (2018), which revealed that the main reason for excessive consumption in using the GoFood service by the GoJek application was the millennials’ consumptive behavior. Consumptive behavior may result from advertisements spreading the ideology of consumerism, one of which is the subject of this present study. The GrabFood advertisement has constructed the consumptive behavior to be a rewarding and beneficial action through the use of appealing visual images and ear-catching narrative voices. As argued by Sklair, persuading the audience about the ideology of consumerism can be done by exemplifying what a satisfying life is (2012).

It is also in line with the finding of Setyowati and Amanah (2020), in which GoJek and Grab advertisements highlight the benefits for potential consumers. This present study also identifies that the repeated notion of rewards is depicted in the GrabFood advertisement. Nonetheless, it also encourages the audience to consume more in order to obtain more benefits, resulting in more consumptive behavior among them. Subsequently, the notion of consumerism portrayed in GrabFood advertisement rises. Therefore, the act of consumerism, a behavior of consuming goods beyond one’s needs, is represented in the advertisement. The portrayal of competition and celebration may subconsciously affect the audience’s

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willingness to use the advertiser's service more in order to obtain the maximum benefits and experience.

## CONCLUSION AND SUGGESTIONS

### Conclusion

To conclude, this present study has explored the GrabFood advertisement by analyzing the text and its social context. This study has illustrated how visual images and the use of language may result in attractions for the audience and subconsciously affect them in terms of the way they look at and perceive the product or service. This study also identifies the ideology of consumerism being portrayed in the advertisement. This means that the advertisement encourages the audience to keep making purchases through a variety of strategies; some are explicit and some are implied. This is related to the social context it represents.

In the GrabFood advertisement, the social context shows the themes of competition and celebration, which represent the act of consumption itself. To encourage the repeated purchase and use of the service, the GrabFood advertisement highlights the rewards that will be obtained by the winner. To put it simply, the act of consumption is portrayed as a rewarding act. Furthermore, critical discourse analysis has an important role in persuading the audience. As a result, analyzing advertising discourse makes us aware of the uses of the advertisement production process, and we can be wiser in perceiving and responding to the advertisement, particularly in being influenced by the pro-posed ideology.

### Suggestions

This study analyzed the GrabFood advertisement using the Critical Discourse Analysis framework. However, since it only analyzed one text, it may not cover the whole agenda of the advertiser. A series of advertisements produced by the same advertiser may be critically analyzed to gain a richer understanding. This study is a textual

analysis; hence, there is no information on how the advertisement is received and perceived by the audience. Therefore, a study of consumer perception may also be conducted. Further research is also suggested in analyzing other advertisers, particularly to reveal their strategies in promoting consumerism towards the audience.

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